

Jules Verne's 'Around the World in 80 Days': Multilingualism, Multiculturalism and Symbols'¹

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Abstract

In this announcement, the various –linguistic and non-linguistic- symbols used in the literary work 'Around the world in 80 days', written by Jules Verne, are examined from an intertemporal and contemporary point of view. The references through these points of view, in matters of multiculturalism and multilingualism, are becoming classical in nature: they concern the necessity of the applied ability to communicate between individuals who belong to different social classes and age groups, speak the same or different languages, come from different cultures, with rights and obligations in their various areas of life, etc.

Key-words: linguistics, multilingualism, multiculturalism, semiotics, semiotic systems, symbols

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1. Introduction. Foreword-The purpose of the research

The following text examines the various - linguistic and non-linguistic symbols used in the literary work '*Around the world in 80 days*' by Jules Verne from an intertemporal and contemporary point of view. References in multicultural and multilingual issues through these symbols become classical in nature: this concerns the need to practically implement the communicating ability between people of different social classes and age groups and speak either the same or different languages, originating from different cultures and coming along with rights and obligations in their various areas of life, etc.

Furthermore, this text is, basically, the results of research conducted within the framework of a Cultural Program at N. Madytos High School entitled '*The linguistic and non-linguistic symbols in modern reality*'. Its conduct had received approval from the Department of Cultural Affairs of the Direction of Secondary Education of Thessaloniki for the School Year 2015-2016.

The research application in this particular literary work has been done in cooperation with the Cultural Affairs Department of the French Institute of Thessaloniki. The aforementioned Institute offered me (as well as to other Professors of the French language in other secondary education schools in the area of Thessaloniki) four copies of literary works written by French authors in order to textually and multi-modally examine one of them with the students.

The selection criteria (following a certain discussion with the students) of the literary work by Jules Verne, '*Le Tour du Monde en 80 jours*'/'*Around the World in 80 Days*' were: the worldwide recognition of the name of the author, the titles and contents of his other works, the contents of this particular book as well as the imaginary/noetic journey experienced by the students/ scholars involved, i.e. the time and place, or even countries, where the plot was unfolding.

At the same time, the ultimate goal of this research was the desire for awareness, sensitization and knowledge about:

- *various cultures* and more precisely with the *daily life* of individuals during the 19th c. in specific countries (England, USA, India, etc.), with different occupations (valets,

occasional or regular gamblers, etc.) or for various purposes (administration of justice, relocation, etc.).

- the *technical and technological achievements* of the specific *era* whose *use* or *ignorance* influenced or identified certain areas of the Earth characterized as *civilized* or *uncivilized*, respectively: 'All cultures, rather than remaining in self-isolation, recognize one after the other the supremacy of one of them, i.e. the Western civilization. Don't we see that the whole world is gradually borrowing from it its techniques, its way of life, its entertainments, even its clothing. As Diogenes demonstrated movement by marching, so the very course of human civilizations, from the great masses of the Asian people to the tribes lost in the Brazilian or African jungle, proves through an unprecedented, unanimous and unprecedented in history consensus, that one of the forms of human culture is superior compared to the others': the one, for which the 'underdeveloped' countries criticize other countries in international meetings, it is not that these westernize but not give them fast enough the means to become westernized' (Lévi-Strauss, 1952/1991: 47-48).
- the *structure* and *ways of using language*, native or foreign, as *dialogues* (according to their levels and speaking style) and as *narrative* in different communicative situations specified as sociolinguistic and *semiotic*.

2. The Research Methodology

The specific research was carried out in a period of approximately 7 months with a scheduled frequency of meetings of the students with the underlying Teacher, of 2 hours per week, in the specific aforementioned School. During these meetings, the students worked individually, divided into small groups or as a whole based on their interest or capabilities to research specific Units of the topic in question. They themselves looked for information on the Internet or, as requested, from *printed editions of the literary work* (which some of them already owned) in Modern Greek (Verne, 1990/2017), English or French (in photocopies from said copy (Verne, 2010), in which language the underscored Teacher assisted them where necessary.

The results of their investigations were being announced to the other pupils gradually, according to the specified schedule. At first the information concerned the life of the author, his era (from a financial, historical, social and political perspective, etc.), his works, but mainly this particular work, its content and the extent of its temporal and spacial dimensions.

The challenge of having a *contact with researching in a foreign language* was based on the idea that in this way the students would acquire knowledge, but also become more culturally aware and linguistically trained while coming into contact with more (informatively, literary in interactive or narrative in form, etc.) texts, other than those (authentic or created) that had been processed while learning the foreign languages.

The students had been informed by the underscored on the meaning of *symbols* and their different *categorizations*, their different types were pointed out, and they tried to analyze the ways with which they had been used in the aforementioned literary work.

The *homonymous film* (a student had stated that she had the relevant DVD) and watching it at the end of the Program would be a kind of repetition of the content of the book and confirmation or not of whatever had been researched or studied, as a self-/hetero-/evaluation that contributed to the understanding of the transmitted message (total or partial) by the specific project. More precisely, it would be the viewing of the temporally and spatially specified world in a literary way, along with its *morals* and *weaknesses* (the combined marriage proposal by Ph.F., from and to the Indian princess, the anachronistic *traditions* for the burning of widows of wealthy Indians, etc.) and the *strong or weak multifaceted points* (the *profit/loss* of any money bet as a beginning/*hindrance* towards a new life and *the satisfaction/dissatisfaction for the rescue/loss*, respectively, of Ph.F.'s personal dignity, etc.).

In any case, account was taken of the *Theories of Semiotics* by: A.J.Greimas+J.Courtès (1993), J.Courtès (1993) and U.Eco (1988 and, for *Literature*, 2002). Moreover, the *Studies on the Symbols* etc. by: Todorov (1977, and the *Fiction Literature*), R.Guénon (1962/1994), L.Impelluso (2004), H.Hatzimihail (2000) etc. were examined as well. As far as the *multicultural, multilingual and bilingual education* were concerned, the surveys taken into account were the ones by: D.Coste+D.Moore+G.Zarate (1997/2009), D.Cuche (1986), R.Tsokolidou (2012), E.Skourtou (2011), J.Cummins (1998, 2000, 2005) etc.

3. The profile of the participating students

In this Cultural Program co-participated 11 male students and 10 female students (11 boys and 10 girls) of the Second class of Gymnasium (Junior High School-8th Grade). They had been taught the *English* language at Primary school and up to that point (1st-8th Grade), and had chosen the French and German languages as a *second foreign language* in primary and secondary school, which they had been taught for about 2 consecutive years. Thus, their level of knowledge for the first foreign language was of B1-B2 while for those who had selected it as a second foreign language it was of A1-A2.

The *native language* was: *Modern Greek* for 19 of them and *Albanian* for 2 of them. Thus, due to the different origin and (cultural and linguistic) knowledge, the students were made up into a multicultural and multilingual class, where 'a lot of languages are used selectively within the same community by the speaking subjects, depending on each type of communication in the family, social relations etc.' (Dubois et al., 1973: 381), hence a heterogeneous order which 'is the bilingual reality that these children experience every day in their school and social environment, making them stand out from the rest' (Tsokalidou, n.d.: 3, 7-8). It is noteworthy that in cases of bilingual students 'who use two different languages alternately, depending on the places and the communication circumstances, which is the most common case of multilingualism' (Dubois, 1973:65), the multiculturally diverse teaching for any cognitive subject is recommended in the International Bibliography, along with the use of cultural references and with the ultimate goal of transferring knowledge, attitudes and skills (Tsokalidou, n.d.: 3). The parallel knowledge of the two languages by the specific children strengthens the acceptance of J. Cummins' (1980, 2005) point of view on the existence of a common underlying lingual ability, as responsible for the effective operation of two or more language systems in the human brain: 'Schematically rendered as the intermediate space between two icebergs which as a whole represent the brain and transfer conceptual knowledge from one language to another in each bilingual child. The superficial characteristics of the two languages (C1, C2) are communicative (basic grammar, vocabulary and phonology) as automated or less demanding at the cognitive level. The underlying capability is associated with cognitively demanding school work (semantic and functional aspects of language competence) (Koiliari, n.d.: 7-8 and Cummins 2005: 136, 155)'.

4. Extralinguistic information: The author Jules Verne, the era and his works

The French writer **Jules Verne** (1828-1905, Robert, 1974/1989: 1860-1861 and Verne, 2010: 94) created stories about an imaginary/probable world that had not existed before, during and after his era. His source of inspiration was information extracted from newspapers, magazines, etc. on 'new' inventions, scientific discoveries and ambitious plans by scientists and visionaries of the 19th century. Not having ever travelled, the invention of the various stories was taking place in the attic of his house, and managed to maintain the newspaper readers' undiminished interest, whenever and wherever the -weekly- specific texts were being published.

Their main titles are: '*Cinq semaines à ballon*' (*Five weeks in a balloon*, 1862), '*Voyage au centre de la Terre*' (*Journey to the center of the Earth*, 1864), '*De la Terre à la Lune*' (*From the Earth to the Moon*, 1865), '*Vingt Mille Lieues sous les mers*' (*Twenty thousand leagues under the sea*, 1866- 1869), '*L' Île mystérieuse*' (*The mysterious island*, 1874)(Verne, 2010: 94).

5. 'Around the world in 80 days': the way of writing, the literary text

Around the world in 80 days (1872), one of the works of the above author, is included, like the rest, in *Fantasy or Fantastic Literature*, which 'presents the most part of a text as if it belonged to the real or [...] as if it is being caused by the real as a name given to something that pre-exists' and that: 'the 19th century [...] existed in a metaphysical state of both the real and imaginary' (Todorov, 1991: 204-213). The collection of the actual, detailed information came from a large collection of contemporary maps, tourist guides, advertising brochures by marine (transatlantic and other) transport companies, and from the itineraries of French, English, Indian and American railways. A likely source of inspiration for the reference to India as a country and area to begin the sentimental story (in the adventurous, and taking place in several other countries, context) which it contains, may have been the actual '*First journey -by Vasco da Gama- in India*' (1497-1499, Gama, 1999/2015) and its various details (*partial intertextuality*) on various areas of its inhabitants' daily life. The ultimate goal by

Jules Verne was the establishment of verisimilitude in any one of his written references. The logical articulation of Classification of Literary Genres is the basic one of Truthfulness. Then, the 2 poles of Literature are composed of literary narration and narration where everything is allowed (Todorov, 1991: 14, 17).

The key *-hub-* issue in the text of this particular literary work is the *bet* that was put forward in an originally hypothetical, *timeless*, i.e. without a clear temporal demarcation between gamblers in London and Phileas Fogg –a member of their Club- on whether he would perform a tour of the then known world in a subsequently determined *time duration* of 80 days (Verne, 2017: 41 and Verne, 2010: 10-11). After travel preparations, many unexpected adventures and gaining of various experiences, the promise/challenge for Ph.F. was achieved. Despite initial conviction of losing the bet, the realization of one basic detail in the *perception/passage of time* while passing through different countries, allowed the claiming of the entitled amount of money. It was a successful *parallel* with the start of his new life with the Indian princess Mrs. Aouda, who he had married, having saved her and taken away from her country. The Shakespearean expression '*all's well, that ends well*' gives *succinctly* the culmination of his success.

It is noteworthy that the main hero of the project, and through him the author of Jules Verne, considered as *the world* during the 19th century only the English-speaking one, i.e. the states/regions that belonged to the British Commonwealth (with colonies in countries such as India, etc.) but also the former British Colony, across the Pacific/Atlantic Ocean, which was the USA. This *perception of the world* raises questions as well as admiration, on the information and feat, respectively of a Greek researcher, due to the scarce relevant sources and aids in the writing time of his "*Geography*" of 17th -18th c. and the existing Greek national/ethnological problems: the preparation of the Greek Revolution for liberation from the Turks (Betti, 2007). In this particular 4-volume work, the author gave importance to the History and the Method of Teaching Geography (as 'Historical' and 'Applied Geography', respectively) (Betti, 2007: 111). In Volume I (p. K'+512) Europe and the countries of the time are presented, including (Great) Britain. In Volume II (Betti, 2007: 474) the various regions of mainland Greece etc. and the European states are presented. In Volume III (Betti, 2007: 412) the islands of the North Aegean, Thrace, etc., as well as the states of Asia are presented. Lastly, in Volume IV (Betti, 2007: 384) America, Africa and its coasts [parts of], and the islands of Northern and Southern Asia are mentioned, while a Table of the 'powers' of Europe

and maps of America, Australia, and Africa [...] are included. The Geography of Meletius, according to Evlogios Kourilas, 'honors the whole of Epirus because [it was] unique after the fall [of Constantinople] and to this day no such colossal work had ever been written by a Greek' (Betti, 2007: 114-115).

6. The faces/persons of the story-the acting subjects

Phileas Fogg/ Ph.F. as a bourgeois Englishman, had a *strict, daily program of action*, adapted to the concept of *time* (hours, minutes, seconds!) (Verne, 2010: 6) which he always took into consideration. His survival income came from his *profits* while being a member of the *Reform Club in London*, while what was *left as a surplus* (i.e. the better part of it) he gave as *charity* to poor families. His *place of residence* at the Saville - Row was used only for sleeping (*state of non-action*) at midnight when he returned there: out of his daily 24 hours he devoted 11,5 hours to sleeping and his personal hygiene. The *remainder* of his time was used for lunch, dinner etc. at the exact *same time* and *same table* every day at that particular *Club*. He turned out to be an *honourable person* because, according to the mores of the bourgeoisie of his time, he sought to and succeeded in a young Frenchman who, as a *faithful valet* serves his lord-master according to in keeping *his word of honour* in the aforementioned bet with his fellow card players (of the supposedly respectable bourgeois the particular era).

Jean Passepartout his *pre-defined spatiotemporal timetable*, following him everywhere without complaint, despite any of his personal questions. Thus, he becomes a standard for a person dedicated to his profession.

The five -referred to as Ph.F.'s friends- *Englishmen gamblers* (engineer, bankers, the director of a large beer factory) follow their *daily repetitive, pace* of life at work and the Club, at *predetermined times*. Their forced 'participation' in the bet with him, allows them to support the notion on the inaccuracy of his allegations on the realization of having travelled 'around the world in 80 days'. The monetary incentive of 20.000 English sterlings, as a big lure, would be a *hassle-free profit without effort or loss and without substantial loss* for them. The *two concrete poles* for the handling and possession of money, was and is a daily habit for all card players.

Mrs. Aouda was an *Indian* young woman who was forced/condemned by the relatives of her deceased husband, who was a Prince, follow him to his next life, having drunk alcohol and smoked opium (Verne, 2010: 26) so as to *be burnt alive* with his body and their *property* to remain in family hands. After her unexpected and miraculous *rescue* by *Ph.F.* and his valet *Passepartout*, she followed them on their journey in the hope of finding and entrusting herself to a distant uncle of hers in Hong Kong, however ultimately with a negative outcome. The final return of gratitude to the brave and decent man (*Ph.F.*) was her offer and the acceptance of his own proposal to marry her, despite the temporarily perceived loss of his property. Her boldness vindicated her as it turned out that *she had really brought him luck*.

7. The action in the story. The context

The *non-linguistic context* (Galisson+Coste, 1976: 123-124 and Dubois et al., 1973: 120-121) is the *occasional/communication context* within which the specific history takes place, with key characters (as *Senders* and *Recipients*) *Ph.F.* and *Passepartout*. *The secondary heroes-actors* (as *Opposers* and *Helpers*) are those individuals with whom the primary heroes agree, disagree or collide in a variety of ways, i.e. producing and expressing themselves lingu[istic]ally within the language/linguistic *context*, during their multi-day travels: police officer Fix, his assistant Billy, the judge, the attacking Indians, and, respectively, *Mrs. Aouda*, the owners of the small boat and the sleigh with sails. In the development of the plot, some of them *change their role* or *modify their function* according to him, such as police officer Fix, who realizes his *mistake* and *stops pursuing* *Ph.F.* instead of the real thief of a bank, the judge who acquits *Passepartout* and *Ph.F.*, having *converted their sentence* of imprisonment to a redeemable penalty with the latter individual's money.

The *context*, in the particular literary work *is modified* in accordance with the rhythm of development of the story, i.e. with a *slow of fast dynamic*, repetitive or intermittent, depending on the *events* caused by the existence ('I am' and 'I am not', 'I am becoming' and 'I am not becoming'), the desires ('I want them' and 'I do not want them'), the obligations ('they should' and 'they should not') of primary and secondary actors, i.e. by whatever constitutes their professional and personal role. These are the bipolarities of the positive or negative terms emerging from the semiotic square where the tropical (philosophical, logical

and grammatical) categories of opposition, hostility, complementarity, etc. are projected. *Tropicism*, by definition, is what modifies the accusation of a given speech. The tropical verbs are: 'I owe', 'I can', 'I do' (intra-class modalities) and: 'I want', 'I know', 'I am' (extra-class modalities)(Greimas+Courtés, 1993: 230-232).

Schematically, the *plot* of the project may be depicted by a *chain* whose *links* are *inequal* one to the other. Their size depends on each occasional or fixed/permanent factors that inflate or decrease in time and space the individual events as realities, situations, etc.

8. The context - Multilingualism

Along with the determination of the context(ual) mind of the (long or short in duration) experiencing/ stay of the primary actors in specific countries due to *transit and trans-portion* through them (England, France, India, Hong Kong, USA), the concepts of a. multilingualism and b. multiculturalism are practically and mentally inserted.

In the state of *multilingualism* (Galisson+Coste, 1976: 69-71, 153-154) , the residents of territorially defined, spaces (as countries or regions) use selectively or obligingly a certain or a set (per instance of communication) of two or more languages as long as they know them.

Any references whatsoever, to foreign cultures -through said project- *denote* the parallel use of different languages by the people that were subject/used to live during the 19th century within those territorial and political contexts. Thus, *simplified language maps* of their use are *depicted*:

- In *England*, *English* was used as its official language.
- In *Suez*, *Arabic* was spoken, because of the territorial proximity to Egypt, *French* (cf. the workers who were put to use by the French engineer Lesseps who built the canal) and *English*: 'It is very good to know a lot of languages, because: you can talk to many people [...] you can travel to a lot of countries, where people speak other languages' (Tsokalidou, 2012: 19, written in Greek, English and Arabic).
- In *India*, in addition to the official *English* language, because of linguistic hegemonism (enforcement by the Englishmen *colonizers*), local *dialects* continued to be in use by the villagers, residents of various areas, etc. The matter of *multilingualism* is the 'existence of

a lot of languages in a few countries' (Skourtou, 2011: 13), while *bilingualism* develops in 'former colonies and their metropolis (e.g. in former British colonies of India and Hong Kong and in their metropolis, London)' (Skourtou, 2011: 11). Local *dialects*, as varieties of *Hindi* of that era (with particular vocal/phonological characteristics and morphosyntactic, semantic, lexicological -from the latter- differentiations), because of their common origin from *Ancient Sanskrit* (with its hypothetical sounds that are common in Indo-European languages) (Bolognesi, 1993: 23). The use of dialects, idioms, formal/informal forms, everyday/academic forms, style levels, different textual types, written and spoken language are reduced to the *intralingual variety* (Galisson+Coste 1976: 148-149 and Skourtou, 2011: 18).

- In *USA*, *English* was used.
- In *China*, *Chinese* and *English* were used.
- In *Hong-Kong*, *Chinese* as mentioned in the previous section was used, due to its proximity to China, but also *English*.
- Ph.F.'s valet, hailing from *France*, knew *French* as his native language, while, after having stayed for 5 years in England before his acquaintance with him (Verne, 2010: 6-7), also knew *English*.
- Mrs. Aouda knew, apart from the *Indian/Hindi*, also the *English* language due to her education.
- In this work there is no reference to linguistic difficulty of the main hero's communication (Ph.F.) with the residents of those foreign countries (Indians, Chinese, etc.), implying that, probably, his foreign language (natively speaking) interlocutors knew his native language, *English*, or there were also some people as *mediators*, or guides, *inter-pret*ing in any of his *negotiations*. As such, they also indirectly become: a *symbolic reference* to *English colonization* and less the *French equivalent* one of the 19th century, via the *native languages* of the main heroes of this particular work and a *symbolic reference* to *French technological superiority* (opening of the *Suez Canal* by the French engineer Ferdinand de Lesseps on 17.11.1869) with their passage through there.
- *Substitute for the natural language* was sometimes *money*, as a medium of exchange that facilitated, verbally or not, communication (see: The metaphorical and personalized expression: '*The language of money*'). Payment of 20.000 English sterlings (Verne, 2010: 31) as a *fine* imposed by the tribunal led to the *release* of the condemned Passepartout to a

15day imprisonment due to his entrance to a temple with shoes, as well as of the also condemned Ph.F. to 8 days due to negligence of his prior obligation to stop Passepartout with admonitions. Moreover, *with Ph.F.'s money* contained in a *suitcase*, the fares to move a boat were paid, in order to get in time to the larger liner ship that would return from USA to England, because he had lost it, etc.

- While *translating* this particular literary work -with source language being *French* as native to the writer- in various language goals (*Modern Greek, English* etc.), a different language product is offered to its multi-linguaged readers (taking into account each one native language and/or the translation of different languages for further study) .

9. The context - Multiculturalism

Multiculturalism, as a set of various codes and values (for personal, social relationships, etc.) -with different origin- that are used or/and emerge in specific languages, religious etc. communities, contains the (possibly simultaneous) recognizability of the various cultures among themselves. Furthermore, the possibility of satisfactory communication within their boundaries (πλαίσια), and even more the ones that are not limited to their geographical, financial, political, linguistic boundaries, etc., along with the existence of multicultural capacity that is needed after a certain development (compétence pluriculturelle/competency multicultural, Coste+Moore, 2009). Apart from that recognizability, there is their difference in relation to the others, depending on the degree of prior or empirically acquired knowledge about them by each competent observer. The *Multicultural Education* is the organized socialization as preparation of individuals for the confrontation of various (social, political, financial, etc.) cultural realities that they face in various 'human encounters'. Inside it, experiences are included for the development of their skills on: 1. tackling racism problems, sexism, gender power etc., 2. clarification of values, 3. and 4. examination: dynamics of different cultures as impact, but also linguistic divergences and the various forms of learning as basis for the development of teaching strategies (Modgil, Sohan et al., 1997: 21-22 and Katz, 1982: 11-18).

In this particular literary work, precisely because of its main theme, a *journey* takes place *in a predetermined period of time, in predetermined countries and cities as its*

intermediate stations. The ultimate goal is, through this journey, to cover a *distance* (in kilometers and miles) that, altogether, represent the *whole/the round* of the -till then known-*world*, i.e. about 150 years ago.

Each *country* shown, *differs from the other visually, auditorily, olfactorily, and tastily* (due to the 'local' food), more or less, while *each worker or, merely, visitor has sensory, cognitive and hence a metacognitive perception about it*. The *diversity* is primarily because of each country's natural (or artificial as invasive) ground and water *configuration*, as well as the *cultural creations* of its inhabitants, i.e. public (in ports, places of religious worship etc.) and private (homes) buildings, or other urban organization structures (such as streets, plazas, etc.): '(in Japan) Passepartout in a public teahouse, where with a piece of chicken and a few handfuls of rice he satisfied his hunger', 'the teapots, where they drink aromatic drinks in cups filled with hot water and sake, a liquor made from the fermentation of rice' (Verne, 2017: 224). Also, at the International Hotel in San Francisco: 'On the ground floor there was a very large bar [...] free of charge to every passerby. It offered beef jerky, oyster soup, toast bread and cheddar cheese [...]'. (Verne, 2017: 228) The customer paid only for his drink: beer, porto or sweet hereth wine from Spain [...], a 'typical American' system. (Verne, 2017: 251) [...].

- In the *non-linguistic signs* of any mentioned *architectural site as a semiotic system* (Hatzimihail, 2000: 115) (e.g. the Pagoda, Ph.F.'s residence etc.), are added those that, as visual or acoustic images and their conventionally assigned meanings, concern the *people* who move in the wider social space such as:
- *the paralinguage* (the different emphasis/intonation of the words spoken by each subject according to the communication circumstance and its necessities, such as the cries of the gathered crowd for the election of a magistrate in San Francisco etc., Verne, 2017: 252-259),
- *clothing* (the same and recognizable '*uniforms*' of sailors, police and soldiers, the *threadbare* clothes of Indian peasants in contrast to the *luxurious* of the Indian princess, the red shirts of gold diggers, silk hats and black costumes of the active gentlemen etc., Verne, 2017: 250),
- *the headdress* (Ph.F.'s *short, combed* and shiny *hair*, the Indian princess's hair *gathered at the back* of the head with a *parting in the middle*, the Indians' *long hair* adorned with feathers etc., Verne, 2017: 250),

- *makeup* (the *black dot* between the *eyebrows* of Indian women as a prompt to everyone to look at their soul and not their appearance, etc.),
- *gestures* (coded and realized by *Priests* as *ceremonial and non* for the laity, the necessary *repeated* shovelling of coal by the *experienced sailors* for the movement of steamships etc.),
- *kinesics* (the *valet's* socially coded *slow* movement, *the formal* walking in the house and/or on the street *after/synchronized* with his *master*, etc.),
- *imitation* (the various but also the specific *grimaces* of Passepartout's face *imitating the ghost* during the lighting of the fire for the cremation of the dead Indian in order to cause terror to those present, etc.)
- *proxemics* (Ph.F.'s *approach* towards Mrs. Aouda during the final pages of this literary work as a *differentiation/reduction* of the *existing physical distance* between them indicates the conversion of their relationship from friendly to emotional due to the corresponding modulation of their status as future spouses etc.),
- *the various items used* (playing cards in the Reform Club, wall clock and pocket watch held by a chain on Ph.F.'s vest, tea tableware at his house, the musicians' musical instruments during their playing aboard the ship, the stacked Japanese jewellery at the bazaars etc., Verne, 2017: 223-224),
- *the lighting ordination* (*scaled* depending on the intensity of the fire flames, the *exterior* lighting of the building for the guarding the living and at the same time condemned to die Indian widow, the *interior* lighting inside the train wagons, at the court, in Ph.F.'s house etc.) and
- various *sounds* (*train whistle*, the Sioux and Pawnee redskinned native Americans' *neighing* horses, the specific sound of a *cannon* signifying a ship in danger, the Indians' *rhythmic ceremonial songs* before/during the burning of the dead and performing a human sacrifice etc.).

10. The written text and its transfer to film

This imaginary literary work by Jules Verne, and depending on its ways of reading and examining, is per occasion: a travelling adventure, a sentimental story, ethnography or vignette with reference values at a specific time and place.

As a *written text* belonging to the above genres, it includes alternating:

1. *narrative structures* in narratives of the author or actors as descriptions of places, people, events, etc. (Courtés, 1993: 60-86, 87-101) but also

2. *interactive/discursive structures*, in dialogues delivered by the actors (Rey-Debove, 1979: 103-104, Courtés, 1993: 87-101 and Greimas+Courtés, 1993: 249).

All of these are understood either by reading/listening to (from CD or natural voice) the text and viewing of its graphic *system* as diverse representations of *rotations of graphic symbols* of the combined phonemes of vowels and consonants -for the production of the French semivowels as well-. The intermediate spaces define the limits of words and their combinations into sentences, paragraphs and chapters of the more extensive text. In addition, as pauses, they indicate the absence or the alternation of speaking by the respective actors.

The simultaneous existence of *particular graphic symbols* defined as *signs of punctuation* with different functionality for each one, contributes to a more complete transcription of the expressed speech during the interaction between the speaking subjects of the underlying project. In particular, the signs of punctuation contribute to the performance of a slow or fast rhythm and intensity or suppression, of raising or lowering of the voice, per situation, in every narrative or interactive part of this work.

While *transferring the written text to film*, all of the above elements are modified during their presence in it. Thus, the (*verbal*) *narration* of the book is *converted* into stability or background sequence, with the presence of people, the existence/or and use by them, of various *scenical objects* contained in the film.

The *narratives of short stories* by the actors *are converted* in parallel form to a (*virtual*) *account*, i.e. series of images recorded mechanically/electronically from different sides/cinematic perspectives while these *enter actantial axes* of various spatiotemporal directions (to denote: *pre-temporal*, *simultaneous*, *post-temporal* and the: *here*, *there*). In *Narrative Semiotics* the action of a 'story' is the sum of human actions described. In

Constitutional Semiotics and in the case of a complex program, the different narrative programs that are in use and that constitute it, correspond to the *acts (actes)* that compose the *action*. Therefore, an action is a narrative program 'dressed up/covered', of which the subject is represented as an actor/role (*acteur*) and converts it to procedure (*procès*) (Greimas+Courtés, 1993: 8). In addition, linguistically, the *constitutional* (horizontally directed, which introduces a linear continuum) and the *exemplary/paradigmatic axes* (with vertically directed changes and replacements) are distinguished. From a semiotic point of view, and especially in the *semiotic square*, there are 2 main *axes*: the *primary* (where the opposites are recorded) and the *secondary* (for the sub-opposites) (Greimas+Courtés, 1993: 25).

The (primary and secondary) *acting heroes*, as incarnated by the physical presence of individuals (actors) or as *voices* heard only in animation and remain silent, express themselves in monologue, or converse with other people/acting in accordance with their roles. Moreover, they are moving or standing still, they are alone or co-exist with other individuals inter-acting with/re-acting to them while their relationships are stated *verbally* in advance with *textual references* to these and/or *non-verbally*, according to the *proxemics* etc. of non-linguistic semiotic systems (see also above).

The *key points* of the *plot* (Dipple, 1972) of the story 'occur in cases where the *'moments'/actions* of the various roles are involved with each other, collide or simply coexist in parallel/close proximity to each other. It is at that time, that the interest of the public as an 'observer' *peaks*, simply by watching the *practical impasse*, the *impossibility of performing or continuing further actions* in which the actors fall (loss of the ship and, therefore, partial inversion/inability to realize Ph.F.'s original timetable, etc.).

In any case, the *cinematic language* uses different *recording shots* of the images (landscapes, people, etc.): distant, near, American, etc. The combinations or their absence/removal creates the intensity or atony in the action mentioned by the *original author* (and/or the one who *recorded/'adapted'* the *script*) but also every *director* who 'rewrites' each play according to his *aesthetic perception (as a desire)* for its presentation. The coexistence of *different linguistic and non-linguistic semiotic systems* (Greimas+Courtés, 1993: 384-385) contributes to its *audio-visual specification*.

The fidelity or modulation of the above data on the movie in relation to the envisaged task depends on the use/presence[/presentation] of: 1. *landscapes, real actors* etc., 2.

traditional animation designs, hand-designed (with more or less of accurate movement illustrations, unclassified colours etc.) and 3. *digital moving images plans* generated as holograms with the use of Computers (so that the movements would be more flexible, the colours more gradely classified etc.)

11. Literalism, Metaphor, Allegory, Symbolism, Symbols

The *symbols* as signs that refer to objects, attach to them meanings 'because of' some preceding laws or, usually, sums of more generalized concepts that define their interpretation in relation to the previously mentioned objects. The symbols do not have a prosthetic character and are of course in contrast to the signs that have a prosthetic and conventional character (Rey–Debove, 1979: 142. Greimas+Courtés, 1993: 373-374 and Hatzimihail, 2000: 291).

The *symbolizing* items, that is, their optical, acoustic, etc. image is connected via *physical (previously social etc.) convention* with their *designated parameters*, i.e. each sense etc. they representing as a reference object/referendum, and which is assigned by their performers. This takes place because/as long as they have gradually passed through whatever *symbolization procedures*. In this record, especially for *advertising* but by analogy to the points -which relate to individuals, etc.- objects of *this particular literary text* by Jules Verne, that: 'the signs of everyday life *are made into symbols* through a range of cognitive conversions in the consciousness of the recipients of the advertising messages [note here: of the messages of the specific literary text] caused by their frequent repetition, while at the same time 'connecting' any meaning that is emphasized (with special emphasis, graphic design, etc.), with the visual or audio image projected with the advertisement of a product, etc.' (Hatzimihail, 2000: 82-83).

Thus, their respective semantic load has passed from the literal meaning of the (initial) points to the metaphorical and then to the symbolic. Their deployment reasons as symbols are their acceptability, ability for recognition, usability, integration in areas/reference fields of cultural values or social institutions and factors (language, religion, politics and others), of individuals etc.

Symbols are differentiated from metaphor and allegory. There are varieties of the meaning of the word symbol, including the predicative, the emblem, the allegory, the metaphor, the analogy, the symptom, the parable and the apology (Hatzimihail, 2000: 310-311 and: Chevalier+Gheerbrant, 1982: VII-IX).

The *metaphor* (Rey-Debove, 1979: 97 and Greimas+Courtès, 1993: 226-228), in style or dictionary, is the movement/transfer of the literal meaning of each examined word (or image) to another through a cognitive comparing, and concerns to the exemplary axis. Otherwise, it concerns the transfer of the attributes of one person, thing or situation, to another, linguistically or virtually (Hatzimihail, 2000: 310-311).

The *allegory* (Rey-Debove, 1979: 9), *linguistic or virtual*, is a purely metaphorical narrative or representation, and in it, the one applies to the general. Its importance is not understood by everyone, and it may be possible that each time another one may be disclosed, and also be stages to 'decipher' it could be distinguished (Hatzimihail, 2000: 310).

12. The types of symbols

The *symbols*, in accordance with different *criteria* (of perception, usability, *method of formation*) may be : 1. linguistic, 2. non-linguistic, while, depending on the *transmission channel* (through the senses) may be: virtual, acoustic, audiovisual etc.

13. Linguistic Symbols

The *languages* that are implied (see above, respectively) to be used/ are in use by their native speakers in this literary work are those used by the permanent residents of certain countries: English, French, Chinese, Indian, Japanese. Each one of them, representing one or some cultures, refers to their historicity, to their relationships, etc. The *main (first) names* and their meaning are highlighted transubstantiated, made into symbols through various circumstances of communication in different places, during their contact with different people after unexpected occasions and their results. The choice of first names in different people and nations, takes place due to different reasons. Thus, in *Ghana*, the day of birth is taken into account, one's rank as a sibling in the family, the gender, the Christian baptismal

name, one's surname, etc. (Cardona, 1982: 3). The *nicknames* given to some people, constitute the deep structure of entire lists with the special characteristics of the specific individuals, their abilities in artificial communication situations, in situations of interaction (and in its evolution) with other interlocutors, etc., according to informants' answers and due to different factors affecting them each time (Cardona, 1982: 5).

In Jules Verne's text in particular:

The *first name* of Phileas Fogg, due to ancient Greek origin, refers symbolically to this culture: The ancient Greek *Phileas* was from the island of Samos and father of Rhoikos. It was also the name of a *cape* in Thrace near Byzantium (Constantinidis, 1900/2013: 508). Groups of citizens as its representatives, exploring the then known and unknown world travelled on sea and land seeking and establishing colonies far from their places of origin. Their indirect reference to the *name but*, makes it a *symbol* for this project because of the choice of Ph.F.'s travel destinations, i.e. former and contemporary British colonies of the 19th c., but also as, simultaneously, an involuntary inspection of the (administrative, social, etc.) situation prevailing in each of the above.

Jean Passepartout, Ph.F.'s valet, rises to a representative type of individual useful for every situation, for all chores and difficult situations of his master (Verne, 2014: 6-7). The word *passe-partout* < *passer* + *partout*, with its first written presence in 1567 a.C. (Robert, 1983: 1371). Todorov (1977: 281) states that 'the identity of names means the identity, at least in part, of beings being named [thus]'. Jean Passepartout's name (as an adjective or nickname) operates *symbolically* the same work because repetition and confirmation of the semantic content in correspondence to the original French word of its origin (*literal meaning*: 'key that opens many, if not all, the locks'). According to his initial statement to Ph.F.: '*Called as such (nickname with figurative meaning) because I know how to unscramble from difficult moments intelligently*' (Verne, 2010: 6), therefore on the basis of a social contract that has become natural due to the identification of the meaning with the object of reference/referendum, i.e. the multifacetedness of the specific individual.

It's very interesting to examine the giving of first names in children through birth and baptism acts issued by the City Hall and the Church in the French village of Perchay in the region of Vexin between 1806 and 1888, i.e. during the 19th century. In them, we can observe cases of identification, differentiation or more rarely lack of reference of the small names between the two registrations. The choice of names was made from the first names of the

mother, the father, the godfather or the godmother, the corresponding male to the mother's name, the corresponding female to the father's name or regardless of the aforementioned first names. The declaration to the Registry was made according to the law up to 3 days after the birth of the children while their baptisms were done at the ages from newborns (0 days) to 2 years 5 months and 18 days. The godfathers and godmothers agreed with the parents on their roles before the children were even born. The second names were added to the children at birth or baptism. Regarding the case of the hero of this literary work, there is no reference to the origin of the first short name Jean, while the second name (surname) Passepartout is declared as originating as a nickname based on the properties of the individual, applies by itself alone as first or second primary name, or as an adjective, without the interest of other literary heroes and readers, on its various details (Picard, 1990: 345-356).

14. Non-linguistic symbols

The various *civilizations*, the relationships between them and anything that each one represented during the 19th - 20th century. Both in the written text and in the film version are included elements that signal the existence of various cultures: their historical course, the (political, religious, etc.) orientation etc. while others are implied, that result from the structure and operation of public services (judicial, public security, etc.) but also of interpersonal relations. For the purposes of the project, the following cultures are stereotypically presented the cultures:

- the *English* as colonial due to the large number of countries where the heroes allegedly travelled,
- the *French* as a representation of diplomacy as a result of the maneuvering abilities of the French valet,
- the *Indian* as a *colonially occupied*, therefore *subject* to the linguistic, financial, etc. hegemony of someone else (English) but *with the observance of old customs*,
- the *American* as influenced and troubled by local conflicts and indigenous inhabitants (Indians-native Americans) who claimed their previous dominance in USA territories,
- the *Chinese* as old but representative of transit trade, the movement of people due to its large geographical extent etc., with the desire of opening itself to the West,

- the *Japanese* as traditional due to the conservation of traditional clothing and food in the residents' daily life etc.

The various *countries* and their *cities*: in accordance to the cultures (see above), there are records of regions and cities that, for various reasons each, played an important role during the 19th century as important harbours etc. These are:

- *England*: London, Liverpool,
- *Italy*: Brindisi,
- *Egypt*: Suez (Verne, 2010: 18-19),
- *India*: Bombay, Calcutta/Calicut (Robert, 1989: 313) [Kolkata in Hindi/Indian languages/ancient Sanskrit, <Kôlikata, Kalikata area of Kali wife of Shiva]. It was the kingdom of *Calicut*, where the various products arrived (copper, bakua stones, knives, rosewater, alum, camels, red cloth, mercury) and was loaded on ships from Mecca. King of the late 16th century was *Samorim* who, although he had few men in his dominion, could gather, with the help of other kingdoms, 100.000 warriors (Gama, 2015: 97-98),
- *Hong Kong* (Verne, 2010: 43),
- *China*: Shanghai (Verne, 2010: 42-43),
- *Japan*: Yokohama (Verne, 2010: 42),
- *USA*: New York (Verne, 2010: 62-63), San Francisco (Verne, 2010: 42, 56) etc.

The *means of transportation*: These contribute to the acting subjects' movement of this particular story, i.e. in cases where the same were unable to do so physically, to move with their own physical abilities (walking short or long distances). They are categorised in relation to their potential use:

- in *places* (on land, sea, rivers, etc.),
- in *time* shorter or longer according to the climatic conditions and the capabilities for speed development (train, horses, elephants, small or large ships, dugouts, sailboats, sleighs with sails etc.). The *horse* (mainly in European painting) *symbolizes* the strength, virility, victory, excellence, luxury and love (Chevalier+Gheerbrant, 1982: 222-232). The *horse* that gallops emerging from the bowels of the earth, resembles the blood that beats in the veins, is the son of night and mystery. As an *archetype* it represents life and death, it is associated with fire as a triumphant and destroyer, and with water as a life-giver and as something that 'causes suffocation'. In many *symbolic meanings* it corresponds to the Earth in its role as Mother, the Moon, water and eroticism, the dream and divinity, the

vegetation and its periodic rebirth (Impelluso, 2004: 257-260). The *elephant* is declared as a *symbol* -in Buddhist/Hindu India and Africa- of the Heavenly Kingdom, of royal power, of stability, of knowledge, of beginning and end, i.e. of A and Z, of wisdom, of power, the support of the world (Chevalier+Gheerbrant, 1982: 397-398).

- from *users as passengers* coming from different or similar socioeconomic classes, with a variety of occupations or racial backgrounds (bankers, valets, sailors, native Redskins, etc.).

Because of the particularity of the literary work, they *work symbolically for the era* (19th century) as well, and not just literally. In particular, the following are mentioned:

- the *carriage* dragged by horses (intended for *bourgeois*) in London etc./or and only the *horses* (for *redskins warriors*),
- the *dugout* (for *indigenous people*, mainly in riparian areas), the *sleigh with sails* (for the movement of people and products on *the snow*),
- the *railway* (from San Francisco to other *American cities*) and
- the *steamer* (for the *transatlantic line* New York-Liverpool) as cultural appliances or 'representative' inventions of the 19th century etc.

In this literary work, for the *itineraries* of the actors-heroes of the work, the following were used (Verne, 1990/2017: 31):

- London-Suez, railway and steamer (7 days),
- Suez-Bombay, steamer (13 days),
- Bombay- Kolkata, railway (3 days),
- Kolkata-Hong Kong, steamer (13 days),
- Hong Kong-Yokohama, steamer (6 days),
- Yokohama-San Francisco, steamer (across the Pacific Ocean, 22 days),
- San Francisco-New York, railroad (7 days),
- New York-London, steamboat (across the Atlantic Ocean) and railroad (9 days). Total trip: 80 days.

The *customs* as subconscious tradition/observance of various -from old to ancient-cultural tactics acquire *symbolic dimensions* due to presented special circumstances that require even the commitment of a human sacrifice. Thus, in addition to burning the dead, in India the claim of some wealthy and prominent local community figure's relatives' is especially projected, for burning along with his dead body, his also prominent -although

young in age and alive (!)- widow. In this case, the relatives' collective subconscious (Guénon, 1994: 46-49) surpassed their individual thought due to the ancient/old origin of the *symbolic act* they pursued to do, and because of the traditional, compared to the psychoanalytic -for that and the modernity of the era- interpretation of the symbol, which leads to ex diameter opposite effects. The cremation *symbolizes* the purification, the 'change', through *fire* of 'the coarse body' in a more clean and delicate shape. This is *symbolized* by the *urn* where the ashes and bone remnants are deposited. The pre-burnt body is symbolized by an *Indian coconut*. If it is a *sacrifice*, the coconut along with other sacrificial objects and the *container* containing the *Tulsi bush*, a *symbol* of the god Vishnu, is placed on the *altar*. The urn with the aforementioned remains is 'delivered' to the 'celestial' sacred river Ganges or any other river whose *water* is ritually identified with/and *symbolizes* that of the Ganges. 'She' [Ganges river <Ganga Goddess], according to the Indian mythological tradition, descended from heaven to earth to cleanse the ashes of the dead so that they could reach the world of the Fathers. Thus, the *body*, which is considered the earthly form of man, decomposes and dissolves with fire and water, while the *consciousness* is a carrier of individuality that after death lives once again *reincarnated*, and is called in Sanskrit *jiva* (living/alive. Bolognesi, 1993: 231) or *jivatman*, i.e. *soul (individual)*. The thanksgiving, supplication or atoning *Vedic sacrifices* in ancient Hinduism are distinguished in offering *bloodless* objects, cereals, butter, milk, etc., but also in *bloody* and horrible of animals (mainly horses) or people -who were suffocated with precious *Kusa plant textile*-. These were done for: 1. communication with the superhuman world, 2. maintaining the world order and 3. receiving a counter-gift from the superhuman world (Dakouras, 1995: 57-60, 102-120).

Anything that signified different *individuals* due to *their external costumes* (which is suggested by *professional uniforms* or *attire for various social circumstances* and so on.), the *gestures and movements* of (the *bows* of the valets or agents to putative 'socially superior' Englishmen who were the colonialists in India) etc. The particular individuals represent symbolically as parts of the whole (cf. the *linguistic metonymy*) the various social or professional groups etc.

The *flags of countries or cities* that were implied to exist in the places mentioned in this work and, above all, the *colours* and shapes as *symbolics* that here are in them, mean -as *symbolized*- their *struggles* and *history of the people* they represent accordingly to their objects of reference. The *colour* choices and their *combinations* go back to the long history of

their peoples and the ideals they represent. In the work under consideration, these (with their emblems and colours), are the flags as follows:

- the *British*: blue-white-red. The *flag of Great Britain* (Union Flag/Union Jack, ie/dil. the flag of the Union, established on 1.1.1801) consists of the *red cross* of St. George (patron saint of England), the diagonal *white cross* of St. Andrew (patron saint of Scotland) and the *Red Cross* of St. Patrick (patron saint of Ireland). The colour *blue* symbolizes justice, prosperity and perseverance. It also indicates island countries or with an extensive coastline. The colour *white* symbolizes peace, purity and innocence. The colour *red* symbolizes strength, courage and endurance, as well as bloodshed for the nation (Vlachos, 2010: 70 and Georgakarakou, 2015: 182, 18),
- of *Mumbai*: orange-white with round emblem-green. The 3 horizontal, equal stripes of the *flag of India* (established on 22.7.1947), represent the colours of the National Indian Congress Party. The *orange* colour of the yolk symbolizes the sacrifice and courage of the people. The *white* symbolizes the path that leads to truth and faith. The *green* symbolizes the relationship of people to the land and their behaviour on earth from which their next lives depend on. The colour *green* signifies nature, natural wealth, agriculture, fertility, hope and love. The *Asoka Chakra or Buddhist Wheel*, is a *blue* central *round disk* with 24 rays, symbolizes the dynamic of a peaceful change and is the *coat of arms* of *India* (Vlachos, 2010: 54 and Georgakarakou, 2015: 126, 19),
- of *New York*: blue/green-white with round emblem-orange. The *flag of USA* (introduced on July 4, 1960) consists of 13 horizontal *red* and *white* stripes, which were the first colonies to revolt against Britain. The *blue rectangle* consists of 50 white, *five-pointed stars* as many as the current United States. Each State has its own flag (Vlachos, 2010: 21 and Georgakarakou, 2015: 38),
- of *Hong Kong*: red with a flower with five petals. *Hong Kong* was a British Colony between 29.8.1842 and 1.7.1997, when it was returned to China. The *red* colour -same of the Chinese flag- symbolizes the Chinese territory, the stylized native *flower* with the 5 *symmetrical petals* symbolizes harmony, while their combination indicates a country (China) and 2 systems (the Chinese's one and the Hong Kong's one. Vlachos, 2010: 64),
- of *Japan*: white with red disk in the center. The *flag of Japan* (established on 27.2.1870) is the *flag of the sun* (Nisoki) or the *solar disk* (Inomaru) of the *Land of the Rising Sun* (Nippon) since it was believed for centuries that only the inhabitants of this country saw

the sunrise from the ocean, east of which there was nothing else. The colour *white* symbolizes purity, honesty and integrity. The *Lucky Sun* (Hinomaru), the rising sun as a large *red* disk center has been an imperial symbol since before 1300 AD and represents light and heat (Vlachos, 2010: 53 and Georgakkarou, 2015: 125),

- of *San Francisco*: with a bear as its symbol etc.,
- a special case is the *danger flag* that, as a naval signal, ships raise in case of distress: a triangular flag where on a white background there are red squares or is a square with black squares or two black and an intermediate red stripe with intermediate with intermediate white stripes (Georgakkarou, 2015: 14-17).

The *social classes* (due to education, profession, function) and *nobility* (due to heritage, wedding etc.). These particular differentiations that used to exist in the social life of the people in the 19th century acquire *symbolic* significance in this literary work due to the special role played by their representatives. Thus, in it: the widow Indian *princess* Mrs. Aouda, the *valet* Passepartout, the *priests* etc. In particular, the *title* of princess (Chevalier+Gheerbrant, 1982: 785-786) represents the existence of a higher authority/power, and also the idealization of the woman in beauty, love and youth.

The various *monuments, public buildings or private clubs*. Each of them, being extremely representative of a culture and not directly semantically connected to the other buildings, constitutes a *symbol* since it is a place that plays a part in the whole plot. Thus:

- The *Reform Club of London* constitutes the start and finish area (*isotope*, Courtés, 1996: 50-51) of the bet between Ph.F. and his gambling friends, serving as a causation for his adventurous journey.
- The *Hindu temple*, the Malebar-Hill Mumbai pagoda acting as a place of worship and having been specified as an (outdoor) *area of applying old customs* of the region was also the *introductory location and start of romance (isotope)* between Ph.F. and his later wife. The (/Any) *Pagoda*, is a building with pyramidal roof and pyramidal gates, with *an odd number of floors* -including the ground floor- used as a temple or shrine of Buddhists, and as the residence of the religious ministers. Each Pagoda symbolizes a Buddha-Losana throne enthroned on a Lotus flower balcony. Its floors represent the stepped sky of 'ecclesiastical', i.e. social, teaching. The odd number of floors corresponds to Yang, the male principle of the sky, i.e. light, while the even number of floors corresponds to the

Yin, i.e. the female principle of darkness (Verne, 2010: 26, 30 and Dakouras, 1995: 216-222).

The *time*: According to the title and content of the project, the realization of the trip was defined on the outset according to the *time labels/year subdivisions of the year 1872, the number of days to 80* etc. In its actualization, there was a *different duration of time* in every *movement* of the acting subjects/heroes that was associated to the specified *distance* in kilometers or in nautical miles from one place to the other through lands, seas and rivers, but also whether it was day or night, with good or bad weather, with snow or in drought etc.

The various scheduled and/or unforeseen *combinations of space-time* for the *total* of the mentioned *journey*, come in stark contrast to the *asymmetry in texture* in that 'the *Plot* is the way of building each story by surfaces -better: levels- and its gradual exposure' (Eco, 2002: 48), as well as the one mentioned in this work with the *previous life* of Ph.F., whose daily space-time in activities etc. was distinguished by cyclical *repetition* (such as clock hands per 24 hours), *stability* and *predictability to the smallest detail* (see also above). In the examined journey, the for *any reason differentiation* of the predetermined schedule due to extraordinary events (imprisonment, trial disrespect towards a religious space with footwear because of ignorance and release, etc.) demanded the need for *amendments* mainly by the *reduction of time* from other movements so that the *symbolic period of 80 days would be limited*. Thus, the forced rent of a smaller hull by the primary actors for, *parallel in time/simultaneous* crossing of the sea route took place as long as they had not managed to catch the steamer of the particular route.

Noteworthy and *symbolic* for the project is the *similarity or the time difference* during the movement of someone *to the East or to the West*. More precisely, *the daily loss or gain of 4 'minutes* time, in a total of 80 days, was made up of some hours, enough to change the perception of the day, the date etc. depending on whether the actors had travelled from East or to West, leaving from/or returning to their starting point.

15. The film 'Around the world in 80 days' by Jules Verne (2000).

A corresponding animated film was examined, in the French language without Greek subtitles. The contact with it is the impetus for trying to understand the *spoken word*, i.e. the

dialogues between the users of the foreign language who are characterized by partial or total knowledge of the code of the particular foreign language.

The 'moving' image (*as a set of static drawings that alternate quickly to give to the spectator the concept of movement, based on the afterimage of the brain function*), is an auxiliary contributor to the spoken word for the understanding of each communication circumstance, based on the *shapes* (Hindu temple, courthouse, train, horses, etc.), the *volumes* (elephants, steamers, etc.) and *colours* (the blue sea, the black/night sky in India, white/gray fog of London, etc.), i.e. the *external morphological elements* that refer to symbolic meanings of those represented.

16. The educative use of this literary work, the role of the respective film-term and their symbols

During the study of the written text the attention of the reader and, especially for this specific research, of the students, is focused on:

1. the *narrative* where the movements, the actions and in *indirect speech* (even implied, Maingueneau, 1991: 100-116) the communication of the talking subjects, such as :

'Quelques heures plus tard, le *Mongolia* repart. On vit très bien, très agréablement sur ce bateau. Les *dames* -il y en a quelques-unes- *changent de robe* deux fois par jour. *On fait de la musique, on danse* même, quand *la mer le permet* ' [A few hours later, the *Mongolia* departs. They live well/enjoy themselves, very pleasantly aboard that ship. The ladies -there are some of them- change their dress twice a day. The music plays, and they dance, when the sea allows it] (Verne, 2010: 19).

Verbs are used in the 3rd person singular and plural, in *grammatical tenses* denoting the present, the past (as momentary or repetitive) and the future (immediate or imminent) to represent each action of the acting heroes as accurately as possible etc. in the minds of readers, viewers and listeners of the written text and its transfer to film, such as:

'Le matin du 8, les marins *pouvaient voir* sur le bateau un voyageur qui *marchait* encore difficilement, comme un homme *mal réveillé*. C ' *était* Passepartout lui-même. Voilà *ce qui était arrivé*' [The morning of the 8th, the sailors could see on board a traveller who was still

walking with difficulty, as the roughly awake man. It was Passepartout himself. Here is what happened] (Verne, 2010: 47).

2. the *interactive/conversational section* where the oral speech of the persons participating in the project is transcribed. Their *speech* can be fragmented or strictly structured according to the communication circumstance, the style and the level of speaking they represent such as:

'Levez le drapeau de détresse' [Raise the flag of emergency/danger], 'Feu!' [Fire!] (Verne, 2010: 46), 'Si vous ne restez pas à Suez, vous n'êtes pas obligé de me présenter vos papiers d'identité' [If you are not going to stay in Suez, you are not obliged to present me your identity papers] (Verne, 2010: 18).

The *vocabulary* they use is relevant to the linguistic and cognitive background of each hero of the story. That is why the *use* of the *singular* and the *plural (of honorifics)* alternate depending on the role (professional, etc.), each one's education and the existing relationship between them, such as:

'Oui, mais je veux qu'on sache que je suis passé à Suez aujourd'hui 9 octobre à onze heures. Je vous demande donc de bien vouloir mettre votre signature à votre timbre' [Yes, but I want them to know that I passed from the Suez Canal today, 9th October at 11 o'clock. Therefore I request that you [/want] put your signature and stamp], 'Si vous voulez, répond le chef de la police' [If you so want, answered the officer] (Verne, 2010: 18).

The *information* exchanged between them does not have the sufficient quantity and quality needed to transform into actions what is being said due to the *lack of time* for further typological, perhaps unnecessary, repetitions. What excels is the semantic content of their words, oriented towards the performance of words and deeds each time. Under these specific circumstances the *speaking turns* of the conversing persons is done at high speed and even stressfully.

Because in the *written text* the narrative and the interactive part are alternated, and, as long as in the *film* the images and the interactive part are alternated or coexist, the students have the capability to process the transmitted information, from a phonological, grammatical, syntactic, semantic, lexical and pragmatic point of view.

The *repetition of words or expressions* by the students, along with the projection of the film, encourages and assists them in learning the phonetic system of the French language, the correct pronunciation and intonation of words and phrases. In addition, the comparison of the

written text with its acoustic rendition helps to *combine* the audio and/or visual image with their meaning, which is done in the students' thinking gradually.

The *imitation* of the heroes of the literary/cinematic work with the *use of pantomime* (using non-linguistic means of expression) but mainly with the *creation of improvised, adapted dialogues* among the students (theatrical technique), contribute to the motivation for the use of foreign language in simulated/created communication circumstances but also in the effort to decode similarities and differences between different cultures.

The creation of: 1. *world maps* with empty spaces to be filled for the marking of cities, ports, roads etc. mentioned in the text, 2. *crossword puzzles* etc. with *word games* that function as *symbols* in the project or are used in it, 3. the creation of *clocks* having the corresponding time in different parts of the world as mentioned in the project, 4. *representation of dialogues/discussions* by the students using linguistic and non-linguistic means of expression or any other techniques in order to improve the knowledge/use of the language and the development of communicative, multicultural, multilingual skills etc. with it, contribute to the rise and the evaluation of Level C of language learning (Modern Greek as native and foreign languages) of students.

17. Conclusions

1. In the specific Cultural Program the following parameters were researched: the biography of the author, his era (discoveries, inventions etc.), the main plot of the specific work (persons-heroes, their journey, events, adversities in it, etc.) but mainly the symbols that were visible on each page of the written text and/or in each scene of the film.

2. Symbols, as representative elements of each culture, are *linguistic* (words or linguistic expressions used in specific moments) and *non-linguistic* (as countries, flags, monuments with different functionality or meanings, means of transport etc.). Their presence of (as landscapes, individuals' characteristic costumes, behaviours and existing laws etc.) contributes to the *cultural shock* suffered by each uninformed reader/viewer/traveller if his/her knowledge about those elements rate from fragmentary to even non-existent.

3. In this particular literary work, in both as a written text and as a cinematic transfer of it, *multilingualism* was used and also implied already through as linguistic context through

the use of a host of languages (*English, French, Chinese, Japanese, Indian/Hindi*, etc.) in the different *countries* mentioned, and at the same time, implying the functionality of English by Ph.F., the main hero of the project. The latter language, as the *lingua franca* of the time -alongside the French language- facilitated communication with foreign native language but mainly in countries- colonies of the 19th century British Empire. It is noteworthy that multilingualism is interrelated with multiculturalism since each language is an integral part of one or several cultures.

4. *Multiculturalism* as a context, communicative context and presentation of various cultures was succinct because the main hero Ph.F. focused on what actually interested him i.e. the *transition*, and not the long stay in various countries (7, 9 days etc.), in the context of specified time (80 days). The certification of his movement was *symbolically* reflected by the receipt of representative *stamps* (on his passport and luggage) marking the stages of differentiation of his contact with other cultures, more or less close to his own in various respects.

Ph.F.'s contact with each culture, while originally *spatiotemporally scheduled*, it proved to also be *coincidental or/and random*, as his experience of different countries sometimes was prolonged in time due to unexpected events (exchange of hits and gunfire with the Sioux Indians (native Americans) who had attacked the train with which Ph.F. was travelling, Passepartout's judicial adventures etc.).

The *culture shock* that Ph.F. or his co-travellers could suffer from (Passepartout, Mrs. Aouda, the policeman Fix) and the difficult situations experienced, were overcome several times with *money*, that acted as a catalyst, *symbolically*, as means to relieve pressure from several events, acquisition of capabilities for the ease of heroes etc. upon conceivable *actantial axes*.

5. Within this work emerged (semiotic) *systems of signs*, linguistic and otherwise, that functioned *symbolically* as distinctive elements (of cultures) for the promotion of interculturalism in the context of *multiculturalism*. These systems referred to *persons*, their *offices* (policeman Fix's potential power in chasing thieves with warrants within the jurisdiction of the countries of the British –financial- government), *states* (preparation for simultaneous burning of the dead elderly Indian and lively young wife) etc.

6. A key symbol defined from the beginning, i.e. from even from the title, is the concept of *time*. Its *continuous measurements* in Ph.F.'s daily routine (*set hours* to drink his

tea or eat his *meals/food*, counting the *steps* from and/or to the house and the Reform Club) had also determined its also strict observance (*80 days journey* distributed per occasion) for the outcome of the whole story. This was achieved positively for Ph.F. after the correlations of time with *space*, i.e. their *alternation, combinations* or *modification* in different countries with the -decisive and committed to the end purpose- protagonist Ph.F.'s *Ego* as catalyst.

7. *Money*, being a *strong incentive* to Ph.F.'s journey, are defined as a promise to *respect a financial bet* of 20.000 English sterlings, an amount that *could save* from poverty any citizen 'of the era that would even partially own such an amount' (if his five gambler friends won, they would share an amount of 4.000 sterlings each) or *destroy* financially whoever lost (Ph.F.) or not acquire it. However, the opportunity to present -*stereotypical*- habits, behaviours etc. of people from different ear cultures, is provided, such as the relationship of the English with time and money (also see the 'moto'/proverb/maxim/phrase: 'time is money'), the bribing of Indians to release the imprisoned Passepartout and Ph.F. etc.

8. The *symbolism* of items which function as such in this particular literary work may be *equivalent/symmetric* to the *daily life* of individuals at the time of writing, i.e. during the 19th century. A lot of *points* have become *symbolic* especially in this particular literary work due to their *use* and *special role* in it. Matching them to the meaningful content of its title contributes to this procedure. At the same time, they themselves become *spatiotemporally classics* due to the plausibility and historical value that the work acquires with worldwide recognition of its content and creator up to the present time.

9. The students who participated in this Cultural Program *have benefited in a multiple of ways* because their *knowledge* of the cultural situation in which stood several countries and regions during the 19th century was enriched. More precisely, they learned and extracted conclusions concerning customs observed in these regions seen from a modern point of view, they discussed the ways of dressing, the inhabitants' eating habits in different countries, the means of transport and the duration of many types of movement of the time in relation to the modern ones, the various social classes of the time, their rights and obligations etc. With this in mind they acquired *multi- and intercultural skills spatiotemporally-defined* and notions on recognition, respect and understanding of the different cultures beyond that or those in which they had grown up and been educated in.

The students *received a linguistic benefit*, because their vocabulary and grammatical knowledge of some verb tenses, the moods, the differentiation between the indirect speech of

the narrative and the direct speech of the dialogues etc. in the Greek and French languages were enriched. At the same time, they acquired *multilingual skills defined* in terms of how to use different languages in different communication situations, even if some of this knowledge came from translation of their respective languages.

More generally, they came into contact with a *classical work* of the World Fiction and Travel *Literature* with a pleasant and non oppressive way, while watching *the same-titled movie* in animated cartoons was and always is pleasantly accepted by all ages.

The fact that some of them had different descent and experiences other than Greek, and further linguistic and cultural elements, in addition to those of the other students as natives of their area of residence, did not create a particular problem of understanding etc. due to their upbringing and education in the same Greek area in all education levels up to the specific (Secondary level). On the contrary, it was an opportunity for all the students, by realizing, to compare their national culture with the foreign ones, for which they were informed through this literary work, even if they belonged to an older than the contemporary era.

10. The general conclusion was that *this story* remains *attractive, interesting* in terms of conceiving and monitoring of its development. The passage of 150 years since its invention makes it *intertemporal and classical* in its genre.

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