

**ANALYSIS OF CONFLICT AND CHARACTERS
IN JULES VERNE'S "AROUND THE WORLD IN 80 DAYS"**



THESIS

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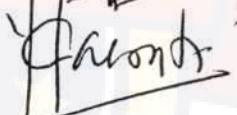
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ABSTRAK

Skripsi ini berjudul *Conflict and The Characters in Jules Verne's "Around The World in 80 Days"*. Novel ini bercerita tentang dua orang pria yang melakukan perjalanan keliling dunia dalam waktu 80 hari.

Penulis menganalisis konflik yang timbul dalam novel ini dengan cara membaca dan menyimak cerita dalam novel ini untuk mendapatkan penyebab konflik yang terjadi.

Cerita ini berawal di London pada tanggal 2 Oktober 1872. Phileas Fogg adalah seorang bangsawan Inggris yang hidup menyendiri di rumahnya yang beralamatkan Saville Row nomor 7 di Burlington Gardens. Meski ia sangat kaya, yang tidak diketahui asalnya dari mana, Tuan Fogg disebut sebagai seseorang yang bersahaja dengan segala kebiasaannya yang dilaksanakannya dengan ketepatan matematis. Seperti bisa dimengerti di bab pertama buku ini, tidak ada yang bisa disimpulkan dari kehidupan sosialnya kecuali bahwa ia adalah anggota Klub Reform. Setelah ia memecat pembantunya, James Foster, karena telah memberinya air cukur dengan suhu 84 derajat Fahrenheit dan bukan 86 seperti semestinya, kemudian Tuan Fogg menerima pembantu baru. Pembantunya yang baru ini adalah seorang Perancis bernama Jean Passepartout dan usianya sekitar 30 tahunan.

Jadwal ini tidak memperhitungkan masalah-masalah praktis yang bisa ditemui, misalkan masalah menemukan alat transportasi, namun Fogg sungguh pasti bahwa ia dengan daya akalnya yang sangat persis bisa melakukannya. Maka iapun menerima taruhan sebesar £ 20.000 dari kawan-kawannya di Klub Reform. Uang ini akan ia terima jika ia berhasil mengelilingi dunia dalam waktu 80 hari. Lalu iapun berangkat, diiringkan oleh pembantunya, Passepartout. Mereka meninggalkan London menggunakan kereta api pada pukul 20.45 pada tanggal 2 Oktober 1872 dan dengan ini harus kembali di Klub Reform pada waktu yang sama 80 hari kemudian pada tanggal 21 Desember.

CHAPTER I

INTRODUCTION

1.1 Background

Literature means "anything written" but the academic word usually means imaginative literature, which in turn means fiction as opposed to non-fiction. The term applies to novels, short stories, poems, plays, movies, and all TV shows that aren't news shows, documentaries, or interviews of real people.

With criteria of function, form and content, the modern reader/researcher may locate a composition on a spectrum from least to most self-conscious communication. An awareness of the relative place of communicated words lifts the issue of defining literature from a sterile debate to an act of engagement. The most important activity in receiving a work as literary, and in appreciating a literature, is to read as widely as possible both perceived literary and perceived non-literary writings. The reader is the defining agent in literature.

More generally, one can equate a literature with a collection of stories, poems, and plays that revolve around a particular topic. In this case, the stories, poems and plays may or may not have nationalistic implications. The Western Canon forms one such literature.

Like in every story, conflict is the soul of it. There will be no story without any clash.

“A conflict exists when two people wish to carry out acts which are mutually inconsistent. They may both want to do the same thing, such as eat the same apple, or they may want to do different things where the different things are mutually incompatible, such as when they both want to stay together but one wants to go to the cinema and the other to stay at home. A conflict is resolved when some mutually compatible set of actions is worked out. The definition of conflict can be extended from individuals to groups (such as states or nations), and more than two parties can be involved in the conflict. The principles remain the same.”(M.Nicholson: Rationality and the Analysis of International Conflict. 1992:11).

In fact, conflict tends to be accompanied by significant levels of misunderstanding that exaggerate the perceived disagreement considerably. If we can understand the true areas of disagreement, this will help us solve the right problems and manage the true needs of the parties.

The main device for structuring plot is called conflict. The term conflict refers to the central problem of the story that must be resolved. Just as we learn a lot about a real person by watching whether or not and how he resolves his problems, we learn a lot about characters in stories by watching whether or not and how they resolve their problems. But story-tellers control if, when, and how their characters resolve these problems. They use the way in which problems are resolved to teach a lesson. In Jules Verne's "Around The World in 80 Days", the conflicts and characters are very interesting to be researched and developed into a thesis. Due to this fact, the writer would like to analyze further about the novel, which basically the story of a wealthy English man, Phileas Fogg, who wishes to travel around the world in 80 days with his assistant.

1.2 Reason for Choosing The Title

Regarding the elements that can be analyzed from literary works, the writer would like to focus her writing on Verne's "Around The World in 80 Days" which tells about the adventure of a rich English man who travels around the world in 80 days.

1.3 Identification of The Problem

Based on the background above, the following is the unit of the identification of problem.

1. The conflict in the novel
2. The characters in the novel
3. The adventure in the novel

1.4 Scope of The Problem

Based on the identification of the problem, here are the scopes of the problems.

1. The conflict in the novel
2. The characters in the novel

1.5 Formulation of The Problem

Based on the scope of the problem above, the writer will formulate the problems as follows:

1. What are the conflicts in the novel
2. How do the characters deal with the conflict in the novel

1.6 Objective of The Study

The writer formulated the objectives of this study as follows:

1. To identify the conflicts in the novel
2. To describe how the characters deal with the conflict in the novel

1.7 Methodology

The writer would like to use the library research, due to support her writing from the novel.

1.7.1 Library Research

This method is used to collect the data which is related to the idea of her writing. The writer collected the theory from the library and the data collected from the novel.

1.7.2 Data Analysis

In analyzing the data, the writer uses descriptive analysis in order to help her analysis in analyzing the conflicts in the novel.

CHAPTER II

LITERARY REVIEW

2.1 Definition Of Novel

A novel (from French nouvelle Italian "novella", "new") is an extended, generally fictional narrative, typically in prose. Until the eighteenth century, the word referred specifically to short fictions of love and intrigue as opposed to romances, which were epic-length works about love and adventure. Literary theory of genres has not yet managed to isolate a "single definite, stable characteristic of the novel" that holds without reservations.

Novel can be understood as cultural instrument designed to confront intellectual and social crisis. This conflict embodied in Richardson and Fielding, who according to this method can be understood as representing alternative methods of doing the same thing.

During the 18th century the novel adopted features of the old romance and became one of the major literary genres. It is today defined mostly by its ability to become the object of literary criticism demanding artistic merit and a specific 'literary' style—or specific literary styles.

2.2 Definition Of Character

Characters are usually presented through their actions, dialect, and thoughts, as well as by description. Characterization can regard a variety of aspects of a character, such as appearance, age, gender, educational level, vocation or occupation, financial status, marital status, social status, cultural background, hobbies, sexual orientation, religious beliefs, ambitions, motivations, personality, etc.

Reaske (1966:56) gave comments about the definition of character as follows:

“Some characters in a novel don't change the beginning as the same kind of character as they are in the end. These passive characters are acted upon the events of the novel, they are usually static, or unchanging conversely, some characters are active. They perform act, they have a large part in the novel, and they usually undergo certain changes as the result of the action of the story. Instead of being static, they are considered dynamic.”

Type of characters, as quoted above, are called static and dynamic characters. The static character is the character that does not undergo the change from the beginning to the end of the story. On the contrary, the dynamic character provides emotional changes at the end of the story.

Both static and dynamic characters give the interlink role in constructing the unity of a story. This possibly related to the fictional story as the integral unity in literary works. Fiction serves you a story about a person or people that called "character".

2.3 Definition Of Setting

According to home.cfl.rr.com/eghsap/apterms.html (2009),

"Setting is the environment in which the action of a fictional work takes place. Setting includes time period (such as the 1890's), the place (such as downtown Warsaw), the historical milieu (such as during the Crimean War), as well as the social, political, and perhaps even spiritual realities. The setting is usually established primarily through description, though narration is used also."

Therefore, definition of setting is quite simply, which is the story's time and place. While setting includes simple attributes such as climate or wall décor, it can also include complex dimensions such as the

historical moment the story occupies or its social context. Because particular places and times have their own personality or emotional essence (such as the stark feel of a desert or the grim, wary resolve in the United States after the September 11th attacks), setting is also one of the primary ways that a fiction writer establishes mood. Typically, short stories occur in limited locations and time frames, such as the two rooms involved in Kate Chopin's "The Story of an Hour," whereas novels may involve many different settings in widely varying landscapes.

Even in short stories, however, readers should become sensitive to subtle shifts in setting. For example, when the grieving Mrs. Mallard retires alone to her room, with "new spring life" visible out the window, this detail about the setting helps reveal a turn in the plot. Setting is often developed with narrative description, but it may also be shown with action, dialogue, or a character's thoughts.

Setting is a term in literature and drama usually referring to the time and location in which a story takes place. The term is relevant for various forms of literary expression, such as short stories, novels, dramas, and screenplays.

Broadly speaking, the setting provides the main backdrop for the story and often sets the overall tone for it as well. For example, many of William Faulkner's novels are set in the early 20th Century in Yoknapatawpha County, a fictional county in the American South. More specifically, the term "setting" can also refer to the time or location of a single scene in a larger story. In John Cheever's short story "The Swimmer", for example, the story's protagonist visits various swimming pools in his neighborhood with each pool serving as its own unique setting.

2.4 Definition Of Conflict

From ontological point of view, research into the sources and categories of conflict has usually centered around two conflict approaches: the subjectivist and the objectivist approach. Incompatibility of goals and interests or at least their perception as incompatible by the parties in dispute, is as well the essence of the political conflicts analysis.

The level of incompatibility is the most important variable that impacts the intensity of the dispute and dynamic of conflict phases. Once conflict has emerged, it develops further with certain dynamic and

intensity changing its courses and stages. In that sense understanding developing stages of conflict and their categorization is crucial because it may provide indications of what might happen next and what can facilitate the conflict management. Drawing upon Messmer's (2003) concept of process model conflicts Diez, Stetter and Albert (2004: 9ff.), take subject incompatibilities between conflict parties and different ways in which these are articulated, as basic specification standards for their four level conflict typology, and distinguish between:

- conflict episodes, isolated incompatibility articulation related to a particular issue;
- issue conflicts, persistent incompatibility over a contested issue;
- identity conflicts, explicit disaccord and the moves of the other side are interpreted on the basis of hostile motives;
- power conflicts - the communication of disaccord is no longer demarcation from the 'other', but subordination, and possibly extinction of the 'other'.

"A conflict exists when two people wish to carry out acts which are mutually inconsistent. They may both want to do the same thing, such as eat the same apple, or they may want to do different things where the different things are mutually

incompatible, such as when they both want to stay together but one wants to go to the cinema and the other to stay at home. A conflict is resolved when some mutually compatible set of actions is worked out. The definition of conflict can be extended from individuals to groups (such as states or nations), and more than two parties can be involved in the conflict. The principles remain the same.“(M.Nicholson: Rationality and the Analysis of International Conflict. 1992:11)“

Therefore, the writer believes that the definition of conflict is a disagreement through which the parties involved perceive a threat to their needs, interests or concerns.

2.5 Synopsis

The story begins at England. We are introduced to Fogg, a very precise man who regularly goes to the Reform Club every evening. At one such visit to the club to play cards, he gets into a conversation with his fellow card players as to whether it is possible to go around the world in eighty days. He believes that it is and being challenged to complete the adventure. This is the beginning of the entire plot and from then on we see how Fogg goes around the world and we witness the amazing adventures that he has with his companions. The main plot is based on

Fogg's travels, while other such plots merely support the central theme Fix, the detective follows Fogg all over. He believes that Fogg is the bank robber who has robbed a great sum from the bank of England. He puts obstacles in Fogg's path just so that he can arrest him whenever he gets the warrant from England. The suspicion that Fogg might be a clever gentleman robber is the sub-theme of the book and the author makes the reader also suspicious. Passepartout too wonders whether his master might be a robber though in his heart he has ample trust in Fogg's integrity.

The plot moves ahead with Fogg striving through various obstacles to reach London in time. He goes through Brindisi, Suez, Bombay, Calcutta, Hong Kong, Yokohama, San Francisco, New York and finally Liverpool. Fix arrests Fogg at Liverpool and this delays our hero. He thinks that he has missed the deadline and hasn't reached London in time when in reality he reached a full day earlier. Thus Fogg wins the wager and in the course of his travels, finds himself a worthy charming, beautiful wife too.

2.6 Biography of The Author

Jules Gabriel Verne was born in the bustling harbor city of Nantes in Western France. The oldest of five children, he spent his early years at home with his parents. The family spent summers in a country house just outside the city, on the banks of the Loire River. Verne and his brother Paul, of whom Verne was very fond, would often rent a boat for a franc a day.^[3] The sight of the many ships navigating the river sparked Verne's imagination, as he describes in the autobiographical short story "Souvenirs d'Enfance et de Jeunesse". When Verne was nine, he and Paul were sent to boarding school at the Saint Donatien College (Petit séminaire de Saint-Donatien). As a child, he developed a great interest in travel and exploration, a passion he showed as a writer of adventure stories and science fiction. At twelve, he snuck onto a ship that was bound for India, the *Coralie*, only to be caught and severely whipped by his father. He famously stated, "I shall from now on only travel in my imagination."

CHAPTER III

DATA ANALYSIS

3.1 The Structure of The Novel

This great book of adventure is about a man named Phileas Fogg, who takes a wager to go around the world in no more than 80 days. He risks his entire fortune on this bet. So he and his French valet Jean Passepartout make a tremendous journey *Around The World In Eighty Days*.--Submitted by Phileas Fogg.

Phileas Fogg, the main character, meets his servant Passepartout in chapter 1. The year is 1872 in London, England. He is a distinguished member of the reform club, but he is unknown to the scientific and learned societies. He had become a member of the reform club by recommendation of the Barings. They recommended him because he was rich enough for his checks to never bounce. A Frenchman by the name of Jean Passepartout took the place of a servant that had been dismissed by Phileas Fogg in his mansion named Saville Row.

In chapter 3, the wager that is the title of the book is made. Phileas Fogg wagers twenty thousand pounds against Andrew Stuart, an engineer that is Fogg's whist partner and several others that he can go around the world in eighty days. They warn him that eighty days is the minimum amount of time that anyone can circumnavigate the globe, so he would need perfect conditions to win the bet. Phileas Fogg is still positive he can do it. He makes note that he and Passepartout will catch the train to Dover at 8:45 p.m. on that day Wednesday, October 2, and bets that he will return before 8:45 p.m. Saturday, December 21.

In chapter 7, Phileas Fogg has a journal about his expected expenditure of time for each point in his itinerary. He has a space for any time saved or time lost. He arrives at Suez with no time lost or gained: leaving London at 8:45 p.m. October 2, arriving at Paris on October 3 at 7:20 a.m., leaving Paris about one hour later at 8:40 a.m., arriving at Turin by Mont Cenis at 6:35 a.m. on October 4, leaving Turin about one hour later at 7:20 a.m., arriving at Brindisi October 5 at 4 p.m., sailing on the Mongolia one hour later at 5 p.m., arriving at Suez, Egypt on

Wednesday, October 9 at 11 a.m. The total time taken is the expected six and one half days.

They arrive two days ahead of schedule at Bombay, India on October 22 because the Mongolia goes faster than expected and there is a strong wind. Mr. Fogg makes note of this in his notebook. Phileas Fogg buys an elephant for two thousand pounds so he can travel through the Vindhia Mountains and Indian forests. They reach Allahabad. After taking a train from there to Calcutta, he notices that he has lost the two days gained on the journey through the Indian forests. It is October 25, the exact date he should arrive there according to his itinerary.

They take the steamer Rangoon from Calcutta to Hong Kong, a trip of about 3,500 miles that should take from ten to fifteen days. From Hong Kong, Passepartout wakes up finding himself on the Carnatic that is sailing from Hong Kong to Yokohama. But he is told his master Phileas Fogg is not there. Then he suddenly remembers that he had forgotten to tell Mr. Fogg about a time change for the sailing of the Carnatic. When he arrives at Yokohama, he is desolate. He finally finds

Mr. Fogg when he causes a fall of a pyramid of men on a stage he is a part of.

Now they take the steamer General Grant, owned by Pacific Mail Steamship Company, from Yokohama across the Pacific ocean to San Francisco, California. Phileas, Fogg, and Passepartout spend one day exploring San Francisco. They hope they will be able to take the Pacific Railroad from San Francisco to New York in seven days. They catch sight of the Hudson River in New York, but it is too late to take the China across the Atlantic to Liverpool, England. The China would have made it to Liverpool in time to win the bet. Luckily, they make an agreement with Captain Speedy, owner of the Henrietta, to pay him eight thousand pounds so they can sail with him to Liverpool, England. But Captain Speedy only agrees to sail to Queenstown Harbor. Worse, a detective that had been harassing Phileas Fogg for much of their journey arrested him because he fit the description of a thief who had robbed the bank of England just before they had started their journey around the world. It was the eightieth day, Saturday, December 21, at 11:40 a.m., but he needed to get to Liverpool by that evening at 8:45 p.m.

When the real robber is arrested, Phileas Fogg is released from jail. He takes a train that should arrive in London at 8:30 p.m., but there are several delays that make the train arrive at 8:50 p.m. He thinks he has lost the bet, but when he agrees to marriage with Aouda, who had been on much of the trip around the world with him, it turns out he has arrived one day earlier than he thought because he traveled eastward on the journey, thereby gaining one day.

To the late-twentieth-century reader, the idea of traveling around the world in eighty days is not astonishing. Nevertheless, "Around the World in Eighty Days" is Jules Verne's most popular work, and modern movie and television adaptations show that it still has contemporary appeal even in an age that is able to circle the globe in a matter of hours. To Verne's audience, the feat seemed improbable and exciting. Even outside of France the interest in the probability of Phileas Fogg winning his bet was tremendous and as the installments appeared in the *Temps Journal*, people actually made bets on the outcome of his journey.

3.2 The Major Characters

Phileas Fogg

As the hero and chief protagonist in the novel, Fogg is introduced to the reader as a prudent Englishman whose wealth is a source of mystery to all. He is challenged by a fellow gambler to go around the world in eighty days and he takes up the challenge. His rationality, calmness, generosity and self-control impress the readers.

The description of Mr. Fogg's daily activities incites curiosity. He breakfasted and dined at the club, at hours mathematically fixed, in the same room, at the same table, never taking his meals with other members, much less bringing a guest with him; and went home at exactly midnight, only to retire at once to bed. He never used the cozy chambers, which the Reform provides for its favored members. He passed ten hours out of the twenty-four in Saville Row, either in sleeping or making his toilet. When he chose to take a walk it was with a regular step in the entrance hall with its mosaic flooring, or in the circular gallery with its dome supported by twenty red porphyry Ionic columns, and illumined by blue painted windows. Our hero seems to lead a meticulous existence but

we shall see how all the meticulousness shall be replaced instead by a mad dashing around the world.

Passepartout

In the first chapter of the novel, we are also introduced to Mr. Passepartout, who is the second most important character. While he too is an honest and orderly man, there is a sense of clumsiness around him and he has apparently had a more adventurous, colorful life than his master. As he himself says, - " I believe I'm honest, monsieur, but, to be outspoken, I've had several trades. I've been an itinerant singer, a circus-rider, when I used to vault like Leotard, and dance on a rope like Blondin. Then I got to be a professor of gymnastics, so as to make better use of my talents; and then I was a sergeant fireman at Paris, and assisted at many a big fire. But I quitted France five years ago, and, wishing to taste the sweets of domestic life, took service as a valet here in England." He has good references and it seems that Mr. Fogg appreciates honesty, as Mr. Passepartout is given the job immediately. We shall soon see how Mr. Fogg and Mr. Passepartout make an excellent, entertaining pair.

He appears in the initial stage of the novel itself, as the newly employed French valet of Mr. Fogg. He is an honest as well as a comic French man, who is loyal to his master and yet gets into situations that hinder his master's plans to travel around the world. Passepartout endears himself to the reader with his warmth, his sense of humor and his ability to act bravely as well as comically.

During his brief interview with Mr. Fogg, Passepartout had been carefully observing him. He appeared to be a man about forty years of age, with fine, handsome features, and a tall, well shaped figure. His countenance possessed in the highest degree "repose in action," a quality of those who act rather than talk. Seen in the various phases of his daily life, he gave the idea of being perfectly well balanced. Phileas Fogg's immaculate appearance and efficient behavior is now described. As for Passepartout, he was a true Parisian of Paris. Since he had abandoned his own country for England, taking service as a valet, he had in vain searched for a master after his own heart. He was unlike other servants and had a certain class despite his colorful past. The author continues with his third person narrative - " It would be rash to predict how

Passepartout's lively nature would agree with Mr. Fogg. It was impossible to tell whether the new servant would turn out as absolutely methodical as his master required; experience alone could solve the question." Passepartout himself is described as a man who had been a sort of vagrant in his early years, and who now yearned for repose. Passepartout was desirous of respecting the gentleman whom he served. Hearing that Mr. Phileas Fogg was looking for a servant, and that his life was one of unbroken regularity, he felt sure that this would be the place he was after.

Detective Fix

There is a major bank robbery in England around the same time that Fogg leaves for his journey round the world. Detective Fix is one of the many other detectives who seek to find the culprit so they can get a percentage of the stolen money as an award. He comes to the wrong conclusion that Fogg is the bank robber and is merely pretending to go around the world when his real purpose is to flee the law

Aouda

Aouda is a Parsee Indian princess who is orphaned at an early age. She is made to marry an old Rajah and when he dies, fanatical Hindus try & force her to commit the sacrifice of her life. She is rescued by Fogg's group. She goes back with them to England, as she is unable to find her relative in Hong Kong.

3.3 Minor Characters

James Foster

We get only one mention of him in the first chapter. He had been a servant of Fogg's, but Fogg had dismissed him because he had committed the minor offence of bringing the shaving water at the wrong temperature.

Phileas Fogg's Partners at Whist

The engineer Andrew Stuart, the bankers John Sullinan & Samuel Fallentin, the brewer Thomas Flanagan and Gauthier Ralph and one of the governors Bank of England are Fogg's partners at the Reform club. It

is one of them that challenges Fogg to go around the world in eighty days.

Lord Albemarle

The whole of England gets involved in the speculation as to whether Fogg will be able to complete his journey in 80 days while most feel that he will be unsuccessful, one single supporter remains faithful to Fogg, an old paralytic Lord Albermarle.

British Consul at Suez

He waits along with detective Fix for the boat Mongolia to arrive at Suez. Daily, he would see English ships pass through the canal. The detective tells the consul that they must try and detain Fogg here, but the consul cannot do that lawfully and so doesn't.

Whist Partners on the Mongolia

While Fogg is on board the Mongolia ship to Bombay he finds whist players as enthusiastic as himself. These are-a clergyman the Reverend Decimus Smith, a collector of taxes and a brigadier general of

the English Army. Later the brigadier general Sir Francis Cromarty also accompanies Fogg from Bombay to Calcutta.

Chief of Bombay Police

Fix tries to induce the chief of the Bombay police to give him a warrant for Fogg's arrest. This the chief of police would not do as the case concerned the London police, which alone was empowered by law to issue a warrant.

The Guard on the train to Calcutta

When Fogg, Cromarty & Fix are travelling from Bombay to Calcutta by train it suddenly stops in the wilderness. They question the guard on this and it is he, who tells them that the rail has not been laid from this Kholby hamlet to Allahabad and so the passengers will have to arrange for their own means of transport.

The Indian Owner of an elephant

Fogg approaches an Indian to hire an elephant so that they can ride on it to Allahabad. The Indian refuses to hire out the elephant, so it is eventually bought at a very exorbitant price.

Parsee

A bright looking young Parsee, offers to be the guide on the elephant which will take the travelers to Allahabad. He is a brave and intelligent man and does his job well in conveying the passengers swiftly to Allahabad.

Procession Of priests & fanatics

While Fogg and his companions are traveling on a elephant to Allahabad they pass by a procession of priests and fanatics. These Hindus are forcibly taking a young princess along with them so that she may commit 'suttee' (sacrifice on her husband's pyre). Later Fogg is able to make a fool of this procession by escaping with Aouda.

Judge Obadiah

As soon as Fogg is leaves the Calcutta station, a policeman takes him away to court. Judge Obadiah, a rotund looking man presides over this court and over the case of Passepartout, who is charged with committing sacrilege by entering a holy place in Bombay with his shoes on.

Cousin

He is a cousin of Sir James Jejeebhoy and is also related to Aouda. She hopes to get help from this cousin who is based in Hong Kong. But on reaching Hong Kong, Fogg and Aouda find out that he has shifted to another country after making a lot of money.

The pilot on the Rangoon

He is a sailor on the ship and he is the one who steers the ship into Hong Kong harbor. It is this pilot who informs Fogg that since the Carnatic has postponed its departure for Yokohama Fogg can board it.

John Bunsby

He is the master of the boat Tankadere, on which Fogg, Fix and Aouda travel. John is a skilled sailor who takes the trio from Hong Kong to Shanghai so that Fogg is able to board the San Francisco boat.

William Batulcar

He is the manager of a troupe of buffoons, jugglers, clowns, acrobats and gymnasts who were going to give their last performance at

Yokohama before leaving for America. Passepartout takes up employment with this troupe in order to be able to leave for America with them.

Colonel Stamp Proctor

At San Francisco Fogg, Fix and Aouda find themselves in Montgomery Street, which is crowded, by the members of two opposing political parties. The opposing members become violent and Fogg's group is caught in between. A huge fellow with a red goatee, a ruddy complexion and broad shoulders, raises his fist over Mr. Fogg. Fogg is very angry and later these two men even resort to dueling.

Elder William Hitch Mormon missionary

A priest boards the train from San Francisco to New York at Elko Station. He is a Mormon missionary, who gives a lecture on Mormonism in Car no. 117 of the train.

Forster

He is the engine driver of the train bound for New York. When the train stops before Medicine Bow Bridge, which is shaky, it is Forster

who suggests a way of getting over. His idea is to take the train over the bridge at a very high speed, which will enable it to pass over.

The Guard

Fogg and Colonel Proctor decide to perform a duel on one of the platforms where the train to New York stops. But they are stopped by the guard as the train isn't stopping there. It is this guard who suggests that they fight aboard the train itself.

The Sioux

These are bold Indians who often attack the trains running across the American continent. A band of Sioux attacks the New York bound train. They are armed with guns and a fierce battle ensues between the passengers and the Sioux.

Fort Kearney Captain

The Captain in command of Fort Kearney meets Fogg. Fogg insists that the Captain allow some of his soldiers to come with him in order to rescue three passengers who are captured by the Sioux. The captain agrees eventually as he is impressed by Fogg's gallantry.

Driver & Stoker of the train

These two are injured by the Sioux, who attack the New York bound train. As the engine is separated from the train they travel in it in an insensible condition till they recover consciousness. Eventually they both turn the engine back to Kearney station.

Mudge

An American at Fort Kearney station, offers to transport Fogg and group on a sledge to Omaha station. This skipper of a land craft manages to transfer the group safely to Omaha station in a few hours.

Andrew Speedy

He is the captain of the trading vessel Henrietta, a man of fifty, a sort of sea dog with a growl. He agrees to take Fogg and his companions to Bordeaux but Fogg hijacks the boat and decides to take it to Liverpool instead. The boat finally reaches Queenstown, an Irish port.

Clergyman (Reverend Samuel Wilson)

When Aouda and Fogg decide to get married Passepartout is sent to the clergyman. After meeting the parson he realizes that the next day is not Monday but Sunday. Both Fogg and Passepartout had not realized that they had reached England a full day earlier. The clergyman then is a source of luck.

3.4 The Conflict in The Novel

The story starts in London on October 2, 1872. Phileas Fogg is a wealthy, solitary, unmarried gentleman with regular habits. The source of his wealth is not known and he lives modestly. He fires his former valet, James Forster, for bringing him shaving water two degrees too cold. He hires as a replacement Passepartout, a Frenchman of around 30 years of age.

Later that day in the Reform Club, he gets involved in an argument over an article in *The Daily Telegraph*, stating that with the opening of a new railway section in India, it is now possible to travel around the world in 80 days.

Fogg accepts a wager for £20,000 from his fellow club members, which he will receive if he makes it around the world in 80 days. Accompanied by his manservant Passepartout, he leaves London by train at 8.45 p.m. on October 2, 1872, and thus is due back at the Reform Club at the same time 80 days later, on December 21.

Fogg and Passepartout reach Suez in time. While disembarking in Egypt, he is watched by a Scotland Yard detective named Fix, who has been dispatched from London in search of a bank robber. Because Fogg matches the description of the bank robber, Fix mistakes Fogg to be the criminal. Since he cannot secure a warrant in time, Fix goes on board of the steamer conveying the travelers to Bombay. During the voyage, Fix gets acquainted with Passepartout, without revealing his purpose.

Still on time, Fogg and Passepartout switch to the railway in Bombay, setting off for Calcutta, Fix now following them undercover. As it turns out, the construction of the railway is not totally finished, so they are forced to get over the remaining gap between two stations by riding an elephant, which Phileas Fogg purchases at the prodigious price of 2,000 pounds.

During the ride, they come across a suttee procession, in which a young Parsi woman, Aouda, is led to a sanctuary to be sacrificed the next day. Since the young woman is drugged with the smoke of opium and hemp and obviously not going voluntarily, the travelers decide to rescue her. They follow the procession to the site, where Passepartout secretly takes the place of Aouda's deceased husband on the funeral pyre, on which she is to be burned the next morning. During the ceremony, he then rises from the pyre, scaring off the priests, and carries the young woman away.

The travelers then hasten on to catch the train at the next railway station, taking Aouda with them. At Calcutta, they finally board a steamer going to Hong Kong. Fix, who had secretly been following them, has Fogg and Passepartout arrested in Calcutta. But they jump bail and Fix is forced to follow them to Hong Kong. On board, he shows himself to Passepartout, who is delighted to meet again his traveling companion from the earlier voyage.

In Hong Kong, it turns out that Aouda's distant relative in whose care they had been planning to leave her there, has moved, likely to Holland, so they decide to take her with them to Europe. Meanwhile, still without a warrant, Fix sees Hong Kong as his last chance to arrest Fogg on British soil. He therefore confides in Passepartout, who does not believe a word and remains convinced that his master is not a bank robber. To prevent Passepartout from informing his master about the premature departure of their next vessel, Fix gets Passepartout drunk and drugs him in an opium den. In his dizziness, Passepartout yet manages to catch the steamer to Yokohama, but neglects to inform Fogg.

Fogg, on the next day, discovers that he has missed his connection. He goes in search of a vessel which will take him to Yokohama. He finds a pilot boat which takes him and his companions (Aouda and Fix) to Shanghai, where they catch a steamer to Yokohama. In Yokohama, they go on a search for Passepartout, believing that he may have arrived there with the original connection. They find him in a circus, trying to earn his homeward journey.

Reunited, the four board on a steamer taking them across the Pacific to San Francisco. Fix promises Passepartout that now, having left British soil, he will no longer try to delay Fogg's journey, but rather support him in getting back to Britain as fast as possible (to have him arrested there).

In San Francisco, they get on the train to New York. During that trip, the train is attacked by Native Americans, who take Passepartout and two other passengers hostage. Fogg is now faced with the dilemma of continuing his tour, or going to rescue Passepartout. He chooses the latter, starting on a rescue mission with some soldiers of a nearby fort, who succeed in freeing the hostages. To make up for the lost time, Fogg and his companions hire a sledge, which brings them to Omaha, Nebraska, where they arrive just in time to get on a train to Chicago, Illinois, and then another to New York. However, reaching New York, they learn that the steamer for Liverpool they had been trying to catch has left a short time before.

On the next day, Fogg starts looking for an alternative for the crossing of the Atlantic. He finds a small steam boat, destined for

Bordeaux. However, the captain of the boat refuses to take the company to Liverpool, whereupon Fogg consents to be taken to Bordeaux. On the voyage, he bribes the crew to mutiny and take course for Liverpool. Going on full steam all the time, the boat runs out of fuel after a few days. Fogg buys the boat at a very high price from the captain, soothing him thereby, and has the crew burn all the wooden parts to keep up the steam.

The companions arrive at Queenstown, Ireland, in time to reach London via Dublin and Liverpool before the deadline. However, once on British soil again, Fix produces a warrant and arrests Fogg. A short time later, the misunderstanding is cleared up—the actual bank robber had been caught several days earlier in Liverpool. In response to this, Fogg, in a rare moment of impulse, punches Fix, who immediately falls to the ground. However, Fogg has missed the train and returns to London five minutes late, assured that he has lost the wager.

In his London house the next day, he apologizes to Aouda for bringing her with him, since he now has to live in poverty and cannot financially support her. Aouda suddenly confesses that she loves him and

asks him to marry her, which he gladly accepts. He calls for Passepartout to notify the reverend. At the reverend's, Passepartout learns that he is mistaken in the date, which he takes to be Sunday but which actually is Saturday due to the fact that the party traveled east, thereby gaining a full day on their journey around the globe, by crossing the International Date Line.

Passepartout hurries back to Fogg, who immediately sets off for the Reform Club, where he arrives just in time to win the wager. Thus ends the journey around the world.

The protagonist is none other than Mr. Fogg. He is a British gentleman residing in Saville Row at the Reform Club and leads an extremely well regulated life. But when he is challenged to go around the world in eighty days, he accepts the challenge and thus puts himself in a conflicting situation. He is the man who initiates the entire adventure of the novel, the 'hero' who finally overcomes all the obstacles in his path. The novel revolves around his efforts to jump from train to ship in order to traverse the world in the quickest way possible.

Fogg is also the hero/protagonist because of his heroic traits-he is calm, unruffled, gallant and large-hearted. He is rational on most occasions and it is only a person such as him who would be able to succeed in a difficult task. In this novel, the protagonist does not have to develop as a human being. But his challenge is whether he can overcome mistakes and the unpredictability of Fate, to succeed in a human enterprise. There is some development in his character as he grows to love a woman who becomes the center of his life, after the triumphant completion of his adventure. While there are other companions with him in his travels it is the exacting Fogg, who sets the ball of the story rolling and who is the undisputed and admirable protagonist of the story.

The protagonist resolves to travel around the world in eighty days and there is one antagonist that stops him in his endeavor. There are many antagonistic situations and antagonistic persons though.

Phileas Fogg is challenged by a group of whist players to go around the world in eighty days. While these players foresee the antagonistic situations that Fogg might have to face they are not antagonists themselves. They do not bodily or physically oppose Fogg's

plans though they mentally and psychologically hope that he does not win.

While Fix, the detective's character may stake a claim to being the antagonist it does not succeed in its proclamation. Fix often blocks Fogg's progress around the world but he is not the sole source of antagonism. He suspects that Fogg is a major bank robber and tries to retain Fogg in English ruled ports so that he may arrest the traveler. It is Fix who arrests Fogg at Liverpool thereby detaining him. But despite all of Fix's villainous efforts, he is not the sole antagonist of the story.

Fogg is opposed by forces that can be ultimately traced in FATE, NATURE and HUMAN FRAILTY. When he is travelling by train to Calcutta he, as well as, the other passengers find out that the rail has not been completed. They have to arrange for their other transport from Kholby to Allahabad. Fogg hires an elephant but his own large heartedness demands that he breaks the elephant journey to rescue a princess. Because of such delays Fogg loses the two days that he had gained. Later storms at sea delay his journey. At another occasion he misses boarding his ship, as Passepartout does not inform his master that

the departure of the ship had been postponed. Passepartout had been conned into drunkenness by Fix. Situations such as abound in Fogg's journey and prove to be antagonistic. When Fogg is traveling to New York by train the Sioux attacks them. The ensuing fight too takes away precious time from Fogg's strict schedule.

Thus the protagonist Fogg faces antagonistic situations that oppose the discipline of his journey but at the same time, he is not shown as waging a war against a single antagonist.

The climax of the story takes place in the 36th chapter when everyone at the Reform Club, especially the challengers, are waiting for Fogg to make his appearance. Surprisingly, Fogg does reach the drawing room of the club at 8:45 p.m. This comes as a big shock to the readers as we had read in the previous chapter that Fogg had reached London late and that he was quietly residing at his house at Saville Row. To now learn that Fogg does win the wager surprises us. This is a climactic moment as it is the fulfillment of the aim behind Fogg's entire endeavor. More than that, it fills the readers with suspense and curiosity as to the appearance of Fogg on Saturday, December 21st, at the predetermined

time. We had all read that he hadn't managed to make it and then when we see that he wins the wager, we are completely taken aback.

The mystery of Fogg's appearance at the club is solved in the next chapter that is the 37th of the book, but the climax is undoubtedly in the 36th chapter. This eventful chapter starts with the description of the excitement that pervades England as a result of the resumption of betting on Fogg's proposed effort to travel around the world in eighty days. The interest in Fogg is regenerated when England learns that Fogg was wrongly suspected of the robbery and that he is actually quite innocent.

The chapter goes on to describe the crowd that assembles around the club on Saturday evening, the day on which it will be decided whether Fogg wins or loses the wager. The reader assumes that this chapter describes a day in the past a day when Fogg is disappointed because he has been defeated in his endeavor. His fellow whist players discuss whether Fogg will be able to make it on time and they are quite sure that he won't because there has been no news of his travels in a long time. Stuart is convinced that Fogg has lost because Fogg's name was not

on the passenger list of the China; the only liner he could have come by soon enough from New York to Liverpool.

Towards the end of the chapter the countdown begins from 8:40 p.m. to 8:45 p.m. the whist players are quite excited as they count the seconds before it is 8:45 p.m. And at the fifty-seventh second of 8:44 p.m., Fogg opens the door of the room and comes in saying in a calm voice 'Here I am, gentlemen'. The climax, which had started building with the description of the Saturday evening, reaches, it's ultimate zenith when Fogg walks in calmly. For all practical purposes Fogg was a winner and the purpose around which the story had revolved, is reached Fogg's words -- 'Here I am gentlemen' constitute the climax of the story.

In the 37th chapter, which is also the last, the outcome of the story is described. The author here explains how Fogg did manage to win the wager and how he had been mistaken himself about the time of his arrival at England we are told that Passepartout was sent to the parson and that he came back running to his master. He tells Fogg in an excited manner that the marriage cannot take place the next day because it is a Sunday. Fogg refuses to believe, as he is sure that the next day is a

Monday. It is then that he realizes that he has made a mistake of a day! In actuality, Fogg had reached a day before but now he only has ten minutes to reach the Club in time. Fogg jumps into a cab and manages to make it in time, as we have seen in the previous chapter.

We now learn what happens after Fogg has won the wager. Though he had won the twenty thousand pounds, since he had spent something like nineteen thousand on the way, the proceeds were small. The thousand pounds that remained are divided between the worthy Passepartout and the luckless Fix, to whom Fogg could not find it in his heart to bear any grudge.

Aouda and Fogg pledge their love for each other and are married forty-eight hours after Fogg wins the wager. The morning after Fogg is married, he tells Passepartout that he is glad that they went through India as this is how he managed to meet the love of his life, Aouda. The last paragraph of the book questions what Fogg has gained through the journey around the world. We are told that Fogg gains nothing, "but a charming woman who unlikely as it may appear made him the happiest of men!"

So, Fogg gains much more than the 'sense of achievement' and the 'wager' he gets a wife and wins love which eventually make him even more happy as a man. Passepartout remains loyal to his master and it is he who gives the bride away at the marriage. His enthusiasm about the possibility of the journey being completed in seventy-eight days is very inspiring and yet another proof of his loyalty for his master.

3.5 Setting

"Around the World in Eighty Days" is a classic adventure novel by the French writer Jules Verne, first published in 1873. In the story, Phileas Fogg of London and his newly-employed French valet Passepartout attempt to circumnavigate the world in 80 days on a £20,000 wager set by his friends at the Reform Club.

Around the World in Eighty Days was written during difficult times both for France and for Verne. It was during the Franco-Prussian War (1870-1871) in which Verne was conscripted as a coastguard, he was having money difficulties (his previous works were not paid royalties), recently his father had died, and he had witnessed a public execution which had disturbed him. However despite all this Verne was

excited about his work on the new book, the idea of which came to him one afternoon in a Paris café while reading a newspaper.



Map of the 80 day World trip by Phileas Fogg

The technological innovations of the 19th century had opened the possibility of rapid circumnavigation and the prospect fascinated Verne and his readership. In particular three technological breakthroughs occurred in 1869-70 that made a tourist-like around the world journey possible for the first time: the completion of the First Transcontinental Railroad in America (1869), the linking of the Indian railways across the sub-continent (1870), and the opening of the Suez Canal (1869). It was

another notable mark in the end of an age of exploration and the start of an age of fully global tourism which could be enjoyed in relative comfort and safety. It sparked the imagination that anyone could sit down, draw up a schedule, buy tickets and travel around the world, a feat previously reserved for only the most heroic and hardy of adventurers. It is comparable in some respects today to civilian space tourism, a realm normally reserved for an elite professional few.

Verne is often characterized as a futurist or science fiction author, but there is not a glimmer of science-fiction in this, his most popular work (at least in English speaking countries.) Rather than any futurism, it remains a memorable portrait of the British Empire "on which the sun never sets" at its very peak, drawn by an outsider. It is also interesting to note that, as of 2006, there has never been a critical edition of *Around the World in Eighty Days*. This is in part due to the poor translations available of his works, the stereotype of "science fiction" or "boys' literature". However Verne's works were being looked at more seriously in the late 20th and early 21st centuries, with new translations and scholarship appearing.

The closing date of the novel, 22 December, 1872, was also the same date as the serial publication. As it was being published serially for the first time, some readers believed that the journey was actually taking place — bets were placed, and some railway companies and ship liner companies actually lobbied Verne to appear in the book! It is unknown if Verne actually submitted to their requests, but the descriptions of some rail and shipping lines leave some suspicion he was influenced.

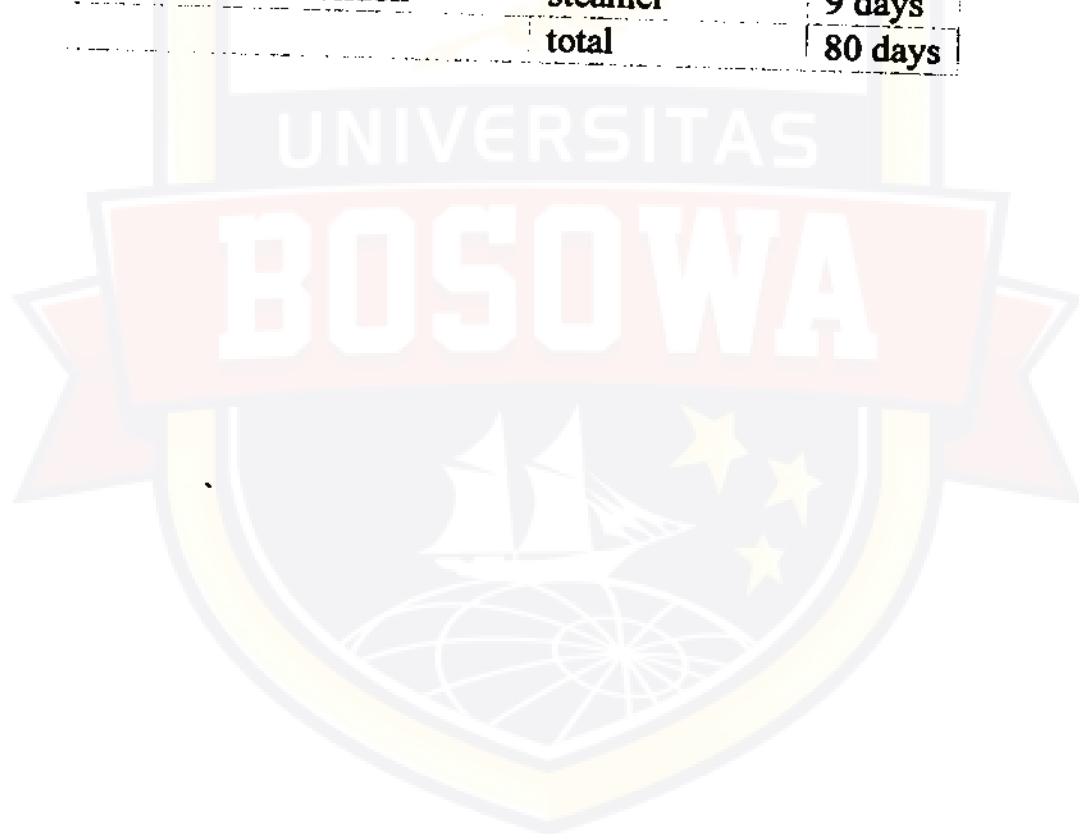
Although a journey by hot air balloon has become one of the images most strongly associated with the story, this iconic symbol was never deployed in the book by Verne himself - the idea is briefly brought up in chapter 32, but dismissed, it "would have been highly risky and, in any case, impossible." However the popular 1956 movie adaptation *Around the World in Eighty Days* floated the balloon idea, and it has now become a part of the mythology of the story, even appearing on book covers. This plot element is reminiscent of Verne's earlier *Five Weeks in a Balloon* which first made him a well-known author.

Regarding the idea of gaining a day, Verne said of its origin: "I have a great number of scientific odds and ends in my head. It was thus that, when, one day in a Paris café, I read in the *Siècle* that a man could travel around the world in eighty days, it immediately struck me that I could profit by a difference of meridian and make my traveler gain or lose a day in his journey. There was a denouement ready found. The story was not written until long after. I carry ideas about in my head for years - ten, or fifteen years, sometimes - before giving them form." In his lecture of April 1873 "The Meridians and the Calendar", Verne responded to a question about where the change of day actually occurred, since the international date line had only become current in 1880 and the Greenwich prime meridian was not adopted internationally until 1884.

Verne cited an 1872 article in *Nature*, and Edgar Allan Poe's short story "Three Sundays in a Week" (1841), which was also based on going around the world and the difference in a day linked to a marriage at the end. Verne even analyzed Poe's story in his *Edgar Poe and His Works* (1864).

The proposed schedule

London to Suez	rail and steamer	7 days
Suez to Bombay	steamer	13 days
Bombay to Calcutta	rail	3 days
Calcutta to Hong Kong	steamer	13 days
Hong Kong to Yokohama	steamer	6 days
Yokohama to San Francisco	steamer	22 days
San Francisco to New York	rail	7 days
New York to London	steamer	9 days
	total	80 days



CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

Basically, literary work created by an author as the reflection of the events that happen in the real world. In other words, the works reflect the true events and social culture in an environment and some particular communities.

The story of love, belief, happiness, sadness, comedy, and even tragedy may happen before in the early life. Due to this fact, all are formed into play, novel, poetry, anecdote, and other type of story.

The literary works, then consumed by the reader as the contemplation in order to remind people that they are human being, which certainly never separate from mistake and greed.

In "Around The World in 80 Days", Phileas Fogg, the Englishman who bets a fortune just to prove that he can circle the globe in record time, is one of Verne's best creations. He is almost a caricature of what the French think of their English neighbors. He is an English gentleman.

In the opening chapter, Verne perversely tells us what Fogg is not, and the reader does not get to meet him until the second chapter.

The novel ends on a strikingly unique note. A day after Aouda and Fogg's marriage, Passepartout tells Fogg that they might have completed the journey in 78 days, instead of 80. Fogg for once does not take interest in this matter. He states quite openly that he stands more to gain now, because he went through India and met the charming Aouda. He is extremely happy to be with her. Verne preaches a moral at the end, that love and its attainment is more important than all the challenges and money in the world. We the readers agree and are glad to see all three- Fogg, Aouda and Passepartout-happy.

4.2 Suggestion

The novel basically tells the story concerning the issue of impossibility. Therefore, it is the right thing for the reader to see more about hope and achievement with what exactly are happening to hope and the achievement out there through words of every author all over time world.

The writer realized that results of the analysis of the characters and conflict in "Around The World in 80 Days" are still far from perfection. Therefore, the writer expects her colleagues to analyze the novel for more details by using any approach. Therefore, it is possible to reveal the value of this novel.

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The writer would like to suggest that the student and setting, in the novel "Around The World in 80 Days" intensified among the English Department so the interest in the novel is very essential and should be increased for better understanding of literature. Reading and watching the play may improve our life, so the more we read and observe, the more descriptive we become what is formed for long duration arrives slowly because

From the novel, the writer has learned that it is possible if you want to achieve it with bravery and