

# **Around the World in Eighty Days Study Guide**

**Around the World in Eighty Days by Jules Verne**

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# Plot Summary

*Around the World in Eighty Days* is a fantastic journey by an Englishman and his manservant in 1873. The story is a comedy filled with exotic locations, cultures and suspense along the way. Phileas Fogg, an Englishman, with his French manservant, Passepartout, create an unusual pairing with their distinct cultural backgrounds. The journey challenges both Phileas Fogg and Passepartout in many ways, but both men come out as winners in the end. Fogg and Passepartout journey around the world to win a simple wager, but they leave an incredible story about loyalty and friendship in their wake.

The novel, published in 1873, is the fantastic voyage of Phileas Fogg and his manservant, Jean Passepartout, around the world. The voyage is the result of a wager by Fogg and his counterparts from the Reform Club. The men insist that Fogg can not go around the world in eighty days without delays. The men wager the amount of twenty thousand pounds that Fogg will be unable to return to the club, at the exact same, time eighty days later. After agreeing to their wager, Fogg returns home to enlist his new manservant, Passepartout, a Frenchman from Paris on his voyage.

Fogg and his manservant, Passepartout, set out immediately for Paris by train. After departing by train, Detective Fix, a London Police Investigator, insists that Fogg is the suspect in the robbery of the Bank of England. Fogg has no idea that he is being pursued for robbery by the authorities. He arrives in Suez to have his manservant confront Detective Fix on the quay, who tries to detain them in Suez. As Fix does not have an arrest warrant, he continues with them on to Aden and Bombay. Fogg is not interested in sightseeing during his tour of the world, but Passepartout marvels at all the exotic sights.

On their arrival in India, Fogg and Passepartout travel by train to Calcutta, but ran into some trouble along the way. During their visit to the Indian Peninsula, Passepartout offends some priests in a sacred Brahmin temple. He rescues Princess Aouda, the wife of a deceased Parsee rajah, from committing a forced suicide. With their new companion in tow, Fogg and Passepartout leave India for Singapore and Hong Kong. Unbeknownst to Fogg and Aouda, Fix has been tagging along with them, and now proceeds to try to stop them at all costs. He gets Passepartout intoxicated and leaves him behind in Hong Kong, while tagging along with Fogg and Aouda on their dangerous journey from Hong Kong to Shanghai. Passepartout is able to board the steamer, the Carnatic, to Yokohama and luckily reunites with Fogg during an acrobatic performance.

Aboard the General Grant steamer to America, Passepartout and Fix make an alliance to help Fogg reach London. On their arrival in America, they are attacked by a band of Sioux Indians, while Fogg is trying to fight a duel against an insulting American, Colonel Proctor. Fogg is forced to go rescue Passepartout, who is kidnapped by the Sioux. On his return, he has already missed the train, and by the same consequence the steamer to Liverpool out of New York. He leases a ship and burns a good portion of the ship as fuel to arrive through Dublin at Liverpool. When he arrives in Liverpool, he is suddenly



arrested by Fix for the robbery of the Bank of England. After being declared innocent, Fogg believes he has lost the wager due to the last minute delay. Passepartout actually finds out by accident that Fogg has miscalculated by one day. He wins the wager and finally marries his love, Aouda. Fogg not only wins the wager, but he wins the lady's heart, and the loyalty of his manservant, Passepartout.



# Chapter 1

## Chapter 1 Summary

*Around the World in Eighty Days* is a fantastic journey by an Englishman and his manservant in 1873. The story is a comedy filled with exotic locations, cultures, and suspense along the way. Phileas Fogg, an Englishman, with his French manservant, Passepartout, create an unusual pairing with their distinct cultural backgrounds. The journey challenges both Phileas Fogg and Passepartout in many ways, but both men come out as winners in the end. Fogg and Passepartout journey around the world to win a simple wager, but they leave an incredible story about loyalty and friendship in their wake.

Phileas Fogg is an exemplary model of the perfect English gentleman. Fogg is a Londoner, but one will never see him at the Queen's Bench, or the Exchequer. He does not belong to the scientific community, or to any other intellectual society in London. He is solely a member of the exclusive Reform Club of London. He has attained his membership at the Reform Club through his excellent relationship with Barings and his wealth.

Fogg is a prominent member at the Reform Club, where he enjoys reading the newspaper and playing whist. He seems to have an extensive knowledge of the world. He will share his vast knowledge of foreign places and cultures with his fellow members. Fellow members can never remember Fogg traveling for any amount of time, which may have enabled him to develop such a vast knowledge of other parts of the world. Fogg is known to correct his colleagues without displaying any snootiness. He is always the first to contribute to a worthy cause, even if it is an anonymous donation.

After spending the day at the Reform Club, Fogg returns home each night at exactly midnight to his house at No. 7 Saville Row, Burlington Gardens. The house is modest and comfortable with only one male servant for domestic duties. The home is modestly appointed without the trappings of the wealthy, or a large army of servants. He follows a strict schedule and expects adherence from his manservant.

On this October day in 1872, Fogg has terminated the employment of his former servant due to his failure to bring his shaving water at the required temperature. He is presently seated in his foyer waiting the arrival of a replacement for an interview. As the doorbell rings, Jean Passepartout enters and bows to Fogg. Passepartout speaks about his honesty and search for employment with a stable English gentleman. Fogg inquires about his former positions, and whether he understands the requirements of his schedule. He advises Passepartout that he has received a good recommendation about him and that he is in his service. He checks the time with Passepartout and advises him that he is actually four minutes slow on the time. At which time, Fogg arises and leaves his new servant, Passepartout, standing in his foyer alone.



## Chapter 1 Analysis

Phileas Fogg is introduced as the main character of *Around the World in Eighty Days*. Phileas Fogg represents a dynamic character encompassing all the qualities of the proper Victorian-era English gentleman with his Imperialistic ideas and cool mannerisms. An English Gentleman does not dirty his hands with the common past time of working for a salary. Victorian imperialism has led Fogg to believe that he knows the world, but does he really understand other cultures besides his own. He has an air of assurance, self-confidence, and complete control around him at all times. Fogg is satirized in the image of the proper English gentleman. He represents the typical Victorian imperialist with his views and his frivolous tour around the world.





## Chapter 2

### Chapter 2 Summary

Passepartout is left standing in Fogg's foyer and states, "I've seen people at Madame Tussaud's as lively as my new master!"(P.8) He is thinking of Madame Tussaud's famous wax museum in London. The wax figures just lack for speech ability to make them look like a real human being. Passepartout has closely observing his new master and notes his fine English behavior and appearance.

The fact that Fogg has a calm composure and the stability of the perfect English gentleman greatly pleases his new manservant. Passepartout is a pleasant, portly man with friendly blue eyes and curly dark hair. He has performed many jobs, and has a pen chance for being a bit of a vagabond in his youth. He is having a hard time acclimating to life in Victorian England. Passepartout has served in several English households, but has yet to find the stability he is seeking in an employer. He thinks about his ability to be a compatible match with Fogg, a consummate English gentleman. He sets about acclimatizing himself to his new surroundings and his new master's habits. He sees that the house at No. 7 Saville Row is modestly, but comfortably appointed for his master and himself. He decides that his new master will be a good employer and represents the right match for him.

### Chapter 2 Analysis

Jean Passepartout is introduced as a dynamic character. He is built into the perfect foil for Phileas Fogg. Passepartout is a Frenchman from Paris, who has bounced around from profession to profession. Passepartout is actually seeking the calm and stable personality represented by Fogg. He is please by the man's character and actions. He decides that Fogg is a pleasant looking Englishman. Passepartout does speculate that his new master could easily pass for one of Madame Tussaud's famous wax figures.

Passepartout is treated with a bit more respect as a Frenchman. Passepartout is satirized as the domestic manservant attached to the wealthy English gentleman. Passepartout will experience the color of their journey together, while his master does not view the world with the same openness. Passepartout is built as a jovial, lovable Frenchman.



# Chapter 3

## Chapter 3 Summary

Phileas Fogg arrives at the Reform Club in time for breakfast. While reading his newspaper, Fogg's attention is captured by his usual whist partner's conversation pertaining to the robbery at the Bank of England. The game began with his usual group of players, and the discussion continues about the burglary of 50,000 pounds from the bank. The players discuss the fact that the bank is assuming that the robber is a gentleman. If this robber is a gentlemen of means, the players speculate that the robber will out wit the detectives by hiding any where in the world.

As the men discuss this speculation, a disagreement breaks out that one cannot travel around the world in a limited amount of time. At this point, Fogg states that one can travel around the world in eighty days. The men will not believe this statement and only one of Fogg's friends agrees with him. At this point, another gentleman challenges Fogg with a wager that he cannot complete the journey in eighty days. Fogg agrees to the wager and decides that he will leave that night on the evening train to Paris. He states that he will wager twenty thousand pounds that he will complete his journey, and be back in the same room at the Reform club in exactly eighty days on December 21st at fifteen minutes to nine in the evening.

The men agree to his wager, and all the papers are signed to uphold the gentleman's agreement. After signing the papers, Fogg's whist partners offer to abandon the present game so he may prepare for his journey. He only states to his whist partners that he is prepared and to please continue the game.

## Chapter 3 Analysis

The plot is built with information about Fogg and Passepartout, thus leading to the crisis, or challenge, presented before them. By presenting the irresistible idea of a wager, the characters are enticed into making a long and risky journey for the sake of a wager. The wager provides the theme, which will encompass the different personalities manifested in the dynamic characters of Fogg and Passepartout. The theme and plot will be built on the dynamic characters and their tour around the world only to win a wager.



# Chapter 4

## Chapter 4 Summary

Fogg finishes his game of whist and won twenty guineas from his friends. He decides it is time to return to his home in Saville Row to collect his things and his manservant, Passepartout. He says goodbye to his friends and leaves the Reform Club at 7:25PM. He arrives at his home well before his normal time of midnight. His arrival is a surprise to Passepartout, who has studied his new master's routine. On his arrival home, Fogg calls out for Passepartout, who thinks he is mistaken in hearing his master's voice. Fogg informs him that they are leaving immediately on a voyage around the world in eighty days.

Passepartout sets about making preparations to leave in a state of disbelief. He thinks about his master's uncharacteristic choice to make this long, strange journey. He proceeds to carry out his master's orders and prepare for the long journey ahead by packing a carpetbag with the bare necessities. When he arrives downstairs with the bag, Fogg puts twenty thousand pounds in the bag for their traveling expenses. He tells Passepartout to take good care of the bag and not to let it out of his sight.

A cab is hailed to transport them to Charing Cross station to catch the train. When Fogg and Passepartout arrive at the station, they find Fogg's antagonists standing by the side. Fogg pauses to speak to the gentlemen after donating his nightly winnings to a needy woman, and suggests that on his return they may check his passport. Fogg and Passepartout sit in the First Class section of the train, which pulls out of the station at twenty-five minutes to nine. The train has been underway for sometime, when Passepartout exclaims that he forgot to turn out the gas lamp in his room. Mr. Fogg advises him that he can pay for the expenditure due to his forgetfulness.

## Chapter 4 Analysis

Fogg, the steadfast Englishman character, has decided to take off on an around the world voyage for a wager, while Passepartout seems to be looking for a more sedentary lifestyle. The characters of Fogg and Passepartout have begun to evolve into their more dynamic characters away from the original satirized characters. The foil between the characters is still in place as their changes are manifested through their opposition. Fogg has a simple way of traveling without the embellishments of wealth and flexibility, while Passepartout asks about trunks and comfort for his master. Passepartout may seem more willing to take such an exciting journey, not Fogg.



# Chapter 5

## Chapter 5 Summary

Phileas Fogg may have thought that his departure and journey will cause a sensation. He has not even finished stepping on the train, when the speculation and rumors commence in earnest. The word spreads through the members of the Reform Club and spills its way out to the streets of London and all of England. Ordinary people are arguing the details of his journey, while wagers are being place by all sorts of people.

Many people discuss if Phileas Fogg is sane, or pushing to the limit of insanity. He is defended by some, but many doom him to failure. Peopled argue the point back and forth, but with no resolution except to wait on Phileas Fogg. The only thing, which hurts his image, is that Detective Fix has requested a warrant for his arrest. Fix has determined that Phileas Fogg is the suspect responsible for the robbery, which has recently taken place at the Bank of England a few days earlier. Suddenly, Fogg is using his trip to run from the law.

## Chapter 5 Analysis

The plot establishes a journey around the world, but adds a twist by implying that Fogg has robbed the Bank of England. A crisis has been created in the plot, which will draw in the suspense, mystery, and exotic settings during his voyage around the world. Detective Fix is introduced as the bumbling detective and a static character. He symbolizes the righteousness of Victorian imperialism found in English society during 1872.



# Chapter 6

## Chapter 6 Summary

Fix is at the dock in Suez awaiting the arrival of the Mongolia into port. He stands with the British Consul inquiring about the arrival of the ship at Suez. Are you sure that the Mongolia will arrive on time? Does it put in to port at any other location besides Suez after Brindisi? The British Consul answers that the Mongolia has a reputation for being a fast ship. He advises that there will be no other ports of call for the Mongolia before arriving at Suez.

He stands next to Fix, who has been dispatched to Suez after the robbery at the Bank of England. Fix is sure that his suspect is a passenger on the Mongolia. He frets that he will miss his opportunity to arrest him before he makes his escape. As the British Consul watches Fix pace nervously, he states, "Unless," objected the consul, "he is exceptionally shrewd. An English criminal, you know is always better concealed in London than anywhere else" (31). Fix ponders this statement from the consul, but forgets this as the Mongolia comes into sight.

He waits in anticipation as the porters and fellahs scrabbles around the new arrival at port. He is stunned when a passenger, who hurriedly pushes his way off the steamer, approaches him and asks for the British Consulate. Automatically, Fix takes the passport from the man and gives the information a brief glance. He advises the passenger that the British Consulate is on the other corner, and asks if the passport is his own identification. The passenger denies it being his passport, but that it belongs to his master, who remains on board. When Fix mentions that each person must present himself personally to get a visa, the passenger promptly says that he will return shortly with his master.

## Chapter 6 Analysis

Detective Fix has been integrated into the plot as the static character, who is the antagonist during most of Fogg's mishaps on the journey. Fix is satirized as the bumbling version of the classic British detective on the hunt for the criminal. The British Consul of Suez is introduced as the first hypocritical character. He expresses doubt about any English criminal leaving the anonymity of London. Fix does not listen to the valid statement made by the Consul, nor does he reflect that a criminal would not knowingly attract attention to himself. At first, Fix is represented as a disagreeable character with his attempts to interfere with Fogg.



# Chapter 7

## Chapter 7 Summary

Fix makes his way into the British Consulate to advise the Consul of his suspicions. He says to the Consul that his primary suspect is on the Mongolia, and that he will be presenting himself at the British Consulate. The Consul speculates that a criminal will not want his passport countersigned with a visa. As the Consul and Fix watch Fogg and Passepartout enter the British Consulate, Fogg approaches the Consul to request his passport be countersigned with the visa from Suez.

The Consul asks Mr. Fogg certain questions about his destination and his permanent residence. He does advise Fogg that he does not need to get a visa, but Fogg responds that he wishes to show he came by way of the Suez. After receiving the necessary stamps and countersigns, Fogg leaves the British Consulate with Passepartout in tow. He speaks with Passepartout and sends him on an errand, while he returns to his cabin to continue writing in his journal.

The British Consul expresses his doubts about Fogg, a proper gentleman, being the correct suspect in Fix's investigation. Fix is adamant that Fogg is still his suspect and decides to search out Passepartout for answers. He is desperate to prove that Fogg is the thief before he leaves Suez. If he can prove it, he can arrest him before he leaves the British colony with the warrant being sent by London.

## Chapter 7 Analysis

The symbolism is evident in Detective Fix's character through his persistence and unwillingness to listen to reason. The characterizations are implanted to poke fun at the imperialistic ideas drawn throughout the plot and the English characters in the story. Fix righteously ignores the concerns expressed by a more worldly man, which enables him to continue his single-minded pursuit of his suspect. While Fix is ignoring suggestions contrary to his view, Fogg ignores the local color of Suez and immediately returns to his cabin. He sends Passepartout out to do the necessary errands, which enables him to see Suez with all its exotic sights.



# Chapter 8

## Chapter 8 Summary

Passepartout is enjoying the sights and scenery of Suez, while attempting to complete the errands requested by his master. Fix appears to assist Passepartout in completing his errands before the Mongolia sails out of Suez. While he assists Passepartout, he asks questions about Fogg and his relationship with Passepartout. Fix realizes that Passepartout has little knowledge of Fogg having just entered into his service. He keeps asking questions about Fogg, while Passepartout continues to unknowingly reveal too much information to the detective.

Passepartout cannot help being astonished that he has been whisked around the world by his master. He is standing on the quay of the Suez Canal in Africa. He is amazed by the exotic surroundings and different people. He is left by Fogg to enjoy all these sights, which Fogg will not be experienced himself. Passepartout, being an unassuming person, does not choose to question the detective's motives.

As Passepartout talks about his master, he reveals that Fogg left London in haste due to a wager to go around the world in eighty days. During this conversation, he does admit that he does not believe his master is attempting this journey due to a wager. He is unable to understand that his master really is being truthful about this journey. Passepartout's ignorance about his master enables Detective Fix to support his misguided conclusions. Fix telegraphs London to request a warrant to await his arrival in Bombay, India.

## Chapter 8 Analysis

The characters of Fix and Passepartout are brought together as the bumbling detective and the silly manservant. While Detective Fix is a static character, Passepartout evolves into a dynamic character during the long voyage. The two characters will find out about each other, but neither one of them ever tells Fogg. Fix does not attempt to confront Fogg in the beginning to question him, while Passepartout does not figure out that Fix is a detective until later. The relationship between the two characters evolves through several stages from bumbling counterparts to protagonist and antagonist, while still representing a foil to each other.



# Chapter 9

## Chapter 9 Summary

As the Mongolia leaves Suez and moves off to Aden, the ship has an assortment of British officers, wealthy gentleman, and ladies traveling to different areas of India. The Mongolia passes the fearsome historical sites of the Red Sea and the Arabian Peninsula. Fogg shows absolutely no interest in any of these historical sites. He has found three other gentlemen to partner him in a game of whist. The gentlemen spend hours playing the game below in the salon, while the rest of the passengers pass their time dancing, socializing, and eating the wonderful meals.

Passepartout enjoys the voyage through the Red Sea, while deepening his acquaintance with Fix. He meets Fix while strolling on deck the day after departing Suez. After this initial meeting, Passepartout and Fix meet regularly to discuss the voyage and have a drink in the lounge. During these meetings, Passepartout never once guesses that all Fix's questions are curiously always related to his master's voyage.

The Mongolia arrives in Aden ahead of schedule fifteen hours, Fogg and Passepartout go ashore to have their passports stamped and countersigned with a visa. Once the visa is obtained, Fogg returns to the ship immediately without showing any interest in his surroundings. Meanwhile, Passepartout walks through the diverse crowd of people from India, Arabia, Africa and other parts of the world. He wonders at the ancient structures being built by engineers, which has continuously been under construction for over two thousand years ago since King Solomon's time. He never ceases to wonder at being able to see these far reaches of the world due to his master's journey.

The Mongolia left Aden and steams on towards Bombay, Fogg continues to play whist even during the rolling and pitching of the heavy seas. Both he and Passepartout are blessed with immunity to seasickness during these heavy seas. As Mr. Fogg has offered a heavy reward to the engineer to arrive in Bombay ahead of schedule, the Mongolia arrives in Bombay a full two days ahead of schedule. As the ship was arriving to port, Fogg and his whist partner manage to achieve all thirteen of the tricks in whist for a tremendous victory.

## Chapter 9 Analysis

The exotic, historical settings of the Red Sea and Aden are brought forth to add their local color and notorious history to the plot. Passepartout is built as the only dynamic character enjoying the voyage around the world, while both Fix and Fogg ignore all of the exotic and wonderful new sights due to their single-minded pursuits. The exotic settings are integrated into the plot to expand on the theme revolving around the symbolism of British imperialism.





# Chapter 10

## Chapter 10 Summary

On arrival into British India, Fogg and Passepartout make preparations to depart on the train to Calcutta leaving that evening. Fogg passes by the passport office to complete the business of getting his passport countersigned and stamped with a visa. He retires to the train station to have his dinner, which is prepared by the landlord. The landlord has suggested a local dish of rabbit, which is supposed to be excellent and quite spicy. Fogg did attempt to eat the dish, but calls the landlord to ask if he is serving a cat instead of a rabbit. As the landlord gasps and chokes on his response, Fogg advises him that the cat has been a sacred animal of India for many years. He continues to finish his meal, not once showing any interest in the sites of Bombay such as the city hall and the splendid library.

As Fogg is dining at the train station, Passepartout is completing his errands of acquiring their basic necessities. He wanders around looking at the wondrous architecture of the Brahmin temples and other sites. He has entered to see one of the temples inside without realizing that the British government protects the sanctity of these sites on behalf of the Indian people. He innocently enters the temple without removing his shoes, or his hat. He gazes slack jawed in awe at the beautiful paintings and statues within the temple. He is suddenly surrounded by three of the temple priests, who begin beating him for his transgressions. He flees the temple without his things and loses the priests by mingling in the crowd. He arrives back to the railroad station to apprise Fogg of his problems. Fogg looks at him coldly and advises him to never let it happen again as they board the train to Calcutta.

As Fogg and Passepartout board the train to Calcutta, Fix gazes after them in astonishment as he has found the reason to get his arrest warrant locally. When the Mongolia disembarks in Bombay, Fix stops by the Bombay police station and identifies himself as a London detective on assignment. He inquires if the warrant has arrived from London, but to his disappointment it has not arrived as of yet. He has attempted to get the Bombay Police Commissioner to issue an arrest warrant, but is denied the warrant as it has to be handled by London. At realizing the Fogg is immediately continuing his journey by train, Fix goes on to the train station so as not to lose his quarry. As Passepartout comes in to advice that he has been chased out a Brahmin temple for offending the priests, Fix suddenly realizes that he has a reason to get an arrest warrant locally. He does not board the train with Fogg and Passepartout, but stays behind to procure his arrest warrant for Passepartout's offense.

## Chapter 10 Analysis

A moral tone is taken to describe the insensitivity of many tourists to the local customs, food, and traditions. While Passepartout has innocently committed a crime by breaking



the local custom, Fogg has committed the same crime by not having an open mind about the spicy rabbit plate. Passepartout's unfortunate blunder is the basis and foreshadowing of a problem that will be promulgated by Fix to hinder Fogg. The theme of British imperialism continues to be drawn through the actions of the characters in India. The plot begins to interject the possibility that this theme is building toward a change in events, or in the characters themselves.



# Chapter 11

## Chapter 11 Summary

On boarding the train at Bombay, Fogg and Passepartout are joined in their first class cabin by Sir Francis Cromarty. Sir Francis is a Brigadier General returning to his troops close to Calcutta. He has made his home in India for many years, thus making him well acquainted with the local customs and in traditions. He has observed Fogg as being a cold man without any heart. He has lamented to himself that Fogg has never, and will never live a worthy life. "In the way this strange gentleman was going on, he would leave the world without having done any good to himself or anybody else" (53). He is saddened by this fact and attempts to speak to Fogg about Passepartout's error at the temple. Fogg responds that if Passepartout is arrested and punished he will be returned quietly to Europe, but this will not affect his journey, or his wager.

On waking from his nap, Passepartout can not fathom that he is crossing the Indian subcontinent on a train. As he remembers of all he has seen on the journey, he begins to believe in his master, and suddenly resurrects his vagabond ways. He begins routing for his master's success on the journey and frets about every little delay. Suddenly as the train stops at a small Indian hamlet, Passepartout frantically realizes that the train is not completed as publicized. Fogg's journey and wager are in danger due to the track not being completed by the Indian Railway company.

Both Passepartout and Sir Francis search the small hamlet for transportation, and finally Passepartout and Fogg find an elephant to provide the transportation. The elephant costs Fogg about two thousand pounds, but is well worth the price as they load up to cover the fifty miles to the next train station.

## Chapter 11 Analysis

Sir Francis Cromarty is injected as a character with some common sense. He is a brigadier general, who has lived a life time in India. A change in tone is carried through Sir Francis' observations about the lack of importance in a wager, and the uselessness of the journey. Sir Francis criticizes Fogg for his lack of involvement in life and his coldness. He even confronts Fogg about Passepartout's incident in the temple. He seems astonished at Fogg's cold answer that if Passepartout is to be arrested and deported back to Europe it will not affect him. Sir Francis seems to be creating a foil for Fogg with his common sense at the half way point in the journey. Sir Francis does lament that Fogg will miss so much in his life due to his cold disinterest in his surroundings. Sir Francis creates the foreshadowing of change through his lamentations about the main dynamic character.



# Chapter 12

## Chapter 12 Summary

The journey is continued on Kiouni's back and with a couple of howdahs, which are very uncomfortable for Fogg, Sir Francis, and Passepartout. The distance that the elephant covers is astounding, and he shows no fatigue during short breaks to eat, drink, and rest. The journey goes smoothly as they are passing through land that belongs to independent rajahs instead of the British government. The travelers pass the night in an abandoned hut, while Kiouni sleeps outside against a tree.

The next morning, the travelers continue their journey through a dense jungle only to have Kiouni stop suddenly. The Parsee guide jumps down to investigate and returns to urge the elephant into a thicket for cover from a group of Brahmin pilgrims. As the group passes their hiding spot, the travelers note that they are carrying a religious statue of the goddess Kali according to Sir Francis. The statue is followed by a young woman wearing fancy Oriental clothes with jewelry on her hands and feet. She seems drugged and uncomprehending of the situation around her. She is being assisted by several body guards with swords and weapons on their bodies. She is followed by palanquin that carries the corpse of an old man. Sir Francis immediately whispers that the procession is a suttee, or forced suicide.

Sir Francis explains that suttee is the ceremony where the wife is to be burned alive along with her deceased husband. Fogg seems quietly appalled as is Passepartout. Fogg quietly asks how these continue to happen in British India, at which Sir Francis notes that this part of India is ruled by independent rajahs. He, also, explains that Indian widows are sometimes forced to commit the suttee by their own relatives, while the Imperialist British Government remains powerless to stop them. Suddenly, Fogg surprises everyone by saying that he has time to spare and it should be spent rescuing the young woman.

## Chapter 12 Analysis

Sir Francis' foreshadowing begins by interjecting a human side to Fogg. For the first time, he seems to be awakened to the fact that he is in another country with different customs. He is appalled that the young woman will be burned alive for a barbaric tradition. Fogg begins to change by pulling himself away from the characterization and theme of British imperialism. When Fogg quietly decides he has time to spare and rescue the young woman, he has deviated from his single-minded path.



# Chapter 13

## Chapter 13 Summary

The moment that Fogg has professed his thought to rescue the poor woman, he finds ready allies in Sir Francis and Passepartout. Passepartout is joyful that he has found a heart under his master's cold exterior. "His master's idea charmed him; he perceived a heart, a soul, under that icy exterior. He began to love Phileas Fogg" (69). As the men creep closer to the temple, they attempt to think of a means to rescue the poor woman. The Parsee guide has explained that the woman's name is Aouda, and she is the daughter of a wealthy merchant from Bombay. She is a celebrated beauty with the appearance and manners of a European. The Parsee Guide sadly comments that Aouda has tried escaping several times, but has been captured and drugged to force her to commit suttee. All this information seems to cement the reason behind rescuing the poor young woman. Fogg is determined to find a way to snatch the woman from the burial pyre.

During the night, the men wait patiently to see if the guards will fall asleep, which will enable them to sneak in to the temple where she is being held. Finally in the early morning hours, the men have to restore to making a hole in the back of the temple to attempt to gain entry, but someone alerts the guards with a cry of help. The men quickly withdrew into the bushes to attempt to find a different way to get to Aouda. Suddenly, Passepartout has an ingenious thought, but does not have time to advise his master before he slinks away through the tall grass. As the sun comes over the horizon, the men watch in despair as the pilgrims begin to awaken and escort Aouda from the temple to the funeral pyre. Fogg has to be restrained as he pulls a knife to charge toward the funeral pyre as it is lit with a torch. All of a sudden, the pilgrims begin to scream in shock and fright as the dead rajah stands up from the pyre.

As the dead rajah stands up, he picked up his wife, Aouda, and proceeds to walk down from the pyre into the woods. The men watch in shock as Passepartout appears carrying Aouda in his arms. The men immediately make an escape on Kiouni before the crowd realizes their mistake. Suddenly, a cry of rage can be heard and a bullet whistles through Fogg's hat, but Kiouni soon puts them out of range of any bullets.

## Chapter 13 Analysis

Fogg has been building up to a climatic change by his daring rescue of Aouda. He has shown human interest through his actions. He even shows an irrational side to him when he is found pulling a knife to charge into a fanatic group of pilgrims. He has suddenly developed a heart and consciousness for other people beside himself. He seems to have taken a departure from his old self-absorb personality toward a caring individual. Fogg has converted from a stodgy imperialist to a dynamic character with depth and integrity. Not only has Fogg transformed, but also Passepartout's pride in his

changed master brings him full circle from doubting his master to believing in him completely.



# Chapter 14

## Chapter 14 Summary

Phileas Fogg and Passepartout have successfully rescued Aouda, and are laughing and congratulating each other over their boldness. Fogg congratulates Passepartout, who is overwhelmed with the honor of his master's fine words. The group is still able to arrive in Allahabad station for the train on time, Aouda is still in a drug induced stupor from the hemp at the temple. As the men make arrangements to board the train to Benares, Passepartout goes on an errand to find more suitable clothing for Aouda. He is able to take a good look at Allahabad, the City of God, while completing his errand. Meanwhile, Fogg has paid the Parsee guide the agreed amount, but then asks him if he would like to keep Kiouni, the elephant, for his brave contribution in rescuing Aouda. The Parsee guide is overwhelmed with his gratitude and generosity, while Passepartout is pleased with his master's gift. The train to Benares departs a few minutes later with Aouda, Passepartout, Fogg, and Sir Francis.

As the train pulls out of the station, Aouda starts to come to her senses, and her blue eyes clear to her surroundings. She receives a bit of brandy and an explanation from Sir Francis as to the events surrounding her rescue. Sir Francis has privately explained to Fogg that it will not be safe for Aouda to remain anywhere in India. She is grateful to her rescuers, but still fears for her future in India. She has nothing to worry about as Fogg offers to take her along to Hong Kong with them. She immediately accepts the offer to depart from India and possibly stay with a cousin that is a Parsee merchant in Hong Kong. The matter has been settled between them to continue on to Hong Kong, but not before bidding good-bye to Sir Francis in Benares. He warmly said good-bye to Fogg, Aouda, and Passepartout at the station as they board their train to Calcutta. Fogg arrives in Calcutta on the 25th of October as planned with five hours to spare before catching the steamer for Hong Kong. He has lost the extra two days gained crossing the India peninsula, but has lost them without any regrets.

## Chapter 14 Analysis

Aouda is introduced as character symbolizing India's submission to British imperialism. She is described as a delicate flower of Parsee womanhood with an unsurpassed physical and mental beauty. Her gentleness and loving manner certainly brings a softening to Fogg's character. Aouda and Fogg are obviously paired in a love match, but it is difficult to see if Fogg has the same soft feelings and love for Aouda. The choice of Aouda, an Indian Parsee woman, who is a princess, to be Fogg's love interest dispels any remaining British Imperialism. The relationship symbolizes Fogg's disassociation with his original characterization, and a departure from British Imperialism.

As Aouda, Fogg, and Passepartout board the train for Calcutta, they say good-bye to the kind Sir Francis. Sir Francis is fazed out of the plot by releasing him from the



storyline to join his troops outside Benares. He provides the foil, which enables the climactic change in Fogg's character. Sir Francis has completed his task, and feels that Fogg will complete his physical and mental journey to becoming a worth person.





# Chapter 15

## Chapter 15 Summary

On arrival at Calcutta, the travelers are disembarking from the train when they are stopped by a policeman. He requests their identities, and then demands that they are to accompany him to police headquarters. After being imprisoned at police headquarters, they appear before Judge Obadiah to hear of the charges against them. The charges being brought against them stem from the three Brahmin priests from Bombay, which creates confusion with the ones that just tried to burn Aouda. The evidence is produced against them consists of a pair of shoes, which Passepartout exclaims are his own in his excitement. A sentence is passed against both Passepartout and Fogg, which condemns them to jail time and a fine. Fogg requests and posts bond, which is granted at a thousand pounds a piece. The travelers leave the courtroom and drive directly to the quay to catch the steamer, Rangoon, to Hong Kong.

As these proceedings are taking place in front of the judge, Fix, who has orchestrated the events, surveys the proceedings with anticipation and joy. On hearing that Passepartout has defiled a Brahmin temple, he makes it his mission to find the priests and procure the arrest warrant to be served in Calcutta. He has sent the three priests ahead, but is disappointed on arrival in Calcutta. Fogg is missing and has not arrived in Calcutta yet. He waits anxiously at the station for two days only to be rewarded with Fogg's arrival in Calcutta. Fix is anticipating that prison time for Passepartout's blunder at the Brahmin temple in Bombay will allow the arrest warrant from London the time to arrive in Calcutta. He is pleased to see them sentenced with jail time, but despairs as Fogg just posts bail and walks out of the courtroom on his way to the quay.

## Chapter 15 Analysis

Fogg still shows signs of his old ways during the arrest in Calcutta for Passepartout's blunder in Bombay. The arrest is the result of the foreshadowing implied during Passepartout's insensitivity to local customs at the Brahmin temple in Bombay. Fogg is cool and collected when he is confronted with these problems, while Passepartout is in a panic. He never once contemplates serving the jail time sentenced by the judge. He, also, never contemplates leaving Passepartout as he has discussed previously with Sir Francis on the train. He shows signs that he has become attached to his manservant regardless of his tendency to get into trouble. He uses his authority to extract bail for both of them, and just as coolly breaks the law and loses the bond money by boarding the Rangoon. He does not allow his manservant to be left behind in jail without disturbing his journey. Fogg has developed a heart behind that cool English facade.



# Chapter 16

## Chapter 16 Summary

The Rangoon is a worthy vessel, but not as comfortable as the Mongolia. The travelers are comfortable to a certain degree for the ten to twelve days it will take to reach Hong Kong. Fogg takes care to make sure Aouda has every comfort possible on board, but Aouda is not difficult to please during the journey. He spends a portion of every day with Aouda listening to her with a cool demeanor. He does not show any emotion toward her and behaves with strict propriety towards her during all their visits. Aouda shows her gratitude and gazes at him with her big azure eyes, but Fogg resists her azure stares and does not show any emotion.

Unknown to the travelers, Fix has rejoined them on the Rangoon. He manages to slip on board after them and stays hidden in his berth for several days. He has been contemplating what he needs to do to attain the arrest warrant, or to stop Fogg before he continues on to America. He sees Hong Kong as his last opportunity to arrest Fogg as that is the last time he will be on British soil. He thinks that if he takes Passepartout into his confidence he may assist him in detaining Fogg. He resolves to leave his cabin and find Passepartout. When he runs into him up on deck, Passepartout is shocked to see him as he thought they have left him behind in Bombay. At first he is suspicious at Fix's presence, he is not aware that Fix rejoin them in the courtroom in Calcutta, or that their problems are his machinations. He is unfamiliar with the reason behind the presence of Aouda until Passepartout fills him in on their adventures over a drink in the salon.

## Chapter 16 Analysis

The Rangoon provides the setting for Aouda and Fogg to spend time together during the ocean voyage to Singapore. Aouda is obviously falling in love with Fogg, but he remains cool and distant. He only betrays his emotions by making sure her comfort is seen to in every aspect of the journey. The symbolism seen in the evolving love theme between Aouda and Fogg parallels the evolving relationship between Britain and India during the Victorian Imperialistic era.

While Aouda and Fogg spend more time together, Detective Fix is reintroduced into the storyline during the courtroom scene in Calcutta, which continues by Fix following them on to the Rangoon. He again attempts to build confidence with Passepartout, who for the first time starts to have his doubts about Fix's presence on board the same ship again. The only problem is that Passepartout is an unassuming, goodhearted character, and does not view Fix with suspicion.



# Chapter 17

## Chapter 17 Summary

As the Rangoon arrives in Singapore, Passepartout begins to question the motive by which he finds Detective Fix on the same ship again. He is unable to pass up this coincidence up as sheer luck, but begins to think that Fix is actually on their trail representing Fogg's friends at the Reform Club. Fix has been following Fogg to make certain that he actually completes the wager according to the agreed upon conditions. Passepartout even hints to Fix that he is on to his plan by asking him if they will be unfortunate enough to lose him in Hong Kong. Fix takes this the wrong way and assumes that Passepartout has started to figure out that Fogg is a thief on the run. He decides to take Passepartout into his confidence about Fogg on their arrival to Hong Kong.

Fogg continues to be oblivious to the presence of Detective Fix and spends most of his time with Aouda. Aouda expresses a desire to walk on the beach in Singapore, Fogg and Aouda spend several hours alone on a carriage ride touring Singapore. Aouda's admiration and gratitude are carried in every action and look she bestows on Fogg. He seems to be immune to her charms and her loving devotion to him. Passepartout despairs that his master has a heart and has remains unable to see Aouda's affections. As the Rangoon leaves Singapore, she runs into foul weather, and the ship is left pitching and rolling in the high seas.

## Chapter 17 Analysis

Passepartout and Fix build on the suspense and mystery by elaborating on the foil between them. Both characters assume something about each other motives, but never put the real reason for Fix's presence together. Neither character approaches Fogg to verify their suspicions, or to apprise Fogg that there may be a problem brewing about his motives for the journey.

On their arrival in Singapore, Aouda is actually able to get Fogg to leave the ship, and tour the city with her for several hours. Fogg has for the first time expressed some interest in viewing one of the many exotic settings of the journey. He takes the time to spend several hours making sure Aouda sees Singapore.



# Chapter 18

## Chapter 18 Summary

The weather continues to be bad for the Rangoon as she runs into a squall, which leaves her rolling and pitching on the ocean. Passepartout has become intolerant about any possible delay that stood in Fogg's way, even trying to help the crew when there is bad weather on the Rangoon. Passepartout exclaims, "We are not going" (103). He becomes more upset about the bad weather experienced during the journey on the Rangoon. She battles toward Hong Kong, but is delayed twenty-four hours due to the bad weather. As the pilot boards the Rangoon to steer her into the harbor, Fogg asks if the steamer has left for Yokohama already. Much to his surprise, the Carnatic has been delayed by repairs to her boiler and will not depart until tomorrow morning. This mechanical delay allows Fogg to carry out his business in Hong Kong. The travelers disembark on arrival at the quay and take rooms at the Club Hotel. Fogg goes in search of Aouda's cousin Jejeeh by stopping at the Exchange, where such a wealthy merchant will be known to all the members. Based on his inquiries, Fogg returns to the hotel to advise Aouda that her cousin had retired from business as a very rich man and left China for Holland. Aouda is stunned by the prospect of arriving in Hong Kong to find her cousin no longer living there, but is residing a world away in Europe. She asks Fogg what should her course of action be, and he answers automatically that she should continue with him to Europe.

Passepartout is elated that Aouda will continue with them back to Europe. He is rather attached to the kind young woman, who has been so wonderful to him. He happily runs out of Fogg's hotel room to procure three suites on the Carnatic for the journey to Yokohama. While Passepartout is happy to continue the journey on the Carnatic, Fix is left stewing as he has been hoping that they would miss the steamer all together.

## Chapter 18 Analysis

Fogg resolves the issue of Aouda staying behind in Hong Kong with her cousin. When Fogg finds out that Jejeeh, her cousin, has left for Holland, Aouda is happy to accept his protection and continue on to England with him. Passepartout's approval reflects the tone of acceptance towards the developing relationship between Fogg and Aouda. Passepartout is ecstatic as he already has come to love and respect the kind lady. He wishes that Aouda and Fogg would remain together as a couple. He sees them as a perfect match for each other. Passepartout has continually stressed about his master's journey and the slightest delay, while his counterpart Fix hopes and prays that bad weather would delay Fogg in Hong Kong. Passepartout and Fix are paired as protagonist and antagonist in this part of Fogg's journey, and serve as foreshadowing to the forthcoming changes in their relationship.



# Chapter 19

## Chapter 19 Summary

Passepartout leaves the Club hotel he admires the differences of the many people in Hong Kong. He arrives at the dock which is a conglomerate of ships from different countries. He reaches the offices for the Carnatic and finds Fix pacing in front of them. Passepartout asks him if he will be continuing on to America with them. Fix sourly tells him he will continue onward with them. He goes into the Carnatic's office to purchase his berth along with Passepartout. When he purchases the tickets, they are advised that the Carnatic's boiler repairs are repaired and it will leave tonight.

As Passepartout and Fix leave the Carnatic's office, they stop for a drink at a little tavern spotted by Fix. Passepartout teases Fix with the fact that he can not stay behind in Hong Kong. He still assumes that Fix is representing members of the Reform Club, but he is set straight by Fix, who pulls out his credentials. Fix informs him that Fogg is the main suspect in the robbery of the Bank of England. Passepartout does not believe Fix's information and refuses to help him. "What nonsense!" cried Passepartout (114). He believes his master to be an honorable and upstanding member of society. As another bottle of wine is opened, Fix sees that Passepartout is very drunk and hands him a pipe of opium, which is lying on the long table. Passepartout takes a couple puffs unknowingly, and passes out on the table. Fix has decided that it was time to separate the manservant from his master, so he abandons him in the tavern's opium den.

## Chapter 19 Analysis

The relationship undergoes a dramatic change between the characters of Passepartout and Fix through their confrontation. As Fix is unable to arrest, or delay, Fogg in Hong Kong, he lures Passepartout into a tavern, which in reality, is an opium den for a drink. He tells Passepartout the truth of his mission, but Passepartout does not believe him. He refuses to aid Fix to trick his master into staying in Hong Kong. As he keeps drinking, he does not realize when Fix diabolically hands him not a regular pipe, but an opium pipe. Fix does not seem the bumbling, friendly drinking mate at that point, but has become the full fledged antagonist of the story. Passepartout is left unconscious in the opium den by Fix. As Fix has eliminated Passepartout, he now becomes Fogg's antagonist and stands in the way of the successful completion of his journey.



# Chapter 20

## Chapter 20 Summary

While Passepartout is at the tavern with Fix, Fogg is escorting Aouda around the shops in Hong Kong purchasing provisions for the lady. On finishing their errands, they return to the hotel and dine in the restaurant without any clue that the Carnatic is leaving port at that moment. Fogg does not think twice to question his manservant not returning before he goes to bed, or the next morning. Fogg and Aouda arrive at the dock to find the Carnatic has left the night before on the tide and Passepartout is not in sight. At that moment, Fix spots them and comes over to make himself known to them. Fogg is informed by the shipping line that they will not have the ability to board another ship for at least a week. Fix is elated, but Fogg coolly mentions that the Carnatic is not the only ship in harbor.

Fogg is determined to continue his journey and sets about searching for transport to Yokohama. He finally is approached by a Captain John Bunsby, who captains a boat with the name the Tankadere. He discusses the voyage with Fogg, but advises that it will be better to go on to Shanghai instead of attempting to cross to Yokohama. He advises Fogg that the steamer for America originates out of Shanghai, not Yokohama. The deal is struck between Bunsby and Fogg to depart within the hour. Fogg goes by the Hong Kong Police Station and the French Consulate to leave a description of Passepartout. Fogg and Aouda board the Tankadere and find Fix already aboard the vessel. As Fogg and Aouda watch Hong Kong fade into the distance, they continue to worry about Passepartout.

## Chapter 20 Analysis

Fogg is finally confronted with his first major crisis and his primary antagonist. He does not even suspect that something may have befallen his manservant, or that the Carnatic has already sailed the night before. The theme of suspense and mystery are building to a climax with the sudden disappearance of Passepartout. Fogg suddenly finds himself in the company of Fix, who appears at the same time on the dock. He is polite and kind to Fix, but he has to suspect the reason behind his appearance. He is a true English gentleman handling his setback and antagonist with finesse. Diabolically, Fix takes advantage of Fogg's kindness without giving a clue to his own agenda. Fix allows Fogg to leave Hong Kong without saying a word of what has happened to Passepartout. The theme of good versus evil begins to evolve during the confrontation between Fogg and Fix. While Fogg is kind and accommodating, Fix is diabolical and calculating in his purpose.



# Chapter 21

## Chapter 21 Summary

The travelers have smooth sailing the first two days on the Tankadere, but then Bunsby advises Fogg that a tempest is brewing in the China Sea. Fogg asks if the typhoon's direction is coming from the south. He advises Bunsby that the typhoon will aid their journey northward. Bunsby orders all the sails tied down and left only one sail on the jib to catch the wind. The Tankadere endures terrible winds and high seas during several days. The captain and his men keep the ship from floundering during the night by keeping careful watch. Fogg and Aouda refuse to go below as the ship is uncomfortably narrow and tight below. On the last day, they make it into Shanghai in time to see the smoke of the steamer leaving for Yokohama.

Fix stands alongside Fogg during the nights of bad weather fearing for his life. He feels bad about taking passage with a man, who is his primary suspect. Fogg treats him with such kindness and conscientiousness that Fix is unable to pass by without offering to pay for his passage. When he confronts Fogg, he requests his permission to pay his portion of the expenses, but Fogg declines his offer and advises it was part of his expenses. He has come along on the kindness of his own suspect without ever confronting him about his suspicions.

## Chapter 21 Analysis

Fogg and his party encounter a typhoon, which almost completely destroys his hopes of making the steamer in Shanghai. Fogg shows his coolness again as the Captain explains to him the tremendous problem faced by all of them. Fogg does not even blink at the challenge of a typhoon. Both Fogg and Aouda weather the storm on the deck, while the typhoon throws its worst at them. Alongside them at the bow of the ship, Fix, who has accepted Fogg's kindness and suffers, has an attack of consciousness on the journey.

Fogg is challenged by nature's fury. He meets the challenge and rides through the worst of the storm. He holds his antagonist, Fix, close to him and humbles him to the point that the man begins to battle his own consciousness. Fogg is the dynamic character of a worldly English gentleman, while Fix is the antagonist and static character with his deception.



# Chapter 22

## Chapter 22 Summary

The Carnatic sails for Yokohama on the 7th of November. Passepartout wakes up in his state room the next day to find that he is on board the ship, but his master and Aouda are nowhere to be found. He has awakened out of a drug induced sleep on the bed provided for the opium smokers at the tavern, where he has been abandoned by Detective Fix. He yells out the name of the Carnatic, and stumbles out the door only to collapse as soon as he boards the ship. When he awakes on the Carnatic, he is ashamed that he had gotten so drunk, but he started to remember his conversation with Fix, and the unwitting imbibing of liquor along with opium. First, he is angry over his mistake, but then he feels guilty that his master has missed the steamer. He is alone without money on his way to Yokohama without his master.

Passepartout eats for both Fogg and Aouda on the ship. He arrives in Yokohama on the 13th of November without any means of seeking shelter, or food. He tours the city of Yokohama absorbing the Japanese architecture and customs. He is admiring the simplicity and beauty of Japan, while thinking of a means to earn enough money to eat something. He decides to wait before seeking assistance from the British, or French, consulates.

## Chapter 22 Analysis

Passepartout has fallen victim to the machinations of Fix. When he wakes up on the Carnatic without his master, or Aouda, he has a moment of realization about his master. He has been the cause of his master missing the steamer. He realizes that Fix has tricked him, and has left him to rot in that opium den. The relationship between Passepartout and Fix has changed to protagonist and antagonist through Fix's treachery. The theme of good versus evil begins to evolve from that moment in the Hong Kong opium den between Passepartout and Fix. Passepartout swears revenge on Fix, but begins to realize he is in a more desperate situation.





## Chapter 23

### Chapter 23 Summary

The following morning, Passepartout is very hungry and walks around looking for a way to pay for his morning meal. He thinks of using his fine voice to sing for food, but it was too early to awake people with his raised voice. He finally concludes on selling his clothes for a cheaper Japanese costume instead, which may enable him to find work. He finds a second hand shop, which pays him for his European clothes. He leaves the shop clothed in his second hand Japanese clothes and finds a teahouse for his meal. After he has eaten, he goes about trying to find work to provide him with a means to pay for his next meal and possibly transportation to America. He finally stumbles on an acrobatic act needing a sturdy acrobat. He joins the performance that afternoon and is on the bottom of the human pyramid, when he jumps up and runs into the audience to fall before his master and Aouda. The travelers are confronted outside by the enraged Batulcar, the owner of the acrobatic act, who demands payment for damages, which are paid by Fogg on his way to the American steamer.

### Chapter 23 Analysis

Passepartout has found himself in foreign land without money. Passepartout has started to take after his master by not losing his head during his crisis. He instead goes about resolving his problem with calm determination. He uses the only commodity on him, his European clothes, to trade for a few yen. This trade enables him to blend in to the crowd, and gives him the ability to buy food. Patiently, he looks for the right opportunity, and finds a position with an acrobatic team heading for America. During his first performance, he stumbles on his master in the crowd, which resolves all his problems instantly.



# Chapter 24

## Chapter 24 Summary

Fogg, Aouda, and Passepartout board the American steamer, the General Grant, for the transpacific journey. Aouda then relays to Passepartout the facts of their journey from Hong Kong to Shanghai, which enables them to hail of the American steamer from the Tankadere. The travelers have arrived in Yokohama on the 13th of November and immediately set out to find Passepartout. Fogg pays visits to both the British and French Consulates, but it is sheer chance that draws him to the acrobatic performance. In return, Passepartout explains that he has been tricked into smoking opium, while drinking in a tavern in Hong Kong. He does not mention Fix being the one, who applies the drink, or the opium. He thinks he should wait to share this information with his master at a more appropriate time. Fogg listens coldly, and then gives him some money to get some decent clothes. Even though, Fix is mentioned in Aouda's account of their separate journeys, Passepartout does not find him accompanying Fogg and Aouda.

Fix is trying to keep his distance from Passepartout so as to avoid difficult explanations in front Fogg. He has board the General Grant after Mr. Fogg, Passepartout, and Aouda. He had been to the British Consulate to find that the arrest warrant has been delivered from Hong Kong via the Carnatic. He is keeping to his berth trying to control his frustration as the arrest warrant is not worth anything outside of British jurisdiction. He finally makes an appearance on deck only to run straight into Passepartout. At the sight of his antagonist, Passepartout gives him a thrashing worthy of a French pugilist. The Americans around them start placing wagers on the fight. When Passepartout finishes his thrashing, Fix asks him coolly if he is done and request to speak with him privately. He then advises him that he has changed sides and is now interested in seeing Mr. Fogg finish his voyage and win his wager. "Are we friends?" "Friends?" - no," replied Passepartout; "but allies, perhaps" (154). Passepartout ask if he believes in Fogg, Fix responds by saying he does not believe in him, but only that he will not arrest him on foreign soil.

On the ninth day of the journey, Fogg crosses the one hundred eightieth meridian, which is the half way around the world from his starting point of London. He has spent fifty-two days getting to that point, but has completed more than two-thirds of his journey. He has only to complete crossing the American continent and doing his transatlantic journey to reach the Reform Club. He has only these two major hurdles to complete his journey. Passepartout, who has never changed his time piece, finds that his watch carries the correct time. He does not realize that his time piece carries the incorrect time by twelve hours.



## Chapter 24 Analysis

In Yokohama, Fogg, Passepartout, and Aouda are rejoined and share their near catastrophes. All the characters have overcome a crisis only to regroup and travel the last major part of the journey together. With difficulty, Fogg and Aouda cross to Shanghai in time to board the American steamer, and arrive in Yokohama to locate Passepartout. Passepartout is able to survive his venture in an opium den and his destitution in a foreign country only to find his master. Fix has finally received his arrest warrant in a place that it is not valid, but has agreed to not stand in Fogg's way to complete the journey.

Each dynamic character has evolved through their individual crisis. Passepartout has practiced a cool demeanor to resolve his problems, while Fogg has gladly found his manservant after being separated from him. Both characters are rewarded by finding each other in a foreign country by chance after being separated by many miles and dire circumstances. For his transgression and diabolical behavior, Fix does receive his now worthless arrest warrant. This problem forces him to continue with the group for the rest of the journey. He tells Passepartout that he has not changed his mind, but will help Fogg's journey to England. Verne has left Fix as a static character showing that he will not change his mind regardless of the circumstances.



# Chapter 25

## Chapter 25 Summary

Fogg, Aouda, and Passepartout arrive on the American continent in San Francisco. After checking the train schedule, the travelers take rooms at the International Hotel. Passepartout gazes at the city with great amazement at the buildings and churches. Fogg and Aouda have decided to find the British Consulate to get his passport countersigned and stamped with the visa. Passepartout has gone on an errand to buy some guns for self defense, while crossing the American continent. After leaving the hotel Fogg and Aouda run into Fix, he greets them as if he has never seen them after leaving Yokohama. He asks to accompany them back to London. He walks along with them during their stroll over to Montgomery Street. On their walk, the travelers find themselves embroiled in a political campaign, which turns into a small riot. During the confusion of the riot, an American throws a punch at Fogg, but it is taken instead by Fix. The travelers return to the hotel to collect Passepartout and head for the train station.

## Chapter 25 Analysis

On arrival in San Francisco, Fogg and Aouda are protected by Fix, who has instilled himself as protector during a political riot. Fix is replaced with a new protagonist in the character of Colonel Stamp Proctor, an American, who tries to hit Fogg during the riot. Fix has not necessarily turned a new leaf, but protects his quarry and takes Colonel Proctor's punch for Fogg. Fix starts to change his character in this chapter by being protective of Fogg. Fix states to Passepartout that he is only doing this to get Fogg back to British soil for an arrest. While Fix is undergoing a slight transition, Passepartout is out buying an arsenal of small weapons to protect themselves during their journey across the American continent. Fogg's tone is reflective of his indifference towards Passepartout's idea of buying weapons for protection at this late stage of the journey. The tone can be heard as disapproval of the idea to carry weapons during the journey across the uncivilized American continent.



# Chapter 26

## Chapter 26 Summary

As the travelers start their journey across the American continent, they watch the great country slide by their windows. The train is appointed with comfortable seats, dining cars, smoking cars, and balcony cars. At night, the seats are turned into comfortable, private berths with clean bedding for each passenger. As the passengers sleep in their berths, the train continues its journey over the Sierra Mountains. Passepartout finds himself sitting next to Fix during the journey, but their relationship has cooled considerably due to the past wrong doings. The two men remain civil to each other only due to their alliance in Fogg's benefit. Fogg remains calm as the train is forced to stop due to a herd of thousands of buffalo crossing the tracks. As Fogg counts on reaching New York in seven days enabling him to board the steamer for Liverpool, Passepartout is not able to stand any distractions, or interruptions, such as the herd of buffalo.

## Chapter 26 Analysis

The American continent is described in great detail during the character's train ride. A stiff alliance is agreed upon between Passepartout and Fix. The two characters are still paired as counterparts, or foils, of each other. The two characters do not play off each other in their bumbling attempts to find out the other's reason for being on the journey, but have now entered a civil, alienated alliance. Both of them have come to an agreement to help Fogg, but each for his own means of success. Fogg still views his voyage with great patience and coolness, but has developed an interest in his surroundings and an attachment to his companions. He is not even affected by the interference of a herd of buffalo.



# Chapter 27

## Chapter 27 Summary

The journey across the American continent continues with the invitation to a lecture by a Mormon Elder. Passepartout attends the lecture to understand the mysteries of the Church of Latter Day Saints, but leaves the lecture without having attained any great wisdom. The train stops in Ogden, Utah for a period of six hours,, and the travelers venture into Salt Lake City for a tour of the city. The capitol of the Mormons does not have a great vision, or continence, so the travelers return to the train. The travelers leave Salt Lake City with the impression that the single Mormon women, who do not have to necessarily participate in polygamy, but appear to be the most miserable people in Salt Lake City. As the train is pulling out of the station, a man runs up attempting to jump on the moving train. As the train stops to let him on, the man stumbles into the car and collapses into a seat. Passepartout asks the Mormon how many wives he has which made him run for the train that way. The man answered, "One, sir, one, and that was enough!" (174).

## Chapter 27 Analysis

Passepartout shows interest in the religion by listening to the Elder William Hitch. He walks away with a disinterested air about him. During his visit to Salt Lake City along with Fogg, Aouda and Fix, he observes further that the Mormon women appear unhappy in the community. While Passepartout and his fellow travelers note that Mormon women are not forced into polygamous relationships, he does openly acknowledge that the women are treated contemptuously by their fellow citizens. An open disdain is expressed by all the characters for the Mormon's treatment of their women and the early Mormon belief of polygamy.



# Chapter 28

## Chapter 28 Summary

Unlike his companions, Fogg remains calm without suffering from any anxiety. Aouda sees Colonel Proctor among the other passengers. She quickly confides in Passepartout and Fix, who immediately agree to keep Fogg distracted by starting a game of whist. Fogg becomes so absorbed that when the train stops he sends Passepartout to check on the reason for the delay. Passepartout steps off the train to see a rickety bridge, which has become unsafe. He, also, has stumbled in on an argument whether to take the risk by crossing the bridge, or seek an alternate route. After deciding to cross the bridge, the train backs up to gain the speed needed to cross quickly. The weakened bridge collapses moments later, but the train is safely on its way.

## Chapter 28 Analysis

All of Fogg's companions are suffering from anxiety, but they attempt to keep Fogg distracted with a game of whist. The objective of the game is to keep Fogg from spotting his American antagonist, Colonel Stamp Proctor, whom he has sworn to fight in defense of his honor. The game so enralls Fogg that he is not even aware of when the bridge collapses after the train passes it at a high speed. Fogg seems to be impervious to what is going on around him. The fact that a bridge has collapsed cannot go from being unheard by everyone around, except maybe an Englishman engrossed in a game of whist.



# Chapter 29

## Chapter 29 Summary

As the game of whist proceeds between Fogg, Fix, and Aouda, the game is suddenly interrupted by a voice admonishing to play the ace. As Fogg turns around, he recognizes Colonel Stamp Proctor and instantly demands satisfaction. The men decide to handle the matter of honor at the next station within the hour, but the train does not make the stop due to time schedule constraints. The gentlemen repair to the last car to conduct their duel, but are interrupted by an attack by a tribe of Sioux on the train. The men fight courageously against the Sioux, but the train has to be stopped before passing the garrison at Fort Kearney. Passepartout is able to stop the train, but disappears when the train came to complete stop.

## Chapter 29 Analysis

The duel that is to be fought between Fogg and Colonel Proctor never happens as the Sioux strategically attack at the very moment. Instead of fighting a useless duel, Fogg is forced to fight the savage Sioux instead. Fogg does not include the Sioux in the same category as the natives from British India, but he does view them as savages. He joins the fight against the Sioux, which transforms him into an American Imperialist for the moment. The theme of British Imperialism is transformed into a different view through American Imperialism.





# Chapter 30

## Chapter 30 Summary

Fogg and Aouda fight valiantly during the battle and come away unharmed. Fix has a slight wound to his arm, but the duel will never be fought as Colonel Proctor is gravely injured in the groin. Passepartout is nowhere to be found, he has been taken by the Sioux as a prisoner. Immediately, Fogg sets out to go after him to rescue his manservant, but he will be giving up his opportunity to make his steamer in New York. He does not have to reflect a moment, but states that he is going after the prisoners to rescue them. He turns to the Captain and requests a small group of men to follow the Sioux. He leaves with thirty men following the Sioux into the desert. He has Aouda in charge of his carpetbag, and the promise that he will bring Passepartout back.

Fogg finds Passepartout already fighting with his captors, but is aided by the arrival of his master and the troop of soldiers. In their absence, the locomotive returns for the rest of the cars and leaves three hours behind schedule. Aouda is ecstatic as Fogg returns with Passepartout and the other two passengers. Aouda express her gratitude quietly, while Passepartout exclaims, "It must be confessed that I cost my master dear!" (199). Fogg quietly asks when the next train leaves and receives the news of tomorrow graciously.

## Chapter 30 Analysis

Fogg has come full circle by showing his concern for his manservant, Passepartout. He immediately resolves to rescue Passepartout and not giving his journey, or the wager, a second thought. He knowingly gives up his chance to make the steamer in New York to do the right thing for his manservant. He has to just look at Aouda and resolve to go after Passepartout. His bravery and dynamic character earns even the admiration of the Captain of Fort Kearney, who calls for volunteers to assist him. Fogg returns hours later triumphant in his fight and with Passepartout in tow.

The theme of good versus evil is interjected into the fight against the Indians and the forgotten duel against Colonel Proctor. Due to Colonel Proctor's ungentlemanly behavior toward Fogg, Colonel Proctor sustains a debilitating injury during the Sioux attack. Fogg earns respect and accolades for saving Passepartout from his companions and walks away without a scratch. This theme is carried out as Passepartout is uninjured, while Fix has sustained a slight injury to his arm.



# Chapter 31

## Chapter 31 Summary

The travelers find themselves stranded in the desert at Fort Kearney, when Fix confronts Fogg with a proposition. He has been approached by a local man to utilize a vehicle, which can transport them to Omaha. Fogg is immediately interested and goes to view this vehicle, which is called a sledge. The sledge is a flat bed car with a sail attached to it like a ship. The sledge has room for several passengers and uses the power of the wind to move over the frozen prairie on the tracks. Fogg and his party make a deal with the owner of the sledge, and continue their journey to Omaha. The group arrives in Omaha several hours later, just in time to catch a train on its way to Chicago. The travelers quickly make up for lost time, but arrive in New York forty-five minutes after the China leaves for Liverpool.

## Chapter 31 Analysis

Phileas Fogg's dreams have not been dashed completely as Fix approaches him with a possible resolution. Fogg has done his good deed by rescuing Passepartout, and he is provided a quick means of transportation to pickup a train in Omaha. Fogg has handled every other means of crisis throughout the plot by remaining cool and collected. Fogg is not stiff, but collected and conscientious of the comfort of his traveling companions. Aouda, Passepartout, and Fix have allied to assist Fogg in attaining his goal. A new crisis is introduced by having them arrive in New York too late to catch the steamer to Liverpool.



# Chapter 32

## Chapter 32 Summary

Fogg, Aouda, Passepartout, and Fix have checked in to a hotel in New York City for the night. The next morning, Fogg leaves the hotel alone to find possible passage to Liverpool. He finally stumbles on the Henrietta to find that he must bargain pretty heavily with the Captain for his services. The passage finally is agreed upon at two thousand dollars per person. He returns to the hotel to collect his party and board the Henrietta. The only thing that Fix can think of is that the Bank of England will be lucky to get any money returned at all.

## Chapter 32 Analysis

Fogg finds a new resolution to the latest crisis, which has kept with the theme of Fogg resolving all of his problems with an unusual solution. Fogg has softened into a man that seems to go more with his surroundings. He is willing to stand apart from the image of the imperialistic English gentleman. He has shattered that image and moved into the image of a strong, independent man.



# Chapter 33

## Chapter 33 Summary

Phileas Fogg and his party board the *Henrietta*. Within twelve hours, he mounts to the helm as her captain. He has spent his time converting all of the ship's crew to his cause with generous payments. Captain Speedy has been locked up in his state room against his will. Fogg proceeds to order that the furnaces burn hot all day and night, which enable them to make good time. At 770 miles from Liverpool, the engineer approaches Fogg to advise them the coal supply is running out. Fogg orders the coal burned until it runs out, and calls Passepartout to bring Captain Speedy to him. The captain explodes out of his state room to confront Fogg.

Fogg quietly and confidently confronts the angry man with a quiet offer of sixty thousand dollars for his vessel. After striking a bargain with the Captain, Fogg orders everything except the engine, and the iron hull burned for fuel. Fogg, Aouda, Passepartout and Fix arrive in Queenstown in time to catch a train to Dublin, which results in Fogg gaining twelve hours. At Dublin, Fogg and his companions board a steamer to Liverpool arriving just before twelve o'clock on the 21st of December. As Fogg steps onto British soil, Fix lays his hand on Fogg's coat and asks if he really is Phileas Fogg. Fogg responds to the question honestly and affirmatively. Fix then takes out the arrest warrant and says, "I arrest you in the Queen's name!" (220).

## Chapter 33 Analysis

Fogg is presented as a determined man doing everything possible to complete his journey. The old stodgy Fogg may never have bribed the crew of the *Henrietta*, much less have locked up their captain. He has learned to adapt to his surroundings and resolve any crisis he encounters along the way. He does offer to purchase the ship during his initial meeting with the captain, but still makes good on this when he decides to burn the boat. He is still an upstanding man with principals, but has changed into a dynamic character with depth and soul. Even though he instigates the crew to mutiny, he pays a generous price for the ship on reaching Liverpool.

Fix is not treated the same way. Fix has never thought that Fogg was innocent. He always thought that he is just going to disappear somewhere along the long journey. He has possibly started to like Fogg, but without thinking twice arrests him on arrival at Liverpool. Fix remains a static character without any depth to him. Fix symbolizes British Imperialism by reaching out to punish Fogg for departing from his stiff British characterizations.



# Chapter 34

## Chapter 34 Summary

Fogg is arrested and jailed in the Custom House of Liverpool to await transport to London. Aouda and Passepartout wait outside for him in the cold wind. Both Aouda and Passepartout cry and despair at Fogg's situation. Passepartout has to be restrained by a police officer at Fogg's arrest. He angrily thinks that the arrest may have been avoided, if he told his master about Fix's theory.

Inside the cell, Fogg stares at his time piece watching the time creep by him. He feels trapped by circumstances, but all of a sudden, he hears foot steps in the hall. The door is opened by Fix along with Passepartout and Aouda. Fix comes in and says, "Sir - forgive me - a most - unfortunate resemblance - robber arrested three days ago- you - are free!" (223). Fogg approaches Fix standing in front of him and using both fists punches him. Fogg gathers up his companions and hails a cab to the train station, where he hires a special train. He arrives in London at ten minutes to nine, which means that he has lost his wager by five minutes.

## Chapter 34 Analysis

The theme of good versus evil is completed in Liverpool, while attaching the symbolism of British imperialism. Fogg is arrested and jailed, but he is an innocent man. Fogg wins his contest against Fix, who does not believe in all the time together that he was actually innocent. Fix arrests him without checking any updates, or verifying that the robber is still at large. Fix not only is wrong about Fogg, but he loses Fogg's friendship due to his dishonesty during the voyage. The symbolism is visual in that Fogg has beaten the idiosyncrasies and peculiarities in British Imperialism. These same traits are the same ones that Fix cannot overcome in the end. Fogg gives him his just deserts for himself and his manservant Passepartout. Fogg hurries away to attempt to win the wager, but arrives in London too late and loses by five minutes.



# Chapter 35

## Chapter 35 Summary

The next day, Phileas Fogg's house still looks to be closed up, but Fogg has returned quietly during the night. He has ensconced himself in his room after making Aouda comfortable in a guest room. Passepartout paces throughout the night worried about his master. Finally the next morning, he calls Passepartout and gives him orders for Aouda and himself. He spends all day putting his affairs in order. He finally goes to speak to Aouda about seven o' clock that night to ask her forgiveness. Fogg tells her that he is a ruined man and he has brought her to England thinking he can provide for her. Aouda answers him by not blaming him, but instead requesting his forgiveness for slowing him down during the journey.

She asks him what he will do and if he has any family, or friends to turn to in his despair. He responds that he does not have anyone in his life. Aouda then asks him if he will marry her, thus becoming her friend. Fogg emotionally says to her, "I love you!" he said, simply. "Yes, by all that is holiest, I love you, and I am entirely yours!" (229). Fogg calls Passepartout to advise the minister that he will need to perform a marriage ceremony the next day, which is Monday morning. Passepartout runs out the door with a big smile on his face to get the minister from a few doors down.

## Chapter 35 Analysis

The theme of an unlikely love has culminated in the marriage of Fogg and Aouda. The couple has overcome the stigmatism of British Imperialism toward the Indian race. The symbolism of Britain and India is integrated into the love story by the joining of two people from different races regardless of society's views. Aouda has become the strength and love in Fogg's life, which allows him to confront his misfortunes with his head held up high.



# Chapter 36

## Chapter 36 Summary

London is in turmoil about Phileas Fogg. Where is he? Is he still alive? After realizing that Fogg is not the thief in the Bank of England robbery, the public has looked on him favorably and as an eccentric following his journey around the world. His five antagonists wait with baited breath at the Reform Club to guess his whereabouts. Nothing can be found out about the man. No one answers at this home on Saville Row, and no word has been received from Liverpool, or New York. At twenty minutes to nine, his friends sit in the Reform Club debating his situation. The men come down to the decision that they will have to cash his check for twenty thousand pounds tomorrow at Barings. Since the bet was up in five minutes, the men wait patiently to see if Fogg will live up to his reputation of arriving at the exact minute. At four seconds till nine, the doors to the salon open and admit Phileas Fogg. He calmly says, "Here I am, gentleman!" (234).

## Chapter 36 Analysis

The suspense is drawn out by skipping over to the men waiting at the Reform Club. Passepartout and Aouda do not explain how Fogg goes from losing the wager to winning it. The theme of suspense and mystery is drawn out to the very end. How does Fogg reach the room at the appointed time? He allows the reader to speculate until the last chapter. He has Fogg enter the room as if nothing has changed, or his loss is a bad dream. He will finally resolve the reader's dilemma in the last chapter.



# Chapter 37

## Chapter 37 Summary

Fogg has won his wager! As he stands in the salon of the Reform Club, the reader surely wonders the change in his fortunes. When Fogg and Aouda send Passepartout to secure the minister for the next day, Passepartout finds out that it really is only Saturday instead of Sunday. He runs back to the house on Saville Row and grabs his master by the shirt front. "Yes, yes, yes, yes!" cried Passepartout. "You have made a mistake of one day! We arrived twenty fours ahead of time; but here are only tem minutes left!"(235). He pushes him into a cab and rushes to the Reform Club. He arrives at the exact moment, thus winning his wager. After returning home to Saville Row, he and Aouda are married two days later. Fogg splits the remaining money left from his journey between Passepartout and Fix. He has forgiven Fix and does not blame him for doing his job. The next morning Passepartout knocks on his door and apprises him, "That we might have made the tour of the world in only seventy-eight days." (238). Fogg does agree with him, but says that he may never have met Aouda. Phileas Fogg brings home not only the victory of his journey and his wager, but a lovely woman, whose love he has forever.

## Chapter 37 Analysis

Fogg ends his journey with a triumphant victory and as a hero. Fogg marries Aouda, who is his true love and his strength. Fogg and Passepartout are devoted to each other. Both men have grown as characters and as dynamic characters with an admiration and friendship for each other. The unlikely pairing of Aouda and Fogg overcomes British Imperialism and racial differences. While the theme of good versus evil is shown through Fix's association with both Passepartout and Fogg, the good always triumph in the end with Fogg's victory. Fix is forgiven and accepted as a friend without any grudges.





# Characters

## Phileas Fogg

Fogg is an English man of middle years with a stable, no-nonsense personality. He is a member of the Reform Club of London, and the epitome of a Victorian imperialistic traveler. He sets about accepting a wager to tour around the world in eighty days from his counterparts at the Reform Club. He sets off on his journey with his manservant, Passepartout. Fogg shows very little interest in all the exotic places during his journey. Many times, he does not even leave his whist game to look at a city, or historical site. He shows a cold disregard for his manservant, Passepartout, who he has just engaged the day he left London. During his voyage through the Indian Peninsula, he decides to rescue a Parsee princess in grave danger and takes her along to Hong Kong. On his voyage to Hong Kong, he faces his greatest challenge against nature, and the evils of an unknown antagonist first in Fix and then later in America against Colonel Proctor. He finally reaches London to barely win his wager, but he is a changed man. The love of Aouda and the loyalty of Passepartout have changed him into a loving, caring man. He has become Verne's dynamic character coming full circle from a British imperialist to an open-minded man, who marries a Parsee princess. He has floated Victorian society's dictates about his choice of wife. He handles his antagonists in a gentlemanly manner with respect and dignity. In the end, Fogg has grown as a dynamic character with the unwavering love of Aouda and Passepartout.

## Jean Passepartout

Jean is the funny, lovable Frenchman. He is a man of many professions, but is loyal to Fogg and follows him on his journey. He seems a bit put out when Fogg asks him on his first day with him to pack a bag for them. He wants to have a settled life without any excitement, and respect for his employer. He thinks he can build this relationship with his employer based on their short interview. During the beginning of the voyage, he finds his master to be stiff, rigid British Victorian. As the journey goes by, Passepartout has the good fortune of seeing all kinds of wonderful sights and people. He enjoys the local color of each area they pass with great enthusiasm. After rescuing Aouda, Fogg begins to change as does his relationship with Passepartout. Passepartout begins to see his master as a kind and wonderful man, who he can respect and be loyal to always. After many adventures and trials, Passepartout finds that he is the one that realizes that the wager is not lost and gets his master to the Reform Club in time to win the wager. Verne's countryman is a lovable, bumbling servant, who changes with his experiences to be calmer like his master. He grows with his master, and he is the foil for his master's character. Verne makes Passepartout into a dynamic character along with his master. Passepartout is pair with Detective Fix as his foil, while later in the story he is in a protagonist/antagonist relationship with him.



## Aouda

Aouda is a Parsee Princess, educated in the European way, who is rescued by Fogg and Passepartout in India. She is a beautiful person physically and mentally. She is very wise and is grateful to her protector, Fogg, and kind to Passepartout. She continues all the way back to London with Fogg and Passepartout. She is the loving influence and strength that changes Fogg from the British Victorian to a wonderful open-minded man. She, also, represents through symbolism the submissive, beautiful Indian Peninsula to the British Empire. She marries Fogg in the end becoming his strength and the core of his happiness. Verne has her characterized more as a hypocritical character that brings out the best in Fogg.

## Detective Fix

Fix is the bumbling detective, who is paired with Passepartout first as his foil, but then enters a sinister protagonist/antagonist relationship with him. Fix can never seem to get it right, or get the arrest warrant to complete his job in time. He follows Fogg around the world, but never asks him if he is guilty of the crime. Fix represents the single-mindedness of British Victorianism and Imperialism. He will get his man no matter how much he sees, or hears, that Fogg is not his man. He is the protagonist for the entire voyage and creates problems for Fogg and Passepartout. He finally realizes that he was mistaken about Fogg at the very end.

## Sir Francis

Sir Francis is a Brigadier General living out his life in India. He is very knowledgeable about the customs of the Indian Peninsula. He spends the better part of the voyage with Fogg playing whist, where he notices his shortcomings. He is the foil for Fogg and foreshadows a change in his character by criticizing him. He assists Fogg in rescuing Aouda, and then taking his leave of them in India.

## Parsee Guide

The Parsee Guide provides guidance through the jungles of India's subcontinent for Fogg, Passepartout, and Sir Francis. He bravely helps them rescue Aouda during their encounter with the Indian pilgrims. He tells them Aouda's story and reassures them that Aouda is participating against her will. He gladly volunteers his knowledge and services to Fogg, and receives the elephant Kiouni in reward at the end.

## Colonel Stamp Proctor

Colonel Proctor is the American rioter, who hits Fix but insults Fogg. He runs into Fogg on the train, and they are about to duel, but are interrupted by the attack of the Sioux.



During the attack, he is hurt and cannot complete the duel. He is Fogg's American protagonist and represents through his actions the uncivilized American society. Verne presents his character to illustrate his contempt toward dueling and its senselessness.

## **Elder William Hitch**

Hitch is the Mormon Elder, who lectures on the train from San Francisco to Salt Lake City during the journey. He sets tries out to try to convince Passepartout of the righteousness of the Church of Latter Day Saints and their founder. He lectures him about the history of the Mormons and their troubles. His sermon wears on his listeners and many leave the lecture before it is finished. Passepartout is the last to leave the Elder's lecture, but finally decides he does not want to listen to the man any more.

## **Captain Speedy**

Captain Speedy is the owner of the *Henrietta* and is the only person who denies Fogg. He is finally defeated by his own crew due to their mutiny. Fogg actually handles that situation a bit backward, but does offer to pay the man a fair price for a twenty year old ship. He even leaves him with the hull and the engine. He does agree at the end to sell his ship for a profit to Fogg, which enables Fogg to reach Queenstown, Ireland.

## **Suez British Consul**

The Consul doubts that a man such as Fogg can be a criminal. He advises Fix that a British criminal will stay right in London, not attract attention by traveling around the world. A criminal will not have his passport countersigned and stamped with a visa. He attempts to speak common sense to the Detective, but Fix will not listen to him. Verne instills the Consul as foil, or even a hypocritical character, for Fix.



# Objects/Places

## Suez

Suez is the small town at the Suez Canal in Egypt, which at one time belonged to the British Empire. Suez is the first foreign port fully described in the storyline. During their stop at Suez, Fogg and Passepartout run into the bumbling and misguided Detective Fix. Passepartout is amazed by the sights and sounds of being on the African continent.

## Aden

Aden is an island which had historic fortifications started by Solomon's engineers. This island is a brief stop for fuel and supplies before continuing on to Bombay. Again Fogg leaves Passepartout to run errands and enjoy the sights, while he ignores his surroundings and returns to his cabin.

## Bombay

Bombay is part of British India during British Imperialism with all its color and wonderful architecture. Fogg, Passepartout, and Fix disembark in Bombay for their trip across the Indian subcontinent. The description of the British colonial and Indian color and traditions are infused into both Fogg and Passepartout's experiences in Bombay. As tourists, Fogg and Passepartout ignore these aspects and insult the beauty of India.

## India

British India with all its exotic color and customs provides the most interesting settings for the change in Fogg and the introduction of Aouda. Fogg begins to show some feelings for others and conscious of his surroundings. Fogg and Passepartout rescue Aouda from certain death. Passepartout starts to see Fogg in a different light due to the changes in his character.

## Calcutta

Calcutta is a port of British India where Fogg departed by ship to Singapore. Their final stop in India is fraught with problems before boarding the Rangoon for Hong Kong. A problem created in Bombay has come to light in Calcutta with a negative resolution.



## Singapore

Singapore is a port in the British Empire, where Fogg and Aouda spend the day sight seeing in the city. The Rangoon makes a fueling and supply stop on its way to Hong Kong. Singapore provides a beautiful setting for the romance between Fogg and Aouda. Fogg leaves the Rangoon to accompany Aouda on a tour of the city. Fogg is showing interest in his journey for the first time.

## Hong Kong

Hong Kong is an island city of the coast of China, which belonged to the British Empire. After finding out her cousin has left Hong Kong, Aouda makes a decision to accept Fogg's offer to continue with him. Fix gets Passepartout intoxicated and tricks him. Fogg meets Fix for the first time as his nemesis and the story's antagonist. Fogg and Passepartout are separated from each other in Hong Kong.

## Yokohama

Yokohama is the port city of Japan where the transpacific steamer used to stop. After a difficult separation, Fogg and Passepartout are reunited by chance in Yokohama. Both Fogg and Passepartout have changed a great deal and have learned from each other. These changes are demonstrated in Yokohama.

## San Francisco

San Francisco is a port city in California, which represents the wealth of the western United States during the late 19th century. The travelers arrive in the United States to the western law and improvements of San Francisco. Fogg, Aouda, and Fix experience the political riots of the democratic government of the United States.

## Salt Lake City

Salt Lake City is the capital of Utah and home to the Mormons Church of Latter Day Saints. The unusual city of Salt Lake City is illustrated through the eyes of the Fogg, Aouda, Passepartout, and Fix. The travelers have an encounter with some Mormons and their beliefs about polygamy.

## Omaha

Omaha is the midpoint connection of the Midwestern United States. Passepartout states that Omaha has little to offer. The travelers change trains quickly and move on to New York.



## **New York**

New York is the largest port city on the East Coast of the United States. The bustling port of New York provides the travelers with a break and their final stop in the United States. Fogg checks his party into a luxurious hotel and goes in search of ready transportation.

## **Queenstown**

Queenstown is a small mail drop off for steamers in Ireland. The port provides the travelers a shortcut through Ireland to catch a steamer at Dublin.

## **Dublin**

Dublin is the final city before boarding the steamer to Liverpool. The travelers leave their final foreign city via steamer for Liverpool.

## **Liverpool**

Liverpool is a port city in Victorian England. The last port of call, the travelers have finally stepped foot in the United Kingdom. This arrival gives Detective Fix the correct moment to arrest Fogg.

## **London**

London is the first and final point of Fogg's journey around the world. London provides the setting, commencement, and the end of the journey.



# Social Sensitivity

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.

As usual, Verne's characters do not simply engage in travel. There is a strong element of suspense as well as a wide array of the modern "machines" he likes to invent. The story starts at a London club where the members discuss the theft of a large sum of money from a London bank, and whether the thief will be able to get away with it. This prompts Fogg to say that modern travel is so fast that it is possible to round the globe in eighty days. When his colleagues challenge his hypothesis, he wagers that he can, himself, set out immediately and return to the club within eight days. Utilizing every form of transportation, steamship, train, and even on back of an elephant, Fogg thinks that he has lost his bet by twenty four hours, only to discover that he has really won because of the gain of an extra day due to the time difference traveling east.

Time is the key element of the story.

Fogg travels by unpredictable means of transportation, which makes his feat as exciting to the modern reader as it was to the Victorian. Today's travel rarely becomes an adventure, but Fogg's journey consists of a whole series of narrow misses and escapes. Yet paradoxically, his trip is planned with mathematical precision: from London to Suez, using railroad and steamer (7 days), from Suez to Bombay by steamer (13 days), from Bombay to Calcutta by train (3 days), from Calcutta to Hong Kong by steamer (13 days), from Hong Kong to Yokohama by steamer (6 days), from Yokohama to San Francisco by steamer (22 days), from San Francisco to New York by train (7 days), from New York to London by steamer and train (9 days) adds up to precisely 80 days. But things start to go wrong from the beginning. There is the pursuit by the detective Fix who thinks Fogg is a bank robber. There are storms at sea; there is no railroad between Bombay and Calcutta; a railroad bridge in America almost collapses; they are attacked by Sioux Indians; and Fogg is arrested as a robbery suspect in Ireland. Yet in the end, it is time that is on the side of the Intrepid Englishman, because by traveling east, he has unwittingly gained an extra day and wins his wager.

Fogg undertakes his record-breaking journey at the height of the British Empire. "The British Crown exercises a real and despotic dominion over the larger portion of this vast country, and has a governor-general stationed at Calcutta, governors at Madras, Bombay, and in Bengal, and a lieutenant-governor in Agra. . . A considerable portion of



India is still free from British authority, and there are certain ferocious rajahs in the interior who are absolutely independent."

The voice that informs us about these facts is that of Verne, playing the impersonal travel guide. But what about Phileas Fogg, who is just embarking on a journey through this nation? How does he feel about the imperialism of his countrymen?

Does he approve? Is he concerned about rebellions and uprisings? The answer is that he does not tell us. Regardless of the historic, political or cultural history of the region he passes through, Fogg "passed through the memorable scenes of the Red Sea with cold indifference. . . ."

Passepartout, interviewed by the suspicious and curious detective Fox about his master, simply states: "he hasn't the least curiosity." The only interest Fogg has is the swift completion of his journey.

When he discovers that the railroad through India is not yet finished, he merely remarks: "we will, if you please, look about for some means of conveyance to Allahabad." Any adventure or experience of the journey is merely considered as an obstacle to be overcome as quickly as possible.

The biggest adventure of Fogg's trip around the world is also the most likely one to evoke emotions and reaction from the unperturbable Englishman, namely the discovery of a suttee, a sacrifice of a young widow at the cremation of her husband. Yet again, it is the narrator Verne himself, who comments on the custom by calling those who practice it, "stupid fanatics, who, in the Great Indian ceremonies still throw themselves under the wheels of Juggernaut." Fogg, on the other hand, when the purpose of the procession is explained to him, remains unemotional. Without commenting on the immorality of such sacrifices he merely inquires. 'Is it possible', resumed Fogg, his voice betraying not the least emotion, "that this barbarous custom still exists in India, and that the English have been unable to put a stop to it?" Yet he is also the one who suggests "suppose we save the woman." "Save the woman, Mr. Fogg?" "I have yet twelve hours to spare; I can devote them to that".

What did Jules Verne, a man who had strong interests in social issues as evidenced in the Utopian dreams of *The Begum's Fortune* (1879; see separate entry), and the world-hatred of Captain Nemo in *Twenty Thousand Leagues under the Sea* (1870; see separate entry), try to convey in this novel that refused to take any serious interest in social concerns? Like his taciturn hero Fogg, his interest seems solely focused on the journey on hand with little time for anything else. It may be argued that this novel is a parody of the unemotional Englishman as he appeared in French clichés. In *The Begum's Fortune*, such a caricature exists about the German owner of Stahlstadt, but it is much more savage, and becomes part of a bitter criticism of German imperialism. Fogg, on the other hand, serves no such purpose, and any laughter directed at him is part of the entertainment of the novel.



Around the World in Eighty Days is probably Verne's most lighthearted book, written exclusively for the purpose of entertainment. Social issues would be reserved for other novels with more serious intentions and problems that aroused his feelings.



## Techniques

Since speed is of the essence in this novel, Verne faced the problem of quickly, yet convincingly describing a vast array of settings, customs, scenarios, characters, and plot twists. He handles this problem cleverly; rather than describe them in detail, he offers the reader an itemized list of all the things Fogg did not see, thus adding to the feeling of urgent speed. About Bombay, for instance, he says: Fogg didn't think of seeing the city hall, nor the magnificent library, nor the forts, nor the docks, not the cotton market, not the bazaars, the mosques, the synagogues, the Armenian churches, nor the splendid pagoda of Malebar Hill, with its two polygonal towers. He would not examine the masterpieces of Elephanta, . . . no, nothing!

At another time, the entire Ganges Valley flashes past the train windows "without Phileas Fogg ever thinking of seeing it:"

The panorama passed before their eyes like a flash, save when the steam concealed it fitfully from view.

The traveler could scarcely discern the fort of Chupenie, twenty miles south-westward from Benares, the ancient stronghold of the rajahs of Behar, or Ghazipur and its famous rose water factories . . .

Even though Fogg appears to look at nothing but his watch, his creator, Verne could not resist a good travelogue, and he describes Chicago, New York, and the 900-mile train ride across the North American continent with the same enthusiasm as he describes exotic India. By explaining what Fogg did not see, Verne achieves a narrative that mirrored the sense of speed and urgency that is the heart of this novel, yet gave the reader a sense of wonder and adventure.



# Themes

## Themes

Speed and accuracy were ideals of the nineteenth century, an age where technology promised everything (the urban squalor, industrial pollution, and exploitation, cause by industrialization do not appear in Verne's early works). Man is in control of his machines, just as Phileas Fogg uses them to overcome all obstacles. It is the mastery of technology which is really what the whole journey is about. "After all, what did Fogg gain from his wager and efforts?" asks the author at the conclusion of his novel. "What had he brought back from this long and weary journey? Nothing, say you? Perhaps so, nothing but a charming woman who, strange as it may appear, made him the happiest of men!" But the reader knows that romance has not been the goal of the eccentric Englishman and that his pleasure lies in the accomplishment of what science had promised him, and which he had set out to prove.

Speed achieved by modern technology is more than the subject of an amusing bet. It is also productive. Like many of Verne's technological inventions, it promises a better quality of life. It allows travelers such as Fogg to visit parts of the world that had once taken interminable journeying. It allows more leisure, more time devoted to other pursuits, and in Fogg's case, it allows him to rescue Aouda in spite of his hurry. Although *Around the World in Eighty Days* is less scientific than most other of Verne's novels, but even when he writes to amuse, his admiration of modern technology comes through whenever the plot allows it. Traveling from San Francisco to New York, the tram on which Fogg and Passepartout are riding is stopped at the Medicine Bow creek because the bridge over the creek is considered unsafe. One of the passengers, an engineer named Forster, calls out: 'Gentlemen, perhaps there is a way, after all, to get over.' But the bridge is unsafe, urged the conductor. 'No matter,' replied Forster, 'I think that by putting on the very highest speed we might have a chance of getting over.'

Modern physics, applied to a practical situation, saves the day.

## British Imperialism

The theme of British Imperialism is a great part of *Around the World in Eighty Days*. During the Victorian era, England has built an empire that stretched around the world. British Imperialism comes with negative consequences such as white supremacy, intolerance, and ethnocentric. The natives are treated as objects and many of their traditions are forgotten, or ignored. These colonies are made to bend submissively before Great Britain, which is exemplified throughout the storyline. During *Around the World in Eighty Days*, Fogg passes through many countries that are British colonies during that era such as Egypt, India, Singapore, and Hong Kong.



Fogg's attitude during the entire first part of the journey is exemplary of all British Imperialist beliefs and attitudes. Fogg illustrates his intolerance of any foreign custom, or behavior, through his actions. When he is in Bombay eating at the station, he shows his contempt and superiority toward the poor landlord over the spicy rabbit plate. Fogg begins to show cracks in his characterization of British Imperialism during his rescue of Aouda. Fogg does something completely out of his character. He surprises everyone around him by showing interest in Aouda's tragic situation. He believes that the British government should stop the practice, but is informed by Sir Francis that it is impossible to stop the Indian natives. Until this moment, Fogg feels and acts like he is still in London instead of India.

As Fogg's journey continues to the United States, he views Colonel Proctor as uncivilized and contemptuous to him as an Englishman. Fogg finds it necessary to resurrect his honor and pride of English Imperialism through a duel against Proctor. He puts any rational thoughts aside during his encounter with Proctor on the train, but is interrupted by American Indians. Fogg and Proctor becomes an unwilling ally in their fight against the real American savages. A new variation on British Imperialism has now been transposed to American Imperialism in the attitude shared by both men toward the Sioux tribesmen.

## Love Theme

A love story flourishes around Aouda and Fogg. Aouda, who is a Parsee Princess, is represented as a delicate, exotic flower of India. She is the catalyst for the change in Fogg's character during the voyage. She is rescued by Fogg and Passepartout from committing suttee with her deceased husband. She gratefully accepts Fogg's assistance and protection during the journey to Hong Kong. When the travelers arrive in Hong Kong, Fogg discovers that her cousin is living in Holland, which enables her to continue with Fogg back to Britain.

Aouda is built into a calm, quiet character, but worries about Fogg and his journey. She obviously falls in love with her rescuer. She discusses her feelings during her conversations with Passepartout, but never tells Fogg the truth until the end. She is dependant on Fogg for protection and care during the journey, but her dependency becomes companionship as time passes. Aouda has a strong continence during the journey, but she is built on the model of the perfect Victorian woman. She is an unassuming, quiet, caring woman to Fogg, and his perfect romantic foil.

The romance is not built as the main theme of the book. The characters will quietly fall in love with each other due to their long journey together. Fogg becomes dependent on Aouda for companionship and friendship. Their interest in each other does not actually become evident until the very end of the story. Fogg and Aouda have the perfect Victorian relationship, which is understated and simple without any extravagant feelings.



## Good vs. Evil

The good versus evil is evident through the entire story. In India, the theme is seen during the attempt to make Aouda commit suttee, but she is rescued by Fogg. During the rescue of Aouda, the storyline takes on a dark, ominous setting with a distinctly native background. The pilgrims are viewed as religious fanatics, which allow them to follow barbaric customs. When Passepartout is able to steal away with Aouda, the setting starts to change with light and openness clearly relaying an allegory to good and evil. The setting insinuates the immediate outcome of good over evil.

The theme is again seen through Fix when he does wrong by Passepartout in the Hong Kong' opium den. In the opium den, the room is dark and mysterious with a bed for the opium smokers. Fix continues to fill Passepartout's cup and lead him into a bad situation. Fix is not laughing when he hands him the opium pipe. Verne temporarily sets up the story that Fix will supposedly win over Passepartout, but Fix gets the worse part having to travel with Fogg during a typhoon. Passepartout makes a mistake, but he goes on to board the Carnatic and find his master in Yokohama. Again, the allegory to good and evil are evident in the actions of Passepartout as the good, and Fix as evil.

The characters are inflected with good and evil through the plot. Fogg, Passepartout, and Aouda represent good personas, while Fix and Proctor represent the evil. The good characters will always triumph over evil, thus passing on a message of values and morality. The evil character will temporarily triumph, but pays for his triumph in guilt and anguish over his actions. In the end, Fix receives his rightful retribution from Fogg, when he punches him out at the jail house in Liverpool. Fogg exposes Fix for his lies and evil doings during the long journey together.



# Style

## Points of View

*Around the World in Eighty Days* is written in a third person point of view. The narration is done through a limited omniscient narrator to show his point of view. The limited omniscient narrator can only reveal the thoughts of one, or possibly a couple, of characters. Verne will only allow the reader to hear and see the feelings of Passepartout, Fix, and a little of Aouda. The third person narrator gives limited glimpses into the characters' thoughts and feelings during the storyline.

Fogg is not included in this limited omniscient narration. Fogg's mystery is part of his dynamic character. Fogg does not show his feelings, or thoughts, at any time in the story. Fogg's mysterious character is viewed through the thoughts of other characters such as Passepartout. On the other hand, Detective Fix instills his suspicions of Fogg and his journey into the plot and theme. While Fix is doubting and suspicious, Aouda and Passepartout are Fogg's staunch supporters in their journey.

*Around the World in Eighty Days* does not allow inclusion in every character's thoughts, or decisions. The plot is built on the suspense and the real reason behind Fogg's sudden journey. Fogg does not share his thoughts about the journey in regards to many aspects such as Detective Fix and his real purpose. He hides his feeling for Aouda behind a facade of cool Englishness and solicitous caring for her. He does not give a hint of his feeling for Aouda, or Passepartout, until the very end of the story. At the end, he swears his love for Aouda and accepts her proposal of marriage with an uncharacteristic display of feeling, but he still does not reveal his thoughts.

## Setting

Setting is a very important part of *Around the World in Eighty Days*. The book is written in 1872 during the days of steamers and trains. The entire book counts on its exotic settings and changes of these settings to set the theme. The plot uses about fifteen different port cities to create the right atmosphere for the novel. The description is so perfect and entrancing that it is hard to believe that it is written in a story. Passepartout spends a lot of his time walking through these settings instilling the different setting into the plot. The settings illustrate sections of the story such as the stop in Bombay, or the dock in Hong Kong.

The long ocean voyages are used to change scenery and progress the characters along the storyline. The characters do not interact until Fogg, Passepartout, and Detective Fix leave Suez together. During the journey, Passepartout and Fix begin to evolve their relationship through their bumbling interaction. Their passage is calm and relaxing with a jovial attitude to the journey. After leaving Hong Kong aboard the *Tankadere*, Passepartout has been supposedly left behind in Hong Kong, and Detective Fix has lied



to Fogg and Aouda. The journey is fraught with a dangerous typhoon resulting in a dark passage. The dangerous and dark settings provide the necessary transitions for the storyline and the relationship between the characters.

Each of the cities bears a direct relationship to each character such as the small city of Allahabad, which is the 'City of God' in India has a direct correlation to the kind, angelic character of Aouda. Passepartout's shows his inquisitive nature and evolving character during his wanderings in Suez, Aden, and Yokohama. Fogg is best represented by the description of London, while Detective Fix fits all the mystery of Hong Kong.

## Language and Meaning

Jules Verne, the author, until recently has not received credit for his novels in English. A simple straight forward language is used in the text, which may have been affected due to translation from French to English. As all Verne's books were written in French, *Around the World in Eighty Days* has shown traces of translation such as the third person omniscient narrative. The exact meaning may have been lost in the actual translation from French to English. Verne utilizes his narrative to build on his story and create a lasting characterization in Fogg and Passepartout. The translation may have lost some of its original flavor due to a change in expression, or exact description.

Verne's novels are considered juvenile literature thus reflecting a simpler, age appropriate language. He does not use complex words and tries to keep his young readers engaged in the story. The excitement of Fogg's journey and the bumbling antics of Passepartout have kept readers engaged for generations. The improbability of a journey around the world has continued to intrigue readers will into the present generation of readers. Verne's books have been translated not only into English, but also into different genres of popular media in the 20th and 21st century.

Verne does inflect the story of *Around the World in Eighty Days* with a strong message of pride, humility, and values. Fogg is the epitome of the Victorian Englishman, but he is generous and loyal to his friends. Passepartout is bumbling, but he is lovable, funny, and warm. Aouda is represented as strong and patient. Fix is the only character who represents suspicion and doubt in the story. Verne uses each of his characters to represent a morale message to his young readers.

## Structure

The book is divided into simple, short chapters designed for juvenile readers. Each chapter essentially covers at least one stop on Fogg and Passepartout's journey. The story plot can be easily plotted on a world map around the world. Each of the characters has an association with a different city during the journey. The long ocean voyages serve as changes of settings and enable the characters to evolve through the journey. The cities are described in detail for the narrator's background information. The challenges encountered on the long journey by the travelers will allow the reader to follow the evolving storyline and enable transitions.

As the book is written for a younger audience, the language is not very sophisticated, but straightforward and to the point. Certain themes are integrated into the characters and the storyline such as British Imperialism, and Good versus Evil. The story uses different themes to reach young readers about certain values such as generosity and honesty. While the text is not complex, the plot treats the darker foreshadowing and imperialism with simplicity, which enables young readers to grasp the original intent of the author. The book has a simple set up with very comprehensible breakdown. The book provides an easy plot to follow, which leads the reader through the journey and its corresponding chapters easily.





## Quotes

"I've seen people at Madame Tussaud's as lively as my new master!" (8)

"Unless," objected the consul, "he is exceptionally shrewd. An English criminal, you know is always better concealed in London than anywhere else" (31).

"In the way this strange gentleman was going on, he would leave the world without having done any good to himself or anybody else" (53).

"His master's idea charmed him; he perceived a heart, a soul, under that icy exterior. He began to love Phileas Fogg" (69).

Passepartout exclaims, "We are not going"(103).

"What nonsense!" cried Passepartout (114).

"I arrest you in the Queen's name!" (220).

Fix came in and said, "Sir - forgive me - a most - unfortunate resemblance - robber arrested three days ago- you - are free!" (223).

Fogg emotionally says to her, "I love you!" he said, simply. "Yes, by all that is holiest, I love you, and I am entirely yours!" (229).

He calmly said, "Here I am, gentleman!" (234).

"Yes, yes, yes, yes!" cried Passepartout. "You have made a mistake of one day! We arrived twenty fours ahead of time; but here are only ten minutes left!"(235)

"That we might have made the tour of the world in only seventy-eight days" (238).

# Adaptations

The earliest adaptation of *Around the World in Eighty Days* was provided by Verne himself. He wrote a lavish stage production of his novel, complete with elephants, snakes, and a real locomotive.

It premiered in 1874, and ran for two years with enormous success. One of the most amusing modern motion picture adaptations was directed by Mike Todd for Warner Brothers. It had an impressive cast that starred David Niven as the imperturbable Englishman Fogg and the Mexican comedian Cantinflas as Passepartout. Famous stars like Marlene Dietrich, Shirley MacLaine, Charles Boyer, and Frank Sinatra provided cameo appearances, and Phileas Fogg even outdoes his literary counterpart by riding in a balloon. The film captures much of the color and excitement of the original. In 1989 the BBC aired a television series, *Around the World in Eighty Days*, where Michael Palin duplicates Fogg's adventurous feats.



## Key Questions

Verne's travel saga about two men circling the globe in order to prove that modern technology allowed them to do so in record time has never lost its appeal even for today's audiences who are familiar with the speed of jet travel. What exactly constitutes the fascination of this obviously old-fashioned novel? Why do we want to read about Fogg's achievements when we can do so much better?

In a world where speed and technology have become commonplace, has traveling lost its romance? What makes this journey so exciting? Are there modern travels that equal its fascination? Or is there any other form of modern literature that has taken the place of an old-fashioned adventure/travel story?

1. The opening chapter of the novel tells us all the things that Fogg is not.

What is the purpose of this approach? Is Verne trying to describe or to ridicule the stereotypical Englishman? If so, what is Fogg?

2. Passepartout is the opposite of his master. What qualities does he possess that are lacking in Fogg, and vice versa?

Are the two just caricatures, or does Verne create them as full fledged characters? If so, how does he make them human and likeable?

3. Speed is the essence of this novel, yet Fogg is never in a hurry. How is this seeming contradiction possible?

4. Verne's female characters are usually rather flat and shadowy. Is this true of Mrs. Aouda? What is Verne's attitude towards women?

5. Verne always dazzled his readers by inventing futuristic machines. *Around the World in Eighty Days* has been called a novel without technology. Is this true?

6. This novel has three parallel plot lines. What are they? What is the function of Fix? In what manner does he promote the story and plot?

7. Fogg is only interested in completing his journey as quickly as possible and spends no thought on the sights and scenes he encounters. Yet Verne needs to give his readers a sense of marvel and adventure. What technique does he use to achieve this? How does he prevent leisurely accounts of the scenery and people that the travelers encounter from slowing down the pace of the story?

8. On the last page, the author asks: What did Fogg gain? What is your answer to this question? Is Fogg the same man that he was when he had left? Why? Is Passepartout right in saying that traveling is a way to learn? Did Fogg learn anything?

9. Fogg is pedantic and cold-blooded.



Yet he remains a sympathetic character.

Why? Are there any villains in the story?

How do we feel about Fix?

10. Verne's age was an optimistic age which believed in progress. What sights, sounds, and impressions did the author omit that might have marred the lighthearted tone of the novel? What would a twentieth-century traveler to India have observed that Verne did not?

11. Although Jules Verne presents many specific details, is his novel realistic?

Why or why not?



## Topics for Discussion

As the antagonist of the story, why does Fix not change his opinion of Fogg? Does this affect his job? Is arresting Fogg for his own ego, or is he just doing his duty?

Does Passepartout intentionally cause problems in the beginning? He does seem opposed to the journey at first. Will this weigh in his decisions or behavior?

How has Fogg changed during the journey from the first part to the second part? How has his character grown, or not changed? Who has helped him make this change?

What impact does Aouda have on her fellow travelers? How has her character not changed, or changed? Does she regret her decisions?

The plot is one of continual movement in the world of 1872. Is this voyage really possible in today's world without planes? Can it possibly be still as difficult and lengthy?

Settings are an important part of Verne's story. Pick three settings which enhance the story line significantly because of the local customs and have bearing in the story?

Select a theme in the story and apply each character in that theme. Explain how each character is touch by one particular theme. (It may be only one scene).



## Literary Precedents

*Around the World in Eighty Days* is the ultimate travelogue. Many writers have used the journey as a metaphor for life, but the actual literary journeys are not that common. They can be divided into two major groups—fantasy journeys can be found in books such as Jonathan Swift's *Gulliver's Travels* (1726) as well as Andre Norton's space fantasies. Unlike these voyages to non-existent places, diaries of famous explorers such as Captain Cook and Marco Polo are strictly factual, with the purpose to inform and describe unfamiliar but real parts of the world. Jules Verne's novels bridge the difference. Fogg's journey around the world serves as pure entertainment, yet Verne, whose novels educate the reader to the possibilities of science, is always ready to instruct, and to interrupt his hero's journey at any time to list the tourist sights of India, the Red Sea or Egypt in concise detail. The journey is a familiar literary metaphor for life used in many novels, and travelogues have long attracted readers. For instance, equally fantastic and unbelievable to his contemporaries, although based strictly on fact, were the travel accounts of Marco Polo about his voyage to Cathay (the modern China); here, fact was even more surprising than fiction. In fiction, there is the imaginative precedent of Jonathan Swift's *Gulliver*, who visits a number of countries, but they are all kingdoms and realms of fantasy.

## Related Titles

Travel for its own sake seems to have fascinated Verne. In *Keraban the Inflexible* (1883), the Turkish hero is so angry at having to pay a fee to cross the Bosphorus that instead he circles the Black Sea just to avoid the toll. Rail travel is the topic of *Claudius Bombarnac* (1894); Bombarnac is a journalist riding the newly opened Trans-Siberian Railroad. Even a travel agency takes the spotlight in another novel by Verne: *The Thompson Travel Agency* (1907) offers a low-cost trip to the Canary Islands. In order to make a profit, the agency provides no inland transportation, not even food or water, to its unfortunate tour group. Only the help of its French interpreter rescues them, and provides a happy ending.



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