Around the World in Eighty Days

INTRODUCTION

BRIEF BIOGRAPHY OF JULES VERNE

Jules Verne was born on a small island within Nantes, France. He grew up there with his father (an attorney and devout Catholic), mother, and four younger siblings. At age six, Verne was sent to boarding school in Nantes and at eight went on to Catholic school. He excelled at geography from an early age and was especially interested in sailing, becoming a cabin boy on a ship at age eleven. As an adult, he moved to Paris, where his father expected him to follow in his footsteps and become a lawyer, but Verne was more interested in writing poetry and plays. He frequented saloons where he met Alexandre Dumas and became a close friend and collaborator with his son. Verne began to write short stories that were both entertaining and educational about geography and science, and which were published serially in magazines. As he gained popularity and made contact with a well-known French publisher, Verne's works began to be collected in a heavily-researched adventure novel sequence called the *Voyages Extraorindaires*. *Around the World in Eighty Days* is a part of this collection. Though Verne's works were initially considered children's literature, his reputation changed as he gained popularity and he is now regarded as an important predecessor of French avant-garde and surrealist literature. He is currently the second-most translated author in the world, second only to William Shakespeare.

HISTORICAL CONTEXT

Around the World in Eighty Days takes place just after the Industrial Revolution, which brought about several notable milestones in the history of modern transportation that play a direct role in the story: the opening of the Suez Canal, the development of the Indian Railway system, and the construction of the First Transcontinental Railroad in the United States. These feats, along with innovations like steam power and machine tools, allowed people to travel recreationally like never before. Verne, who had a lifelong captivation with geography and sailing, was clearly inspired by the potential for adventure that these innovations brought about. During this era of economic and technological expansion, British and American imperialism were also significant forces on the global landscape—an issue that Verne examines, albeit ambivalently, throughout Fogg and Passepartout's travels and interactions with native populations.

RELATED LITERARY WORKS

Though Jules Verne is generally considered a science fiction writer and is even referred to as "the father of science fiction," *Around the World in Eighty Days* contains no elements of this futuristic genre. Instead, the story is rooted in Verne's present-day world and is closely aligned with other adventure novels—exciting, suspenseful stories that were often published in serial installments. Daniel Defoe's *Robinson Crusoe*, Robert Louis Stevenson's *Treasure Island*, Mark Twain's *Adventures of Huckleberry Finn*, and Jack London's *The Call of the Wild* are popular examples of this genre. Verne was particularly influenced by fellow French writers Victor Hugo, author of *Les Misérables*, and Alexandre Dumas, who wrote the well-known adventure novels *The Three Musketeers* and *The Count of Monte Cristo*.

KEY FACTS

- **Full Title:** *Around the World in Eighty Days*
- **When Written:** 1870-1871
- **Where Written:** France
- **When Published:** 1872 in serial form, 1873 in book form
- **Literary Period:** Romanticism, realism
- **Genre:** Adventure novel
- **Setting:** Britain, Egypt, India, China, Japan, and the United States
- **Climax:** Jean Passepartout realizes that he and Phileas Fogg gained a day on their journey around the world, and Fogg wins his £20,000 wager.
- **Antagonist:** Detective Fix
- **Point of View:** Third person

EXTRA CREDIT

Serial Offender. Like many of Verne's other works, *Around the World in Eighty Days* was initially published in serial installments. Many readers believed that Phileas Fogg's travels were real accounts rather than fictional episodes, and the public placed bets on his wager much like they did in the novel. The story's ending, which takes place on December 21, 1872, was published on the same date.

Get Your Story Straight. Contemporary interpretations of *Around the World in Eighty Days* (including the popular 1956 film adaptation) have often portrayed Phileas Fogg and Jean Passepartout completing their journey around the globe in a hot air balloon. In the novel, however, they never travel by balloon; this detail is likely an abstraction of one of Verne's earlier works, *Five Weeks in a Balloon*.

PLOT SUMMARY

Around the World in Eighty Days tells the story of Phileas Fogg, an Englishman living in the Victorian Era who bets £20,000 that he can circle the globe in exactly eighty days. Fogg is an extremely wealthy man with eccentric habits—he has no family or close relationships yet is extremely generous with strangers, and he abides by a strict, repetitive schedule that he keeps track of on an intricate **clock** in his mansion. He spends every day at the exclusive Reform Club social organization, where he dines extravagantly, reads newspapers, and bets on games of whist with his similarly wealthy acquaintances. Due to Fogg's reclusive, solitary nature, no one knows much about him despite his public reputation of being knowledgeable, worldly, and gentlemanly.

On October 2nd, 1872, Fogg hires a new servant named Jean Passepartout. Passepartout is a Parisian man who once led an adventurous life as a vagrant and performer, and now longs for the same calm, routinized life that Fogg leads. That evening, Fogg plays whist with his usual partners at the Reform Club: Andrew Stuart, Gauthier Ralph, John Sullivan, Samuel Fallentin, and Thomas Flanagan. The men get into a discussion about a recent robbery at the Bank of England by a "well-to-do" gentleman and theorize about whether or not he will be able to evade authorities by leaving the country.

This conversation eventually leads to Stuart betting £4,000 that it is impossible for a man to go around the world in eighty days. Fogg impulsively counters with a £20,000 wager that he himself can complete this challenge, which Stuart and the other men agree to. Fogg leaves immediately to pack and make the 8:45 P.M. train, taking a bemused Passepartout along with him. Fogg's itinerary has him traveling from London to Paris, Suez, Calcutta, Hong Kong, Yokohama, San Francisco, New York, and back to London. He must meet his friends back at the Reform Club precisely eighty days later on December 21st at 8:45 P.M. in order to win the wager.

Detective Fix, an inspector from the Scotland Yard, trails Fogg and Passepartout to Suez. Due to Fogg's sizable fortune, strange habits, and hasty departure from England, Fix believes that he is the very bank robber that Fogg and his acquaintances were discussing at the Reform Club. He must wait for a warrant to arrive in order to legally arrest Fogg in British territory (England, India, Hong Kong, or Yokohama) and becomes acquainted with Passepartout in an effort to gain information about Fogg. Neither Fogg nor Passepartout are aware of his suspicions, instead remaining focused solely on the wager.

Throughout their journey, Fogg is calm and logical at all times, but meticulously tracks the time they lose and gain due to unforeseen obstacles. Passepartout falls into a similar obsession with time, cursing every delay they face and refusing to change his watch away from London time. One such obstacle occurs when they reach India—Fogg, Passepartout, and their newfound acquaintance Sir Francis Cromarty are forced to traverse the undeveloped jungle because their train is halted by an unfinished track. They resort to riding on an elephant led by a helpful guide and stop to save a young Indian woman named Aouda from a sacrificial religious ceremony along the way, a gesture that Fogg and his companions agree is well worth the delay.

In Hong Kong, Fix reunites with Fogg, Passepartout, and Aouda. He decides to get Passepartout intoxicated on alcohol and opium in order to make them miss the steamer to Yokohama (the last British territory they will visit before moving onto the United States) and to bide more time for the arrest warrant to arrive. Though they are temporarily separated and delayed, Fogg is able to pay a pilot-boat captain named John Bunsby to get him to his destination, and Passepartout manages to navigate Yokohama on his own. They are reunited by chance at an acrobatic show in Yokohama, and Fix does not receive his warrant in time to arrest Fogg.

From there, Fogg, Passepartout, Aouda, and Fix all travel to the United States, where they cross the country from San Francisco to New York by train. By this time, Fix has begun to warm up to Fogg's generosity and endearingly stoic nature, though he is still motivated by a sense of duty to arrest him once they reach England. Passepartout and Aouda, too, have developed love and reverence for Fogg, and vow to stay loyal to him not matter what. The group faces myriad challenges and delays throughout the long journey—most notably, their train is attacked by a band of Sioux in Nebraska and Passepartout is taken captive. Luckily, Fogg (with the help of soldiers from Fort Kearny) is able to save his loyal servant.

In order to catch the train from Omaha to Chicago, Fogg, Passepartout, Aouda, and Fix must resort to riding on a sail-rigged sledge driven through the bitterly cold winter snow by an American named Mudge. They make the train on time and continue from Chicago onto New York, but realize that they missed the steamer to Liverpool, England once they arrive. On the Hudson River, Fogg pays Captain Andrew Speedy to bring him and his companions along on his trading vessel to Bordeaux. Once he is on board, Fogg bribes the crew to take Speedy hostage and commandeers the boat to sail to Liverpool. They nearly run out of coal, so he buys the boat from Speedy and burns it for fuel. They make it as far as Ireland and take a train to Liverpool, where Fix finally places Fogg under arrest.

After a short stint imprisoned in the Custom House, Fix finds out that the real bank robber was apprehended three days prior; Fogg is released and orders a special train to London with Passepartout and Aouda. They arrive five minutes too late, however, and Fogg believes that he has lost the wager. Passepartout and Aouda go back with him to his house in Saville Row, and both blame themselves for Fogg losing the wager, and thus, his reputation and fortune. Aouda, saddened

by Fogg's lonely life in England, asks him to marry her. He accepts, professes his love for her, and sends Passepartout to notify the local reverend of their engagement.

Passepartout, however, finds that the reverend is not home, which causes him to realize that it is actually Saturday, December 21st and not Sunday, December 22nd as they had assumed. He and Fogg failed to factor in the day they gained by crossing the International Date Line. Passepartout rushes home to share the news, and Fogg makes it to the Reform Club three seconds before 8:45 P.M., winning the £20,000 wager. He and Aouda are married the following Monday, which makes Fogg "the happiest of men" and is ultimately what gives his journey around the world in eighty days a sense of meaning.

CHARACTERS

MAJOR CHARACTERS

Phileas Fogg – The protagonist of the novel. Phileas Fogg is a wealthy, eccentric, solitary English gentleman who is about forty years old and lives in Saville Row, London. With a strange obsession with routine and punctuality, and no close relationships, Fogg is a mystery to those around him and spends all of his time gambling and reading newspapers at the Reform Club social organization. The same day that he hires a new servant, Jean Passepartout, Fogg makes an impulsive wager of £20,000 with his fellow whist players that he can travel around the world in eighty days—leaving that night, October 21st, 1872 at 8:45 P.M, and arriving back on December 21st at 8:45 P.M. He brings Passepartout with him on his journey, and they travel to Egypt, India, China, Japan, the United States, and back to England in order to traverse all 360 degrees of the globe. Unbeknownst to Fogg, his wealth, odd habits, and the reckless wager have made him the prime suspect of a recent bank robbery, and he is being trailed across the world by Detective Fix from the Scotland Yard. Throughout the trip, Fogg calmly faces and solves myriad obstacles and delays (usually with money) and forms close relationships with Passepartout and the other companions he meets by chance along the way—particularly Aouda, a young woman they save from being sacrificed in India, who gradually falls in love with Fogg as she is brought along on the adventure. When they finally make it back to England on the last day of the wager, Fix arrests Fogg, a delay that prevents him from winning the bet even after the real bank robber is apprehended and he is released. Thanks to Passepartout, however, they realize the next day that they had failed to factor the International Date Line into their meticulous calculations of time—it is Saturday rather than Sunday, and Fogg still has ten minutes to win the wager. He makes it to the Reform Club three seconds before 8:45 and successfully completes the bet. The story ends with the marriage of Fogg and Aouda, a happy union that Fogg believes made his adventure worth it.

Jean Passepartout – Phileas Fogg's servant and loyal sidekick throughout his journey around the world. Jean Passepartout is a Parisian man of about thirty years old and has a pleasant, laid-back demeanor. After living an adventurous life as a vagrant, singer, circus performer, and firefighter, he is eager to settle down and lead a quiet life as Fogg's domestic help. To his dismay, Passepartout is brought along on Fogg's journey when his master makes a £20,000 wager that he can circle the globe in eighty days. His colorful past proves to be useful on their travels, however, as Passepartout is able to creatively problem-solve different obstacles. He, like Fogg, becomes obsessed with time and reacts anxiously to every delay, refusing to change his **watch** from London time so that he can maintain a sense of order no matter where they are in the world. Detective Fix, who is pursuing Fogg as the prime suspect of a bank robbery, manipulates Passepartout throughout the adventure in attempts to foil Fogg's plans and eventually confesses his identity and motivations to him. Passepartout, however, is fiercely protective of Fogg, comes to love him as his friend, and refuses to betray him. He acts honorably and courageously throughout the novel—he saves Aouda from her death and stops a runaway train, among other feats—and is the one who ultimately allows Fogg to win the wager in the end when he finds out that they gained a day by crossing the International Date Line.

Detective Fix – The antagonist of the novel. Detective Fix is an inspector from the Scotland Yard who suspects Phileas Fogg of robbing the Bank of England. Fix believes that Fogg's wager of traveling around the world in eighty days is a cover-up for his escape from London, and decides to follow him and his servant, Jean Passepartout, on their adventure. He is continually waiting on an arrest warrant to arrive in each country they pass through, since he can only legally arrest Fogg on British territory (England, India, Hong Kong, or Yokohama). Fix manipulates Passepartout by pretending to be his friend in an attempt to gain information about Fogg and delay their travels, and eventually confesses his true identity and motivations to him. Passepartout refuses to believe that Fogg is the robber but agrees to ally himself with Fix since they both have the same goal of helping Fogg reach England as quickly as possible. As Fix gets to know Fogg better throughout the journey, he begins to feel conflicted about arresting him since he observes that his suspect is a generous, courageous, and honorable man. Even when the offer of reward money for catching the bank robber has expired, he is still motivated by a sense of duty to uphold the law and resolves to arrest Fogg regardless of if he is guilty or not. Fix is finally able to place him under arrest when they reach Liverpool, England on the last day of the wager, but is apologetic to Fogg when he learns that the real bank robber was apprehended three days before.

Aouda – A young, strikingly beautiful Indian woman whom Phileas Fogg, Jean Passepartout, Sir Francis Cromarty, and the

guide save from being sacrificed at a ceremony. The daughter of a wealthy Bombay merchant, Aouda is fair-skinned and was raised in an Anglicized part of India where she attended an English school; her appearance, speech, and mannerisms are more European than Indian. After she was orphaned, she was married off to the elderly rajah of Bundelcund, and, after the rajah died, was sentenced to death by his family. Fogg and his companions happen to see her being led through the jungle by a procession of Brahmins and decide that they must save her from being sacrificed. They are unable to free her from where she is being held captive, but just before she is burned alive Passepartout has the ingenious idea of posing as the dead rajah in order to sneak into the funeral pyre and steal her away. Fogg decides to bring her along on the remainder of his trip and back to England when they learn that the relative she planned to stay with in Hong Kong has moved away. Throughout the rest of their travels, Aouda feels indebted to her companions for saving her and gradually falls in love with Fogg. At the end of the novel, she returns to London with Fogg and asks him to marry her despite the fact that they believe he has lost the wager, and thus, his entire fortune. He accepts, and tells her that he loves her, too. After Fogg does win the wager at the last moment, he and Aouda are married.

Sir Francis Cromarty – A British Brigadier-general whom Phileas Fogg and Jean Passepartout meet on the *Mongolia* steamship from Suez, Egypt to Bombay, India and on the train from Bombay to Calcutta. Sir Francis Cromarty is about fifty years old and fought in the last Sepoy revolt in India. He now lives there and rarely visits England. He is very knowledgeable about India and its history, having assimilated to the country's culture. On the steamer, he plays whist with Fogg to pass the time, and the two become friendly acquaintances despite the fact that Sir Francis thinks Fogg's adventure is foolish and does no good for anyone. When the train unexpectedly stops due to an incomplete line, Sir Francis joins Fogg, Passepartout, and their guide as they ride an elephant, Kiouni, through the jungle. He, along with the other three men, see Aouda being led through the jungle and save her from being burned alive in a sacrifice. He and his newfound friends eventually reach Allahabad and take the train from there to Benares, where he bids them farewell to reunite with his corps stationed there.

The Guide – The elephant driver who leads Phileas Fogg, Jean Passepartout, and Sir Francis Cromarty through the jungle in India on the back of Kiouni the elephant. The guide's expertise and knowledge of Indian culture help Fogg and his companions navigate the undeveloped area they are forced to trek through in order to get to Allahabad. When they see Aouda being led to her death, the guide agrees to help Fogg, Passepartout, and Sir Francis save her because he, like Aouda, is a Parsee. Since he goes above and beyond his duty as their guide and forms a friendship with Fogg and the others, Fogg decides to gift Kiouni to him along with his payment.

Colonel Stamp Proctor – An American man who tries to pick a fight with Phileas Fogg at a rowdy political rally in San Francisco. Colonel Proctor ends up merely insulting him, but Fogg is so offended that he vows to return to America just to fight him. They end up on the same train from Oakland California to Omaha, Nebraska and are just about to duel with revolvers on one of the cars when the train is overtaken by a violent band of Sioux Indians. Colonel Proctor is shot by one of the Sioux and heals at Fort Kearney before departing on a different train while Fogg is off freeing Jean Passepartout from his Sioux captors.

Captain Andrew Speedy – The Welsh captain of the *Henrietta* trading vessel that is harbored on Hudson Bay in New York City. Having faced delays on the long journey from San Francisco to New York, Phileas Fogg desperately offers Captain Speedy £8,000 to take him (along with Jean Passepartout, Aouda, and Detective Fix) along with him to Bordeaux, France. Captain Speedy accepts, but Fogg bribes the crew to overtake Speedy and hold him captive in his cabin while Fogg commandeers the boat to Liverpool. When the *Henrietta* is about to run out of coal, Fogg buys the boat from Captain Speedy for £60,000 so that he can burn it as fuel.

John Bunsby – The owner of the *Tankadere* pilot-boat. Phileas Fogg gives John Bunsby £200 to take him, Aouda, and Detective Fix from Hong Kong, China to Yokohama, Japan on the *Tankadere*. Bunsby routes them to Shanghai, China instead, since the American steamer they want to take to San Francisco starts out there. They are caught in a violent storm at sea that delays them and only make it onboard the steamer because Bunsby is willing to send out a distress signal.

Mudge – An American who owns a sledge, outfitted with sails, that can efficiently travel on top of snow. Detective Fix meets him at the train station near Fort Kearny in Nebraska, and Phileas Fogg pays Mudge to take him, Jean Passepartout, Aouda, and Fix to Omaha by sledge. Mudge successfully does so, despite the brutal winter weather, which allows Fogg and his companions to catch the train from Omaha to Chicago.

Elder William Hitch – A Mormon missionary who gives a lecture on the train from Oakland, California to Omaha, Nebraska. Jean Passepartout and a small crowd of other passengers listen to the lecture, which focuses on the history of Mormonism and the recent oppression of Mormons by the United States government. Passepartout finds the lecture interesting but rejects Hitch's call for him to convert to Mormonism.

The Rajah of Bundelcund – The elderly Indian rajah whom Aouda was married off to after she became an orphan. After the rajah of Bundelcund passes away, his family demands that Aouda be sacrificed in a suttee, a Hindu religious ceremony where a widow is burned alive with her dead husband's body. Jean Passepartout poses as the dead rajah in order to save

Aouda from the funeral pyre.

Kiouni – The elephant that Phileas Fogg buys from its owner in the Indian hamlet of Kholby. With the help of the guide's elephant-driving expertise, Fogg, Jean Passepartout, Sir Francis Cromarty, and Aouda ride on Kiouni in order to traverse the jungle between Kholby and the train station in Allahabad. When they arrive, Fogg gives Kiouni to the guide as a gift.

Andrew Stuart – An engineer who is one of Phileas Fogg's regular whist partners at the Reform Club and enters into the £20,000 wager of Fogg's journey around the world in eighty days along with Gauthier Ralph, John Sullivan, Samuel Fallentin, and Thomas Flanagan. He is the one who initially doubts Fogg and challenges him to a bet of £4,000, which is countered by Fogg's heftier wager.

MINOR CHARACTERS

Gauthier Ralph – The director of the Bank of England. Gauthier Ralph is one of Phileas Fogg's regular whist partners at the Reform Club and enters into the £20,000 wager of Fogg's journey around the world in eighty days along with Andrew Stuart, John Sullivan, Samuel Fallentin, and Thomas Flanagan.

John Sullivan – A banker who is one of Phileas Fogg's regular whist partners at the Reform Club and enters into the £20,000 wager of Fogg's journey around the world in eighty days along with Andrew Stuart, Gauthier Ralph, Samuel Fallentin, and Thomas Flanagan.

Samuel Fallentin – A banker who is one of Phileas Fogg's regular whist partners at the Reform Club and enters into the £20,000 wager of Fogg's journey around the world in eighty days along with Andrew Stuart, Gauthier Ralph, John Sullivan, and Thomas Flanagan.

Thomas Flanagan – A brewer who is one of Phileas Fogg's regular whist partners at the Reform Club and enters into the £20,000 wager of Fogg's journey around the world in eighty days along with Andrew Stuart, Gauthier Ralph, John Sullivan, and Samuel Fallentin.

TERMS

Whist – An English card game that was popular during the 18th and 19th centuries. Whist is **Phileas Fogg**'s favorite pastime, and he plays it both at the Reform Club in England and with partners he meets on his travels, like **Sir Francis Cromarty**. He frequently bets money on games "not to win, but for the sake of playing."

Parsee – A descendent of the Zoroastrian religious sect that migrated from Persia to India during the 7th and 8th centuries A.D. **Aouda** and **the guide** are both Parsee—a connection that causes the guide to feel an intrinsic sense of loyalty toward Aouda. He agrees to help **Phileas Fogg**, **Jean Passepartout**, and **Sir Francis Cromarty** save her from being sacrificed for this reason.

Brahmin – A Hindu priest. When **Aouda** is taken to be burned alive along with her dead husband (**the rajah of Bundelcund**) on his funeral pyre, she is led there by an elaborate procession of Brahmins.

THEMES

In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.

MODERNITY, TIME, AND CONTROL

In *Around the World in Eighty Days*, wealthy eccentric Phileas Fogg utilizes modern innovations in transportation to complete the once-impossible feat of circling the globe in under three months. The novel takes place in 1872, just after the Industrial Revolution. During this time, steam power, machine tools, and other technological marvels changed the way that human beings lived, worked, and traveled. New modes of transport such as steamships and trains allowed people to journey greater distances much more efficiently, a change that causes Ralph (one of Fogg's whist partners) to remark that the world seems to have grown physically smaller since "a man can now go round it ten times more quickly than a hundred years ago." As a result, people's perception of time fundamentally changed—it was now a valuable resource that could be controlled, manipulated, and optimized. Fogg, machine-like in his obsession with schedule, punctuality, and precision, is an archetypal representation of this modern attitude toward time. Verne critiques this mindset by showing that the self-imposed struggle against time that Fogg and his servant, Jean Passepartout, engage in is futile and even harmful. Their preoccupation with staying on schedule distracts them from more meaningful pursuits, and time remains a random, uncontrollable force despite their efforts to transcend its limitations.

Prior to his journey around the world, Fogg is utterly fixated on precisely scheduling and routinizing every aspect of his life, yet this obsession with optimization causes more harm than good. Fogg attempts to control his time by becoming perfectly synchronized with the complicated, detailed **clock** he owns and anticipating every moment of every day. Even his footsteps "beat to the second, like an astronomical clock." In attempting to exert control over his time, he has entirely assimilated with his clock, and has become more akin to a machine than a man. Fogg's obsession with time, then, is a detriment rather than an

asset to his life. His strict routine is dehumanizing, preventing him from maintaining relationships with "either relatives or near friends" or pursuing new experiences. His life is entirely solitary and devoid of any meaningful purpose. By portraying Fogg as a hyper-efficient, yet lonely and empty individual, Verne suggests that living one's life in such a safe, calculated manner may be regressive, rather than progressive.

Fogg's obsession with time continues as he wagers £20,000 that he can circle the globe in just eighty days, and he and Passepartout both become wholly and detrimentally consumed by their efforts to use time to their advantage. Fogg keeps meticulous notes of their time lost and gained on the journey, remaining calm whenever an obstacle is thrown his way because he has "constantly foreseen the likelihood of certain obstacles." This calculated attitude, however, does not prevent them from losing time (and nearly losing the wager entirely). The success of the trip is largely out of his control, and his obsession with time merely stands in the way of him enjoying the locations they pass through, as he only interacts with people by necessity and is more concerned with making good time than pausing to embrace uncertainty and experience new places

Passepartout, though lighthearted and spontaneous compared to Fogg, also becomes obsessed with time and control throughout their trip. He insists on maintaining a sense of order by keeping his watch set on London time, and experiences a great deal of emotional turmoil over every delay they face. Although Passepartout is more interested than Fogg in seeing the world around him, his preoccupation with their schedule makes the journey stressful for him, rather than enjoyable.

Though Fogg and Passepartout are obsessed with their deadline and thus take on an adversarial relationship with time, the itinerary that Fogg has meticulously scheduled out ultimately proves to be futile, as it does little to guarantee their success. Throughout the journey, Fogg places his faith in the technology that allows him to take on the superhuman feat of circling the globe in eighty days. Yet they constantly face unforeseen circumstances caused by nature or human error—storms at sea, unfinished railroads, trouble with the law, and senseless violence all throw them off course regardless of their desperate efforts to cheat time. Fogg believes that he can preplan for these obstacles by perfectly utilizing the time he has allotted for himself, yet he does not foresee the International Date Line, a mistake that nearly causes him to lose the wager at the end of the novel. It is merely by coincidence and the random nature of time, rather than planning, that Fogg realizes his mistake and wins the challenge.

By showing that Fogg and Passepartout's efforts to control time ultimately stand in the way of their enjoyment of their travel and daily lives, Verne critiques modern people's tendency to become more routinized and mechanized in their habits, mirroring the machines they rely upon. The novel questions the industrialized world's reverence for technology and obsession with efficiency and optimization by demonstrating that, even with the help of great innovative feats, time still has more control over humans than humans have over it.

IMPERIALISM

When *Around the World in 80 Days* was published in 1873, the British Empire owned enormous swaths of territory throughout all seven continents and exerted significant cultural, economic, and technological dominance over the rest of the world. In the novel, Phileas Fogg and his companions travel to three British territories (India, Hong Kong, and Yokohama) as well as the American West, and find that these areas are a blend of Anglo-Saxon and native influences. From a modern perspective, colonialism is generally regarded as an entirely negative force that exploited and enslaved native peoples. As a Westerner in the nineteenth century, however, Verne's outlook on British and American imperialism is conflicted—though he approves of the technological and commercial development that colonialism has brought forth in lesser developed nations, he is skeptical of how these practices have affected the native populations culturally. Through the curious exploration of these extensions of "English soil" by Jean Passepartout, Fogg's servant, Verne looks favorably on the industrial progress and diversity that imperialism has facilitated yet is critical of the colonial presence that has infringed on other countries' natural landscapes and traditional cultures. By portraying both the positive and negative aspects of imperialism, Verne conveys an ambivalent attitude toward this Eurocentric dominance and its effects on native populations.

In their travels to India, Fogg, Passepartout, and Sir Francis Cromarty (a newfound friend they meet on the train) find that Britain "exercises a real and despotic dominion over the larger portion" of the country—a presence that the novel portrays as both helping and harming the native population. On one hand, Verne takes on a reverent tone toward the innovation that imperialism has brought to India. The presence of the East India Company (an extremely powerful trading body and political presence of the British Empire) has created economic opportunity and technological progress in India. Former dangerous, antiquated methods of transport have been replaced by "fast steamboats" and "a great railway" that spans the country, making travel safer and more accessible for everyone. English influence has also brought about a diversity and mixing of cultures that Verne portrays in a positive light, since it allows Fogg, Passepartout, and Sir Francis to form a connection with Aouda, a young Indian woman, after they save her from being burned alive in a sacrifice. Having been educated at an English school in Bombay, Aouda represents the assimilation that was generally looked upon favorably at this

time—she has both retained her native heritage and conformed to an increasingly globalized society, allowing her to navigate the world more effectively and form meaningful relationships with more diverse groups of people.

This English dominance and cultural mixing, however, has also had deleterious effects on India's traditions, which Verne acknowledges. Many Indian rajahs resist British rule, resulting in racial divisions, political conflict, and wars. The novel questions what India's ancient deities would think of the country in the 19th century, "anglicized as it is to-day, with steamers whistling and scudding along the Ganges." In being forced to assimilate to Anglo-Saxon influence, India has progressed into a more modern, industrialized nation—but the novel suggests that the prosperity and diversity may not be worth the loss of a cultural identity that imperialism brings about.

Fogg and Passepartout experience a similar colonial presence and diverse population in Hong Kong, Yokohama, and the American West, as the novel continues to argue for both beneficial and detrimental effects that imperialism has on native peoples. The travelers find that Hong Kong is "a little English colony" despite being a Chinese city, and that in Yokohama, Japan there are "mixed crowds of all races, Americans and English, Chinamen and Dutchmen, mostly merchants ready to buy or sell anything." Passepartout feels intimidated and alienated by this diversity rather than exhilarated by it, suggesting that close proximity does not always guarantee a smooth relationship between disparate cultures.

Later, when Fogg and Passepartout arrive in San Francisco, they are impressed to see that the city is a prosperous "commercial emporium" whose progressive atmosphere has allowed people from China, India, and other nations to freely immigrate and thus improve their economic status and quality of life. Yet they later find that the American West has a similarly complicated relationship with the native population as Great Britain does with its Indian subjects, as they are attacked by a Sioux tribe who have likely been driven out of their land by colonial settlers. Like British imperialism, westward expansion in the United States has created prosperity, opportunity, and diversity for a variety of people, yet some groups have experienced far more injustice than benefit from American colonialism.

As a Frenchman like Passepartout, Verne was well-known to have mixed feelings about the imperialism and globalization that pervaded his contemporary era. Colonialism has always been a polarizing topic—the mainstream nineteenth century opinion of this practice was favorable in the West, yet historians today commonly hold that it has had overwhelmingly negative effects on native peoples. The novel's perspective toward British and American imperialism is indicative of Verne's perspective as both a skeptical outsider of these two powerful empires and a product of his time, when these practices were widely accepted. This ambivalent attitude is evident throughout the story, as Fogg and Passepartout's exploits abroad show that, while a colonial presence has the potential to benefit the native population and foster connections among diverse groups of people, it often brings about violent conflict, resentment, and cultural decay.

CHANCE, ADVENTURE, AND HUMAN CONNECTION

The uncertainty of chance is a central force in the plot of *Around the World in Eighty Days*, as Phileas Fogg, a devout gambler, places a daring £20,000 wager on his ability to complete the dubious feat of circling the globe in eighty days. Both lucky and unlucky situations indiscriminately strike Fogg and his companions throughout their journey. Constantly teetering on the risky line between success and failure in his venture, Fogg receives unrelenting criticism from the public, as well as from people he meets along the way, reflecting his contemporary society's general aversion toward risk. And yet, his arguably irresponsible willingness to risk his fortune is what facilitates his grand adventure around the world—one that results in excitement, valuable experiences, and meaningful relationships that provide him with a newfound sense of purpose. In showing the myriad benefits that Fogg reaps from trusting in chance, Verne advocates for an adventurous outlook on life and a willingness to embrace risks—not for any specific gain, but (as with Fogg's endless games of whist) "for the sake of playing."

As Fogg embarks on his journey, he receives widespread backlash from those around him, reflecting a cultural preference for stability and certainty over risk and adventure. Though at first the public supports Fogg in his venture, an article from the Royal Geographical Society casts doubt on his abilities and causes people throughout England to view his journey around the world as a fool's errand. Although "England is the world of the betting man," the public only supports Fogg when they believe the money is in their favor. Sir Francis Cromarty, an acquaintance that Fogg and his servant Jean Passepartout make along the way, also views the trip as foolish, believing that Fogg's wager is "a useless eccentricity and a lack of sound common sense. In the way the strange gentleman was going on, he would leave the world without having done any good to himself or anybody else." This attitude negates the unexpected benefits that taking chances can bring about and conforms with Victorian society, which was heavily focused on upholding a stable sense of normalcy and propriety. Even the loyal Passepartout doubts Fogg at first, believing that "a man of sound sense ought not to spend his life jumping from a steamer upon a railway train, and from a railway train upon a steamer again, pretending to make the tour of the world in eighty days!" For those around Fogg, his proclivity for taking chances is a sign

of irresponsibility rather than openness to opportunity.

Despite the opinions of others, it seems that "chance has strangely favored" Fogg throughout the venture. Though he faces dangerous challenges and setbacks, these obstacles lead Fogg and his companions on exciting adventures and ultimately allow him to forge new, valuable relationships—an aspect of life he would have never experienced had he not taken a chance on the wager.

Before his trip, Fogg is a notably solitary individual. Sir Francis questions "whether a human heart really beat beneath this cold exterior, and whether Phileas Fogg had any sense of the beauties of nature." By willingly facing uncertainty on his journey, Fogg is forced to take myriad diversions that bring him in contact with new experiences and people, fostering a rich, rewarding sense of connection that he was missing before the wager. Fogg becomes friends with Sir Francis, as well as the guide who accompanies him throughout India. He also grows closer with Passepartout, who finds that there is a heart, a soul, "under that icy exterior" and comes to love Fogg as his friend. Through his chaotic adventures and willingness to take chances, Fogg fosters loyal connections that far exceed his shallow companionship with his friends at the Reform Club in his everyday life.

Most importantly, Fogg's willingness to take chances makes his coincidental meeting of Aouda possible and eventually leads to their marriage, which he openly claims is what makes his entire trip around the world worthwhile in the end. Had he not made the wager and continued to take risks throughout his journey, he would not have been thrust into unfamiliar circumstances and united with his newfound friends and wife. Ultimately, Fogg spends £19,000 throughout his trip around the world in eighty days, leaving him with just £1,000 profit when he wins the £20,000 bet. And yet, his risky wager and ongoing willingness to take chances allows the formerly reclusive, solitary Fogg to transcend people's expectations and gain much more value than monetary wealth: a sense of adventure and human connection.

HONOR, REPUTATION, AND DUTY

In *Around the World in Eighty Days*, Phileas Fogg is considered "a gentleman of honor" and a man of his word among his acquaintances, despite his mysterious reputation. The novel takes place during the Victorian Era, when the notion of being a gentleman was highly esteemed and typically associated with a certain level of wealth and privilege along with values like morality, generosity, and proper etiquette. Upholding this image is important to Fogg and is the primary motivation behind his wager; he makes the claim that it is possible to go around the world in eighty days, and thus must preserve his honor and dignity by proving his convictions to be true. Although the other male characters in the novel do not hold the same social prestige as Fogg, nearly all of them are similarly driven by a sense of duty to act forthrightly, uphold their own reputations, and establish a sense of masculine honor. The pervasiveness of this attitude suggests that the admirable ideal of a Victorian gentleman is not entirely dependent upon wealth and status—rather, it can and should be embodied by any man willing to act honorably and fulfill his duties.

Although Fogg is described as cold, calculated, and eccentric, he is also a man of honor who acts as an admirable role model for the other men in his life. Fogg is extremely generous, donating money "quietly and sometimes anonymously" whenever it is needed for "a noble, useful, or benevolent purpose." Along with donating money to strangers and gifting an elephant, Kiouni, to his loyal guide in India, Fogg is willing to sacrifice his wager (and his own safety) when duty calls. Though obsessed with sticking to a schedule, he selflessly sacrifices the two days he gains near the beginning of his journey in order to save Aouda, a young Indian woman, from being burned alive by her captors. In extreme circumstances, Fogg is even willing to physically fight for his honor. After being senselessly attacked by a man named Colonel Stamp Proctor in San Francisco, Fogg resolves to return to America just to retaliate against him. Fogg's servant, Jean Passepartout, observes that "It was clear that Mr. Fogg was one of those Englishmen who, while they do not tolerate dueling at home, fight abroad when their honor is attacked." This is a clear example of the Victorian gentleman ideal—Fogg is nonviolent and reserved in his daily life, yet will go to extreme lengths to defend his honorable reputation when provoked.

Though other male characters in the novel do not measure up to the wealth and status of Fogg, they are similarly motivated by a sense of duty to uphold their reputations and act honorably. This suggests that being a gentleman is not merely a matter of social class, but a deeply rooted sense of morality, loyalty, and dignity. The clearest example of this is Passepartout, who is fully committed to serving Fogg throughout their chaotic journey despite his desire for a calm, quiet life as a domestic servant. Sacrificing his own wants for the benefit of his master, he becomes just as dedicated to the wager as Fogg and continually puts himself in dangerous situations (such as dressing up as the rajah of Bundelcund to save Aouda) in order to expedite their travels. In doing so, Passepartout proves that although he is considered socially inferior to Fogg, he is just as respectable and dutiful.

Detective Fix, though the antagonist of the story, is also motivated by a noble sense of duty. He worries that his reputation as a detective will be lost if he does not catch Fogg, who he suspects is a bank robber on the run, and remains "resolved to do his duty" of arresting Fogg and thereby fulfilling his role of upholding law, order, and justice. Although he ranks much lower in society than Fogg, Fix still takes pride in his work and is committed to acting honorably.

Verne portrays Passepartout and Fix as formidable equals of Fogg, despite their differing backgrounds, in order to show that common men are just as respectable as the wealthy minority who are held in high esteem by the highly stratified Victorian society. The novel makes the case that worth is determined by character rather than by money, and that any man, regardless of status, can be a gentleman through his commitment to acting honorably.

SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.

CLOCKS

Around the World in Eighty Days was published in 1873, just after the Industrial Revolution. During this period, Western society made a general shift away from a predominately agrarian way of life and toward urbanization, factory work, and modern modes of transportation. As a result of this more mechanized and routinized lifestyle, time became an increasingly important presence in people's day-to-day activities, as they now had to keep exact time in order to perform their work and navigate their cities successfully (wristwatches came about in 1868 for this reason). This modern reliance on time is evident in the clocks that Phileas Fogg and his servant Jean Passepartout obsessively focus on throughout the novel. Fogg synchronizes his entire life down to the second based on the complicated clock he keeps in his house which keeps track of the hours, minutes, seconds, days, months, and years. He also keeps meticulous track of the time lost and gained during his journey around the world in eighty days. Passepartout, too, becomes preoccupied with time; he is plagued with anxiety over every delay throughout their journey and refuses to change his watch over from London time. These clocks serve as a constant, ticking reminder of man's futile efforts to harness control over time and the rest of the natural world using technology. Fogg and Passepartout's fraught fixation on clocks and watches represents the broader societal shift happening around their contemporary period, as modernization changed people's relationship with time and caused them to adapt their lives to abide by the new machines they relied upon.

QUOTES

Note: all page numbers for the quotes below refer to the Create Space Independent Publishing Platform edition of *Around the World in Eighty Days* published in 2014.

Chapter 1 Quotes

"Mr. Fogg played, not to win, but for the sake of playing. The game was in his eyes a contest, a struggle with a difficulty, yet a motionless, unwearying struggle, congenial to his tastes.

Related Characters: Phileas Fogg

Related Themes:

Page Number: 4

Explanation and Analysis

As an extremely solitary man, Fogg's only social pastime is betting on games of whist (an English card game) at the elite Reform Club, a social organization to which he belongs. Early on in the novel, Fogg is described as an eccentric, mysterious figure who eludes those around him. Playing whist is one of the few ways in which he is able to make connections, albeit shallow ones, with other people. While he is fixated on making his lifestyle as scheduled and orderly as possible, he is also open to the uncertain challenge of a wager, perhaps as a means of unstructured reprieve from his otherwise rigidly routinized day-to-day life. This proclivity for risk-taking not only foreshadows Fogg's willingness to wager £20,000 on his journey around the world in eighty days—it shows that he is courageous and not intimidated by deviating from the social norms of his time. Although financial stability and propriety were highly esteemed in Victorian society and Fogg is considered a wealthy gentleman, he values experiences over money and is more interested in experiencing the thrill of the game than he is in netting a profit.

"Phileas Fogg was not known to have either wife or children, which may happen to the most honest people; either relative or near friends, which is certainly more unusual. He lived alone in his house in Saville Row, whither none penetrated…He breakfasted and dined at the club, at hours mathematically fixed, in the same room, at the same table, never taking his meals with other members, much less bringing a guest with him; and went home at exactly midnight, only to retire at once to bed.

Related Characters: Phileas Fogg

Related Themes:

Page Number: 4

Explanation and Analysis

The first chapter of the novel focuses primarily on an exposition of Fogg's character. From Verne's descriptions, the reader can conclude that Fogg is a reclusive, unemotional man who structures his life in accordance with a strict routine. Verne likens these strange habits to those of a robot—here, he describes Fogg as "mathematically fixed" in his daily schedule with no deep human connections in his life. The novel takes place just after the Industrial Revolution, when machine technology became much more integrated into people's daily lives. This comparison suggests that Fogg is, in many ways, more like those machines people have come to rely upon than he is like a human being. He is the archetypal modern man: obsessed with controlling his time, optimizing his life, and minimizing the emotional realm of the human experience. Even this early on in the story, Verne is making a social critique about modernity's focus on order and control at the expense of meaningful relationships.

Chapter 2 Quotes

"Ah, we shall get on together, Mr. Fogg and I! What a domestic and regular gentleman! A real machine; well, I don't mind serving a machine."

Related Characters: Jean Passepartout (speaker), Phileas Fogg

Related Themes:

Related Symbols:

Page Number: 8

Explanation and Analysis

After Passepartout is hired as Fogg's new servant, he roams the mansion at Saville Row and notices the complicated clocks and schedules that Fogg has laid out for both Passepartout and himself. Having lived an adventurous life as a vagrant, circus performer, singer, and firefighter, Passepartout is eager to settle down into a routine; he is comforted, rather than put off, by Fogg's obsession with order and punctuality. His evaluation of Fogg as both a "gentleman" and "a real machine" suggests that having a structured schedule is linked to the Victorian ideal of being a respectable gentleman. Being in control of oneself and one's time, then, seems to be both Fogg and Passepartout's method for coping with the external world that is more difficult to control. Whereas Passepartout is more easygoing and in tune with his emotions than Fogg, his positive reaction here implies that they will have a successful relationship as master and servant due to this mutual desire for order and routine.

Chapter 3 Quotes

"The world has grown smaller, since a man can now go round it ten times more quickly than a hundred years ago. And that is why the search for this thief will be more likely to succeed."

Related Characters: Gauthier Ralph (speaker), Thomas Flanagan, Samuel Fallentin, John Sullivan, Andrew Stuart, Phileas Fogg

Related Themes:

Page Number: 10

Explanation and Analysis

During one of Fogg's usual evenings playing whist at the Reform Club, he and his partners (Ralph, Stuart, Sullivan, Fallentin, and Flanagan) discuss a recent robbery of the Bank of England. Whereas Stuart thinks that the world is big enough for the robber to escape England and successfully evade authorities, Ralph and Fogg believe that the world actually seems to be physically smaller than it was just a century ago. This attitude reflects the significant changes that industrialization has brought about in a relatively short amount of time; modern transportation has streamlined and optimized travel to the point that the way people experience time and distance has been completely revolutionized. Although Verne's views on technological innovation are somewhat ambiguous throughout the novel (he is, at times, critical of its impact on nature, culture, and human relationships), here he is reverent toward the human achievement of being able to exert greater control over time and space. The men's disagreement over this topic, however, raises the question of whether human beings have as much control over the natural world as they would like to believe.

Chapter 8 Quotes

"I see how it is," said Fix. "You have kept London time, which is two hours behind that of Suez. You ought to regulate your watch at noon in each country."

"I regulate my watch? Never!"

"Well then, it will agree with the sun."

"So much the worse for the sun, monsieur. The sun will be wrong, then!"

Related Characters: Jean Passepartout, Detective Fix (speaker), Phileas Fogg

Related Themes:

Related Symbols:

Page Number: 21-22

Explanation and Analysis

When Detective Fix meets Passepartout in Suez, Egypt, he notices that Passepartout's watch is still set to London time rather than the local time—yet, Passepartout refuses to chance his watch to be accurate to the country he is passing through. This attitude seems nonsensical, but it reflects a deeper conviction that both Passepartout and Fogg hold onto throughout the novel: they continuously try to exert control over time, rather than allowing time to exert control over them. This is a particularly important moment in the development of this idea, since it shows just how far Passepartout is willing to go in order to maintain a sense of order and familiarity while his external environment is constantly changing. His decision not to change his watch foreshadows trouble for him and Fogg, since winning the £20,000 bet depends upon keeping meticulous track of the time they lose and gain on their journey. His refusal to change his watch almost loses Fogg the wager at the end of the novel, since it plays a role in their belief that they arrived back in London one day later than they actually did, a mistake that highlights the detriments of trying to manipulate time.

Chapter 9 Quotes

❝ "Very curious, very curious," said Passepartout to himself, on returning to the steamer. "I see that it is by no means useless to travel, if a man wants to see something new."

Related Characters: Jean Passepartout (speaker), Phileas Fogg

Related Themes:

Page Number: 26

Explanation and Analysis

On the *Mongolia* steamship from Suez, Egypt to Bombay, India, Passepartout remarks to Detective Fix that Fogg's wager of traveling around the world in eighty days lacks purpose and sense. When the steamer makes a stop in Aden, Yemen, however, Passepartout takes the time to sightsee around the city and is wonderstruck by the impressive landmarks and crowds of diverse people that he experiences. Verne, who had a lifelong fascination with geography and travel (and particularly with sailing) is clearly advocating for the value of adventure for adventure's sake here. Much like Fogg plays whist merely for the sake of playing (for the thrill of the bet rather than to make a profit), Verne uses Passepartout's curiosity throughout the novel to show that travel is not a senseless or hedonistic pursuit, but one that can allow people to behold beautiful sights and learn new things, as well as have meaningful experiences and foster connections with other people.

Chapter 11 Quotes

❝ But Phileas Fogg, who was not travelling, but only describing a circumference, took no pains to inquire into these subjects; he was a solid body, traversing an orbit around the terrestrial globe, according to the laws of rational mechanics.

Related Characters: Sir Francis Cromarty, Phileas Fogg

Related Themes:

Page Number: 30

Explanation and Analysis

Unlike Passepartout, Fogg is not interested in traveling as a recreational or educational pastime—rather, he is motivated by the pure challenge of the wager and maintaining the honorable reputation he holds among his friends at the Reform Club. When Sir Francis, an English Brigadier-general, tells him about his experiences serving and living in India, Fogg does not care to learn about the nuances of this other culture. By comparing Fogg to an inanimate planetary body who is operating only according to rational laws, Verne continues his critical characterization of Fogg as entirely logical and uninterested in the emotional side of the human experience—characteristics that became more socially accepted as economic prosperity took precedence over more romantic ideals in industrialized society. The reader, like Passepartout, Sir Francis, and others who come to know Fogg, are left to wonder whether he will open up to new experiences and connections with other people as the story progresses, or if he will remain firm in his ways as an unemotional recluse.

Passepartout, on waking and looking out, could not realize that he was actually crossing India on a railway train. The locomotive, guided by an English engineer and fed with English coal, threw out its smoke upon cotton, coffee, nutmeg, clove, and pepper plantation, while the steam curled in spiral around groups of palm-trees, in the midst of which were seen picturesque bungalows, viharis (sort of abandoned monasteries), and marvelous temples enriched by the exhaustless ornamentation of Indian architecture.

Related Characters: Jean Passepartout

Related Themes:

Page Number: 38

Explanation and Analysis

On the train from Bombay to Calcutta, India, Passepartout gazes out the window at the scenery and is surprised to find that many parts of the country are a blend of both European and Indian influences. This observation reflects the British imperialism that controlled India during this time, transforming much of its landscape to accommodate railway lines and plantations for crops. Jules Verne was well-known to have ambivalent political opinions, and his view of Britain's colonization of other nations is no different. Imperialism was still a widely accepted practice when *Around the World in Eighty Days* was written, and both Verne and his characters have ambiguous reactions to this practice in the novel. While Verne is reverent toward the economic development and technology that England has brought to India, the presence of the "picturesque" native architecture and scenery frames the English locomotive as an intruder rather than a benevolent presence. Passepartout is a particularly effective character to explore this complicated issue since he, like Verne, is a Frenchman rather than an Englishman, and is therefore a third-party outsider to both the colonizing and colonized cultures (at least those explored in the book).

Chapter 12 Quotes

"Suppose we save this woman."

"Save the woman, Mr. Fogg!"

"I have yet twelve hours to spare; I can devote them to that."

"Why, you are a man of heart!"

"Sometimes," replied Phileas Fogg, quietly; "when I have the time."

Related Characters: Sir Francis Cromarty, Phileas Fogg (speaker), Kiouni, The Guide, Jean Passepartout, Aouda

Related Themes:

Page Number: 38

Explanation and Analysis

After their train must stop due to an unfinished railway line, Fogg, Passepartout and Sir Francis are led on and elephant through the Indian jungle by a local guide. As they make their way to Allahabad, they happen to see a young woman (whom the reader later finds out is named Aouda) being led by a procession of Brahmins to be burned alive at a Hindu ceremony called a suttee. When Fogg suggests that they stop and take the time to save Aouda from her death, Sir Francis is surprised. His reaction reinforces the characterization of Fogg that Verne has developed throughout the story as cold, unemotional, and machinelike. Sticking to a strict schedule on his journey around the world is of the utmost importance to Fogg, and time is his most precious resource. His decision to sacrifice his time for this young woman, then, implies that the adventure is beginning to change his personality and values. Here, it is clear that he is willing to relinquish control over his situation if it is for the benefit of another person, showing that Fogg is becoming more open to connecting with others and is motivated to act honorably and do the right thing—even if that means risking his fortune and reputation in the process.

Chapter 13 Quotes

As for Passepartout, he was ready for anything that might be proposed. His master's idea charmed him; he perceived a heart, a soul, under that icy exterior. He began to love Phileas Fogg.

Related Characters: Kiouni, The Guide, Sir Francis Cromarty, Aouda, Phileas Fogg, Jean Passepartout

Related Themes:

Page Number: 39

Explanation and Analysis

As Fogg, Passepartout, Sir Francis, and the guide travel through the jungle on the back of Kiouni the elephant, Fogg suggests that they stop to rescue Aouda from being burned alive in a religious ceremony. Passepartout, like Sir Francis, is surprised and Fogg's willingness to put his time (and, thus, his likelihood of winning the wager) on the line in order to

save her. Passepartout's immediate enthusiasm Fogg's plan proves how loyal and devout he is as Fogg servant; he, like his master, is willing to forgo his obsession with time and control in order to do what he and the others feel is their duty as men. His realization that he is beginning to love Fogg as a friend foreshadows the fact that he will likely be willing to sacrifice his own desires (and even his safety) for Fogg as their journey continues. It also shows the value of adventure and new experiences in fostering connections between people that may not have come about in ordinary, everyday circumstances—though, it is unclear at this point in the story whether Fogg will come to reciprocate Passepartout's feelings.

"The chance which now seems lost may present itself at the last moment."

Related Characters: Phileas Fogg (speaker), Kiouni, The Guide, Sir Francis Cromarty, Jean Passepartout, Aouda

Related Themes:

Page Number: 41

Explanation and Analysis

Although Fogg, Passepartout, Sir Francis, and the guide are committed to saving Aouda from her captors, they fail to gain access into the pagoda of Pillaji where she is being kept. While the other men are frustrated with themselves and distraught about Aouda's fate, Fogg maintains his signature calm, logical attitude. His optimistic reassurance that the seemingly lost chance of saving Aouda may come about unexpectedly shows that Fogg, unlike other characters in the novel, is willing to put his faith in chance and uncertainty. The reader knows from previous chapters, however, that Fogg is obsessed with order; his willingness to accept chance, then, is rooted not in a willingness to surrender control, but in his self-assured ability to plan ahead for obstacles. He believes that the odds will simply work themselves out in their favor. Passepartout, on the other hand, is not willing to trust in chance and instead takes matters into his own hands—it is he who ultimately rescues Aouda from her death by courageously sneaking into the funeral to save her. In this situation, taking clear action based on a sense of duty proves to be more effective than trusting in uncertainty.

Chapter 14 Quotes

What would these divinities think of India, anglicized as it is to-day, with steamers whistling and scudding along the Ganges, frightening the gulls which float upon its surface, the turtles swarming along its banks, and the faithful dwelling along its borders?

Related Themes:

Page Number: 46

Explanation and Analysis

As Fogg, Passepartout, and Aouda travel from Benares to Calcutta, the narration poses the question of what India's ancient deities would think of the country in the modern day. In the nineteenth century, the British Empire was the world's prevailing economic and cultural superpower. England owned massive portions of land throughout the world, including most of India, and they exerted dominance (often violently) over these areas. Verne is ambivalent toward imperialism throughout the novel, but this passage is one of his more critical observations of the British presence in India. Although the train represents technological and economic progress, it also disrupts the local culture and natural landscape that are sacred to India—a reality that many in the West were not willing to acknowledge or accept during this time. In this particular circumstance, Verne frames the British as an imposing, disruptive force in the country rather than a benevolent one.

Chapter 19 Quotes

Passepartout wandered, with his hands in his pockets, towards the Victoria port, gazing as he went at the curious palanquins and other modes of conveyance, and the groups of Chinese, Japanese, and Europeans who passed to and fro in the streets. Hong Kong seemed to him not unlike Bombay, Calcutta, and Singapore, since, like them, it betrayed everywhere the evidence of English supremacy.

Related Characters: Jean Passepartout

Related Themes:

Page Number: 60

Explanation and Analysis

When Passepartout, Fogg, and Aouda arrive in Hong Kong, Passepartout wanders the streets and observes that it is

nearly identical to other Asian cities that have been transformed by European influence. Like Verne, Passepartout is a Frenchman. He is, therefore, an outsider to both the British Empire and the countries under its rule and can see Britain's influence more clearly than an Englishman might be able to. In this passage, the novel does not take a stance on whether "English supremacy" in other countries is good or bad—it is merely presented as a fact. This neutrality reflects Verne's own ambivalence toward imperialism and other political issues in his personal life. The reader, then, is left to make up their own mind about British colonialism. Whereas those in the nineteenth century likely held a favorable view of imperialism, readers in the modern day are more aware of the violence and exploitation that this practice brought about for native populations and can therefore interpret Verne's descriptions with a more critical historical lens.

"Mr. Fix," he stammered, "even should what you say be true—if my master is really the robber you are searching for—which I deny—I have been, am, in his service; I have seen his generosity and goodness; and I will never betray him—not for all the gold in the world. I come from a village where they don't eat that kind of bread!"

Related Characters: Jean Passepartout (speaker), Phileas Fogg, Detective Fix

Related Themes:

Page Number: 64

Explanation and Analysis

In Hong Kong, Detective Fix confesses his true motives and identity to Passepartout at a tavern. Having failed to arrest Fogg thus far in the journey, Fix is frustrated, and believes that persuading Passepartout over to his side is the only way he will be able to catch his suspect. Passepartout's forthright defense of Fogg shows that he has formed a close, unyielding bond with Fogg throughout the journey that is deeper than a mere master and servant relationship. Fogg has proven himself to be an admirable figure thus far—courageous, level-headed, and generous. His actions prove to be more far important for his reputation than Fix's unsubstantiated claims, as far as Passepartout is concerned. Passepartout's attitude here foreshadows the fact that he will be willing to do whatever it takes to help Fogg and ensure the success of the wager as their adventure continues, even if that means putting himself in harm's way.

Chapter 22 Quotes

Here, as at Hong Kong and Calcutta, were mixed crowds of all races, Americans and English, Chinamen and Dutchmen, mostly merchants ready to buy or sell anything. The Frenchman felt himself as much along among them as if he had dropped down in the midst of Hottentots.

Related Characters: Jean Passepartout

Related Themes:

Page Number: 75

Explanation and Analysis

After Passepartout is separated from Fogg and Aouda in Hong Kong, he arrives in Yokohama alone and wanders the streets. He observes that, like other places he has been to along the journey, Yokohama has been changed by the European presence that has developed in Japan. While Verne is supportive, and event reverent, toward diversity at other points in the novel (such as when Passepartout, Fogg, Aouda, and Fix arrive in San Francisco), here he acknowledges the tension and potential conflict that it can cause. Though Passepartout enjoys seeing new places and experiencing other cultures, he feels alienated by the differences between him and the Japanese people. This reaction suggests that the mixing of cultures created by imperialism is motivated by economic advantage rather than a genuine connection among disparate groups of people, and potentially highlights the differences between them rather than truly bringing them together.

Chapter 30 Quotes

Aouda returned to a waiting-room, and there she waited alone, thinking of the simple and noble generosity, the tranquil courage of Phileas Fogg. He had sacrificed his fortune, and was now risking his life, all without hesitation, from duty, in silence.

Related Characters: Jean Passepartout, Phileas Fogg, Aouda

Related Themes:

Page Number: 106

Explanation and Analysis

After a band of Sioux Indians overtake the train that Fogg, Passepartout, Aouda, and Fix are taking from Oakland, California to Omaha, Nebraska, they take Passepartout as a prisoner. Leaving Aouda and Fix to stay at the train station,

Fogg courageously goes after the Sioux to save Passepartout from his captors, and Aouda reflects on the situation while she waits. Her admiration of Fogg shows that she has developed genuine care for him (beyond mere gratitude) since he saved her from her captors in India; the journey she has taken with Fogg and his companions since then has allowed for a meaningful relationship to develop that would not have come about if Fogg had not chosen to embark on this risky adventure. The same is true for Fogg and Passepartout's friendship, as the bond they have formed throughout the trip has clearly made Passepartout more than a servant in his master's eyes. Aouda's perception of Fogg also suggests that he has proven himself to be honorable despite the judgment cast upon him by Fix and the public who doubted him when he placed his wager. Her high valuation of Fogg and their budding relationship shows that, though Fogg has thus far been primarily concerned with his public reputation, the opinions of his close friends are what truly matter.

Chapter 32 Quotes

❝ Phileas Fogg did not betray the last disappointment; but the situation was a grave one. It was not at New York as at Hong Kong, nor with the captain of the *Henrietta* as with the captain of the *Tankadere*. Up to this time money had smoothed away every obstacle. Now money failed.

Related Characters: Captain Andrew Speedy, Phileas Fogg

Related Themes:

Page Number: 114

Explanation and Analysis

After Fogg, Passepartout, Aouda, and Fix take a sail-rigged sledge to the train station in Omaha, they continue by train onto Chicago and finally reach New York City, where Fogg plans to take a steamship back to England. When they arrive, however, they find out that they have missed the steamer. Throughout his journey around the world, Fogg has been willing to take risks with his money—both in his £20,000 wager, and in order to solve the obstacles that stand in the way of making his deadline back to London. He does so in order to maintain a sense of control over otherwise chaotic situations—a motivation that also drives his continual obsession with order and strict schedules. Yet, in this instance, he is not able to bribe Captain Speedy, the owner of a trading vessel, to take him to Liverpool. Fogg has continually placed his faith in modern technology and his ability to buy his way out of every unfortunate delay, yet both of these techniques ultimately fail him. This moment demonstrates the futility of trying to excessively control one's circumstances, as Fogg and Passepartout do throughout their travels, since outcomes like this one are entirely random despite their efforts to cheat time.

Chapter 35 Quotes

❝ "I pity you, then, Mr. Fogg, for solitude is a sad thing, with no heart to which to confide your griefs. They say, though, that misery itself, shared by two sympathetic souls, may be borne with patience."

Related Characters: Aouda (speaker), Phileas Fogg

Related Themes:

Page Number: 125

Explanation and Analysis

After being wrongly arrested and imprisoned at the Custom House in Liverpool, Fogg believes that he has lost his wager. He, Aouda, and Passepartout return to Fogg's home in Saville Row, London, where Aouda is troubled by the solitary life to which Fogg has returned. Her attitude in this passage reflects one of Verne's core underlying messages throughout the novel: that human connection is more important than wealth and reputation, and that being vulnerable and open to new people and experiences is more valuable than trying to maintain perfect control and stability in one's life. It is particularly significant that Aouda makes this observation at this point in the story, since Fogg believes that he has surrendered both his fortune and his social status by failing his bet. Although he has seemingly lost everything, Fogg still has the loyalty of Aouda and Passepartout, which is ultimately more meaningful than any success that would have come from winning the wager.

Chapter 37 Quotes

Phileas Fogg had won his wager, and had made his journey around the world in eighty days. To do this he had employed every means of conveyance—steamers, railways, carriages, yachts, trading vessels, sledges, elephants. The eccentric gentleman had throughout displayed all his marvelous qualities of coolness and exactitude. But what then? What had he really gained by all this trouble? 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!

Truly, would you not for less than that make the tour around the world?

Related Characters: Aouda, Phileas Fogg

Related Themes:

Page Number: 130

Explanation and Analysis

After Fogg and Passepartout realize the mistake they made in calculating their time lost and gained throughout the journey around the world, Fogg is able to win his wager at the last moment. After this victory, he and Aouda are married. Although Fogg took on the wager simply to prove himself to his friends at the Reform Club, his travels end up being meaningful not because of the physical feat he was able to accomplish, but because the adventure he undertook allowed him to forge new friendships (particularly with Passepartout) and to cross paths with Aouda. Fogg's serendipitous relationship and eventual marriage with Aouda is what ultimately imbues his life with meaning and challenges his ongoing obsession with control, order, and routine. By venturing out of his comfort zone and finding happiness purely by chance, the transformation of Fogg's character demonstrates the importance of surrendering control over one's circumstances in order to be more open to valuable experiences and relationships.

SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

CHAPTER 1

Phileas Fogg lives alone in a mansion at No. 7 Saville Row, Burlington Gardens in London, England. He is a member of the exclusive Reform Club social organization and has a reputation of being worldly despite his mysterious, solitary nature. Mr. Fogg is wealthy and generous, yet no one knows how he earns his fortune. He has no family or close relationships and opts to spend every day reading newspapers and betting on games of whist at the Reform, "not to win, but for the sake of playing."

Fogg's reclusive nature suggests that he does not consider human connection to be an important value, though he clearly holds a high social status in Victorian England due to his wealth and upright reputation. His interest in gambling as a challenge, rather than a means of earning money, foreshadows his ongoing willingness to put his faith in random chance.

Fogg is eccentric and extremely particular about his daily schedule, meals, and habits—he carefully observes a **clock** in his house that displays the hours, minutes, seconds, days, months, and years. Mr. Fogg even fires his servant for bringing him shaving water that is two degrees cooler than he prefers. He hires a new servant named Jean Passepartout, a Frenchman who hopes that working in a domestic setting will be a relaxing change from his formerly adventurous life.

Around the World in Eighty Days *takes place in 1872, just after the Industrial Revolution. Fogg's strict lifestyle is a caricature of how the industrialized workplace bled over into people's personal lives, as they became more routinized in their habits to conform with an increasingly mechanized and scheduled world.*

CHAPTER 2

Passepartout views Fogg, his new master, as "exactitude personified." Passepartout, by contrast, is lively and laid-back; it is unclear whether he will live up to Fogg's strict standards. In his bedroom, Passepartout finds a **clock** that is synced with Fogg's and a schedule that details his mater's whereabouts and his own duties down to the minute. Inspecting the rest of the house, he is thrilled to find that it is "coziness, comfort, and method idealized" and he believes that, though Fogg operates like a machine, they will get along well.

Passepartout views Fogg's robotic, precise habits as a virtue rather than a vice, suggesting that the men are connected by a shared desire to feel in control of their lives. Although they have different personalities, this mutual reverence for order foreshadows the close bond that develops between Passepartout and Fogg later on in the novel.

CHAPTER 3

At 11:30 AM, Fogg goes about his typical routine of walking to the Reform Club, where he eats breakfast and reads newspapers until the dinner hour. After his evening meal, he plays whist with his usual partners: Andrew Stuart, John Sullivan, Samuel Fallentin, Thomas Flanagan, and Gauthier Ralph. Like Fogg, these men are wealthy and highly respectable members of the Reform Club.

Fogg's schedule is firmly ingrained; rather than taking the time to welcome Passepartout, he goes about his usual day. Fogg's wealthy friends, too, give further insight into his character. Though he is not a social man, Fogg clearly cares about keeping impressive company.

While they play whist, the men discuss a recent robbery of £55,000 from the Bank of England by a "well-to-do" gentleman. Detectives were sent to ports throughout England and a hefty reward was offered in attempts to recover the money. Stuart thinks that "the world is big enough" for the thief to escape, but Fogg and Ralph believe that the world has grown smaller, since men can now travel around it ten times more quickly than they could a century ago.

The men's conversation reflects how industrialization changed how people perceived and experienced the world. Since human beings were now able to travel more efficiently than ever before, thanks to modern technology, even the natural laws of time and space were drawn into question.

Fogg and Sullivan figure that it only takes eighty days to go around the world by train and steamboat: London to Suez, Suez to Bombay, Bombay to Calcutta, Calcutta to Hong Kong, Hong Kong to Yokohama, Yokohama to San Francisco, San Francisco to New York, and New York to London. Stuart is skeptical of this, and bets Fogg £4,000 that he cannot make the trip in such a short amount of time.

Even entertaining the idea of circling the globe in eighty days and efficiently traveling between these countries would have been impossible a century before; the proposed route shows just how connected and globalized the modern world has become.

Fogg accepts the challenge, wagering £20,000 of his own, and the other men agree to the bet. He declares that he will catch the train to Dover, England at 8:45 PM that evening, October 2nd, and will be due back at the Reform Club at 8:45 PM on December 21st, exactly eighty days later.

Fogg's impulsive wager suggests that, while he values order, he is also not afraid to take risks. Bets and challenges, then, may be a form of escape for Fogg that allows him to relinquish control.

CHAPTER 4

Returning home from the Reform Club, Fogg shocks Passepartout with the announcement that they will be leaving immediately to travel around the world in eighty days. He entrusts Passepartout with his carpet-bag containing the £20,000. On the way to the train station, Fogg gives the twenty guineas he just won at whist to a beggar woman, a gesture that brings tears to Passepartout's eyes.

Passepartout is seeing a different side of his master from his initial observations. Fogg is not just a predictable, cold man—he is obviously courageous and spontaneous enough to take on a high-stakes bet and feels a sense of duty to be generous and kind despite his solitary ways.


Fogg's friends from the Reform Club see him off at the station. He offers to let them check his passport when he returns on December 21st, but Ralph assures him that they trust his word "as a gentleman of honor." As the train passes through Sydenham, Passepartout cries out, remembering that he forgot to turn off the gas in his bedroom. Fogg calmly responds that it will burn at Passepartout's expense.

Fogg's honorable reputation means a great deal to him, otherwise he would not have taken the wager in order to prove the validity of his convictions. It is clear that his friends already view him in an admirable light and seem to hope that he succeeds, in spite of the bet.

CHAPTER 5

The news of Fogg's "tour of the world" spreads throughout England, and people throughout the country place bets for and against his endeavor "as if he were a race-horse." An article from the Royal Geographic Society deems Fogg's journey impossible due to the delays that faulty machinery and bad weather will surely create, which causes him to lose public support.

Fogg is not alone in his love of wagers—placing bets seems to be an integral part of English culture. Whist is the area of Fogg's life where he is able to be free from self-imposed rigidity, and gambling likely serves a similar role in conservative Victorian society.

The publicity surrounding Fogg's strange habits and sudden departure bring him under the suspicion of the Scotland Yard. Detective Fix receives word from the Commissioner of Police that Fogg is the man who robbed £55,000 from the Bank of England and obtains a warrant to arrest him.

Fix's suspicion draws Fogg's honor into question and creates a sense of suspense and mystery. Though Fogg has the appearance and demeanor of a gentleman, it remains to be seen whether he will live up to his own reputation.

CHAPTER 6

Detective Fix waits nervously with the British consul in Suez, Egypt for Fogg to arrive on the *Mongolia* steamer, which travels between Italy and India via the Suez Canal. Fix hopes to find Fogg, follow him to his next stop in Bombay, India, and arrest him so that he can obtain the reward money for apprehending the bank robber.

Here, Fix is established as the story's antagonist. Whereas Fogg is motivated by honor, Fix is motivated by money and greed. This will change as the novel progresses, but the reader is inclined to trust Fogg and root for him over Fix at this point in the story.

When the *Mongolia* arrives, Passepartout pushes through the crowd of passengers and asks Detective Fix where to find the British consul to have his master's passport stamped. Realizing that the passport he is holding belongs to Fogg, Fix tells Passepartout that his master must go to the consulate in person to verify his identity.

Already, it is clear that Fix will try to use Passepartout in order to get closer to Fogg, suggesting that he may not possess the same upright morals as the very man he is pursuing as a criminal.

CHAPTER 7

Detective Fix tries to persuade the British consul not to visa Fogg's passport, since Fix needs time to obtain a warrant from London in order to arrest Fogg in Bombay. The consul, however, is legally obligated to stamp Fogg's passport when he comes into the consulate and presents it.

Fix's questionable underlying motives are made clear again, as he tries to persuade the consul to make an exception to the law just so that he can apprehend Fogg and claim the reward money.

Fogg returns to his cabin on the *Mongolia* and reviews his notebook, in which he has kept a meticulous record of their travel itinerary thus far. As of October 9th, he and Passepartout are right on schedule, having neither gained nor lost time.

Fogg's detailed timekeeping suggests that, although he was eager to take on this risky wager, maintaining a sense of control is still important to him still.

CHAPTER 8

Detective Fix strikes up a conversation with Passepartout and helps him buy clothing since he and Fogg only packed carpet-bags. Passepartout asks Fix not to let him miss the steamer, refusing to reset his **watch** even when Fix points out that it is still set on London time, two hours behind that of Suez.

Passepartout's refusal to change his watch is similar to Fogg's meticulous timekeeping—he wants to maintain a sense of stability and control amidst the chaos of his unfamiliar environment.

Passepartout, unaware that Fix is a detective, chats freely with him about Fogg and their journey. Passepartout tells him that Fogg is wealthy and reclusive, and that they left London hastily, which confirms Fix's conviction that Fogg is the bank robber. Fix asks the consul to send a dispatch to London for the warrant so that he can arrest Fogg once they reach Bombay.

Here, random chance works against Fogg rather than for him. It is merely a coincidence that his profile matches that of the robber, and this is one situation that he has no control over. Ironically, it is Fogg's moral and gentlemanly reputation that targets him as the suspect of this crime.

CHAPTER 9

Fogg, Passepartout, and Detective Fix travel to Bombay on the *Mongolia*. Fogg has no desire to spend time on the deck, and instead eats four meals per day in the cabin and plays games of whist with the other passengers. Fix continues to strategically gain Passepartout's trust by buying him drinks and engaging him in conversation.

Though Fogg enjoys risking his money, adventure is not something he actively seeks out. He has no interest in meeting people or having new experiences, arguably because this would mean putting himself, rather than his money, in a vulnerable position.

When the *Mongolia* stops in Aden, Yemen to fill up on coal, Fogg only briefly disembarks to have his passport stamped, while Passepartout goes off to sightsee and mingle with the city's diverse population. The steamer then goes on to Bombay and arrives ahead of schedule on October 20th, a time gain of two days which Fogg records in his itinerary.

Unlike Fogg, Passepartout is drawn to the unfamiliarity of new places. He values travel not because he is looking to gain anything specific out of it, but because it opens up unforeseen possibilities.

CHAPTER 10

Fogg, Passepartout, and Detective Fix arrive in Bombay, which is part of British India. While a significant portion of India's outer regions are controlled by the British Empire, much of the country's interior is still sovereign. The presence of the British has changed Indian culture, race relations, and commerce, and the new addition of The Great Indian Peninsula Railway has replaced more antiquated modes of transportation.

In 1872, the British Empire exerted control over a huge portion of the globe, including most of India. This passage is the first of many that details just how significantly various countries have been changed by modern industry and the West's imperialistic presence, which Verne considers to be both positive and negative.

Again, Fogg has no interest in acquainting himself with the local sights of Bombay and goes to eat in the railway station while Passepartout runs errands before the train to Calcutta leaves. At the Bombay police headquarters, Fix is disappointed to find out that the warrant for Fogg's arrest has not yet arrived.

Fogg still has no interest in branching out on new adventures—even on this wild journey, he remains set in the same rigid schedule that he keeps back home.

After running his errands for Fogg, Passepartout wanders through the streets and observes a Parsee religious carnival "with staring eyes and a gaping mouth." He happens upon a pagoda and goes inside to admire it, unaware that Christians are forbidden by the British government to enter Indian temples. A group of angry priests begin to beat Passepartout and he narrowly escapes by fleeing back into the streets.

Verne and Passepartout are both Frenchmen, and therefore outsiders of the British culture to which Fogg, Fix, and other characters belong. He uses Passepartout's character as a neutral observer of both the British Empire and the less powerful countries it has colonized.

Much to Fogg's disapproval, Passepartout arrives back at the station only five minutes before the train to Calcutta is scheduled to leave. Fix overhears Passepartout relaying his mishap to Fogg and, rather than following them to Calcutta, devises a different plan and decides to stay in Bombay.

Though Fogg is an even-tempered man, his disapproval of Passepartout here shows just how deeply he values punctuality and schedule, especially when trying to navigate unfamiliar territory.

CHAPTER 11

On the train to Calcutta, Fogg and Passepartout share a carriage with Sir Francis Cromarty, a brigadier-general who fought in the last Sepoy revolt and now lives in India. Sir Francis has educated himself on Indian history and assimilated to their customs, but Fogg has no interest in hearing about these topics because he is only concerned with the challenge of circling the globe in eighty days, not immersing himself in other cultures.

The Sepoy revolt was an uprising in India against British rule and the East India Company. Sir Francis's decision to live in India, then, is an interesting one; although he fought against Indians in this conflict, it is clear that he prefers their culture and way of life to that of England.

Sir Francis warns Fogg that Passepartout's mishap at the pagoda may get them in trouble with the British government, but Fogg dismisses his concerns. Passepartout begins to romanticize the journey and feels his "vagabond nature" returning. While Fogg is level-headed about the wager, Passepartout obsessively stresses over the time. Like Detective Fix, Sir Francis suggests that Passepartout should change his **watch** from London time, but he refuses.

Passepartout's continual refusal to change his watch suggests that he, like Fogg, is desperate to uphold a sense of control and consistency while they travel. Unlike Fogg, however, Passepartout holds a romantic view of the journey and values travel as an emotional endeavor—not just a practical one.

Suddenly, the conductor orders everyone off the train because the railway has not been finished past the current point. Passepartout and Sir Francis are furious, but Fogg remains calm and assures Sir Francis that he foresaw a delay and has two days gained that he can sacrifice.

Throughout the novel, Passepartout tends to react emotionally while Fogg always stays calm. Unlike spontaneous Passepartout, Fogg always plans ahead, and therefore trusts that circumstances will always work themselves out.

Passepartout spots an elephant outside of a nearby hut and suggests that they use it as a means of transportation to Allahabad. Fogg haggles with the owner to buy the elephant (whose name is Kiouni) for £2,000 and hires an experienced Parsee elephant driver to lead them. Fogg, Passepartout, Sir Francis, and the guide set off on Kiouni through a dense forest.

Fogg is forced to embark on his first of many uncertain adventures, rather than staying sheltered in the mechanized, tightly-controlled safety of a steamship or a train. Although travelling by elephant is antiquated, it is ironically more reliable here than modern modes of transport.

CHAPTER 12

Fogg, Passepartout, and Sir Francis are jostled by the rough ride on Kiouni. The territory that the guide is leading them through has not been completely taken over by England, and the landscape becomes increasingly "savage." After spending the night in an abandoned bungalow, the four men and the elephant continue on until Kiouni suddenly stops. The guide warns them that a procession of Brahmins is approaching and instructs them to hide.

In this passage, Verne's mixed views of imperialism become evident. By referring to the jungle as "savage" and portraying the Brahmins as a threatening presence, he implies that the westernized parts of India are superior to the areas that have maintained their native characteristics.

From their vantage point, the men see the Brahmins leading a young, fair woman adorned with gems. The guards that follow her are armed with sabers and are carrying the corpse of a rajah clad in extravagant clothing and jewelry.

The contrast between Western and Indian culture is clear, as even Sir Francis (who lives in India) hides and watches the procession in wonder.

Sir Francis explains that this is a suttee, a voluntary human sacrifice, and that the young woman will be burned alive at dawn tomorrow because the rajah of Bundelcund, her husband, has died. The guide tells them that this situation is well-known to the locals and that the sacrifice is not, in fact, voluntary—the young woman has been drugged with hemp and opium to prevent her from resisting. To Passepartout's surprise, Fogg suggests that they take the time to save her.

Verne's treatment of the suttee could be interpreted as a subtle justification for British imperialism, since Western readers are likely to oppose this Hindu practice as cruel and barbaric. Fogg wants to sacrifice his precious time in order to rescue this young woman, implying that he is opening up to empathy and human connection.

CHAPTER 13

The guide agrees to help Fogg, Passepartout, and Sir Francis free the young woman since she, like him, is a Parsee. He tells them that the woman's name is Aouda and that she is the English-educated, orphaned daughter of a wealthy Bombay merchant. After her father's death, she was forced to marry the old rajah of Bundelcund, and the rajah's family now demands that she be sacrificed.

Although the guide is from a completely different culture and class, voluntarily putting himself in danger to save Aouda shows that he is just as much of an honorable gentleman as Fogg or any of the other wealthy Englishmen in the novel.

The men discuss how to gain access to the pagoda of Pillaji, where Aouda is being held for the night. They decide to remove bricks from the back wall of the pagoda in order to sneak in, but they hear a cry from inside and other cries replying from outside, so they abandon the plan. Fogg assures the other men that something might happen by chance to help their situation, while Passepartout devises a plan of his own to save Aouda.

The men's unanimous commitment to help Aouda suggests that men of all cultures feel an inherent duty to help others (particularly women) irrespective of background or social class. Whereas Fogg and the others are willing to trust in chance, however, Passepartout opts for a more adventurous plan.

In the morning, Aouda is brought to the funeral pyre and laid next to the rajah's corpse to be burned. Fogg, Passepartout, Sir Francis, and the guide mingle with the crowd that has gathered to watch the sacrifice. Fogg has a sudden "instant of mad generosity" and tries to rush the pyre, but Sir Francis and the guide hold him back.

Fogg's sudden outburst suggests that, although he appears cold and unemotional on the surface, he is driven by a self-sacrificial sense of duty and empathy toward other people.

Just then, the rajah rises like a ghost, seizes Aouda, and disappears with her in the midst of the smoke. He approaches Fogg, Sir Francis, and the guide, and they realize that he is actually Passepartout, who snuck into the pyre under the cover of the smoke and, dressed as the rajah, saved Aouda from the sacrifice. Just as the Brahmins at the ceremony realize what has occurred and begin shooting at them, the men safely flee with Aouda into the forest.

Like Fogg, Passepartout is motivated to do what he believes is right, even if that means risking his own life. His actions here show that, though he is Fogg's subordinate and does not have the same level of social prestige, he is just as honorable and worthy of respect as his master.

CHAPTER 14

As Kiouni carries the men and Aouda through the forest, Sir Francis tells Fogg that Aouda must leave India forever in order to escape her executioners. When they reach the Allahabad train station, Aouda slowly begins to regain consciousness, and her striking physical beauty becomes evident. Her upbringing in British India has clearly made an impact on her, as her speech and mannerisms are European.

Aouda's character is an example of Verne's more favorable views toward the British Empire. She is fair-skinned and English in her mannerisms, which is linked to her attractiveness as a woman; Verne seems to be suggesting here that European beauty is the superior standard.

As the train is about to leave Allahabad, Fogg pays the guide and gives him Kiouni as a gesture of gratitude. On the train to Benares, Aouda fully recovers and is grateful when Sir Francis tells her about how they saved her. She accepts Fogg's offer to escort her to Hong Kong, where she has a relative. When the train stops in Benares, Sir Francis says goodbye to his companions and disembarks to rejoin his troops.

Though Fogg is generally cold and closed off from other people, it is clear from his generosity that he has formed a friendship with the guide and is deeply grateful for his help. This moment demonstrates the value of embracing new experiences in order to connect meaningfully with other people.

The train leaves Benares and passes along the Ganges River, which has a diverse landscape of mountains, farmland, jungles, villages, and forests. The narration poses the question of what the ancient deities to whom the Brahmins pray would think of this modern, anglicized India with its steamships and trains.

As in Chapter 10, the narration points out the influence that Western industrialization has had on India. Here, Verne acknowledges that it has, at the very least, been detrimental to nature and traditional culture.

Fogg, Passepartout, and Aouda arrive in Calcutta on October 25th, neither behind nor ahead of schedule. Although they have lost the two days they gained between London and Bombay, Fogg does not regret their prolonged journey across India.

While Fogg is obsessed with staying on schedule, it is clear that the relationships he formed with Sir Francis, Aouda, and the guide are even more important to him.

CHAPTER 15

As Fogg, Passepartout, and Aouda are leaving the train station in Calcutta, a police officer approaches them and takes them to a jail. Fogg and Passepartout assume that they are in trouble for stealing Aouda away. In the courtroom, they are surprised to find out that Passepartout is under arrest for entering the pagoda in Bombay. Passepartout is sentenced to fifteen days in jail and a £300 fine, and Fogg is sentenced to seven days in jail and a £150 fine.

Though Fogg often puts his trust in chance, this is an example of how a random mishap can have unintended consequences. Fogg believes that he has already foreseen every obstacle, yet this incident proves that he cannot predict or control the actions of others.

Detective Fix, who foresaw this outcome in Bombay, is watching from the back of the courtroom, and is thrilled because the sentencing will allow more time for his arrest warrant for Fogg to arrive. To his shock, Fogg pays a £2,000 bond for himself and Passepartout and they leave to board the *Rangoon* steamship for Hong Kong. Thus far on the journey, Fogg has spent over £5,000.

Like Fogg and Passepartout, Fix is becoming increasingly obsessed with manipulating time—specifically, biding more of it to allow for his arrest warrant's arrival. But, like Fogg, his limitations as a human being prevent him from controlling natural laws or the actions of others.

CHAPTER 16

Detective Fix follows Fogg, Passepartout, and Aouda onto the *Rangoon* in hopes of arresting Fogg in Hong Kong—the last English territory that Fogg will visit on his journey before returning to London. Throughout the ship ride, Aouda and Fogg become better acquainted. She is deeply grateful for his help, and he sits with her and provides comforts for her despite his cold, machinelike demeanor.

It is clear that Fogg cares for Aouda despite his cold demeanor. Fix believes that Fogg is a criminal, but Aouda judges Fogg on his actions rather than his reputation—their genuine connection and his protection of her is what makes him honorable in her eyes.

Fix decides that, if all else fails, his last resort will be to confess his true identity to Passepartout and convert him over to his cause of catching Fogg. He feigns surprise when he sees Passepartout on the ship's deck, and Passepartout recounts their adventures between Bombay and Calcutta.

Fix is willing to pretend to be Passepartout's friend in order win him over and gain more information about Fogg—he has no desire to make a genuine connection with Passepartout, only to use him.

CHAPTER 17

Detective Fix continues to converse with Passepartout throughout the ship journey, and Passepartout starts to grow suspicious about Fix's motives and the strange coincidence of the detective following the same route as Fogg through these different countries. He concludes that Fix is a spy from the Reform Club sent to verify Fogg's travels.

Again, Fix is willing to feign a genuine interest in Passepartout for personal gain. Passepartout, however, has clearly developed a sense of loyalty for Fogg and values their relationship enough to be suspicious of Fix's motives.

After the *Rangoon* makes a brief stop in Singapore, a storm causes the ship to fall behind schedule. Fix notices the stress that this delay causes Passepartout, and Passepartout hints that he knows what Fix is up to. Fix cannot make sense of whether Passepartout is Fogg's accomplice, but decides that he will reveal his motivations to Passepartout in Hong Kong if he is not able to arrest Fogg when they arrive.

Passepartout's strong reaction to the ship's delay demonstrates his ongoing desire for control, as well as his loyalty to Fogg. He will not personally benefit from winning the wager, yet the thought of Fogg losing his fortune and reputation causes Passepartout immense stress.

CHAPTER 18

The weather continues to put the *Rangoon* behind schedule, but Fogg acts as though he already foresaw the delay that the storm would cause. Fix is pleased by the storm because it will allow more time for the arrest warrant to arrive in Hong Kong, while Passepartout is "enraged beyond expression."

Though the steamship and other modern modes of transport theoretically allows human beings to transcend their limits, it is clear that natural forces like time and the weather continue to prevail over manmade technology.

The storm eventually clears up, and Fogg, Passepartout, Aouda, and Fix arrive in Hong Kong. Fogg finds out that the steamer to Yokohama happened to be delayed as well, so they will not miss it. He also learns that the relative Aouda was planning to meet in Hong Kong moved to Europe two years ago, so he decides to bring her along on the rest of the journey.

The coincidence of both steamers being late shows the random nature of chance and reinforces just how little control people have over their circumstances. Fogg's decision to bring Aouda along here is significant, as it implies that he is beginning to form a genuine bond with her.

CHAPTER 19

The narration remarks that Hong Kong was transformed by the "colonizing genius of the English" into "an important city and an excellent port." Walking around the city, Passepartout marvels at the diverse population.

This is another instance of Verne's favorable view of imperialism—he believes that the British presence in China has made the country better, not worse.

Still suspecting Detective Fix of being a spy from the Reform Club, Passepartout asks him whether he will join them as far as America. Fix replies yes, and Passepartout has Fogg secure him a cabin. Fix decides that now is the time to confess his identity and motivations to Passepartout. He takes him to an opium smoking-house and tells him that he is a detective pursuing Fogg, whom he suspects of robbing the Bank of England.

Passepartout's suspicion of Fix is ironic, since it is Fix's ongoing doubt of Fogg that causes Passepartout to question Fix's credibility. Fix knows that confessing could sabotage his efforts; his decision to do so shows just how committed he is to catching Fogg and upholding his reputation as a detective.

Passepartout rejects Fix's suspicions and tells him that Fogg is "the most honorable of men." Fix threatens to arrest him as an accomplice unless he helps to keep Fogg in Hong Kong until the warrant arrives, but Passepartout stays loyal to Fogg and refuses to betray him. Fix decides to slip an already drunk Passepartout an opium pipe in order to make him pass out, rejoicing that Passepartout will not wake up in time to let Fogg know that the *Carnatic* steamer is departing for Yokohama.

The genuine connection Passepartout shares with Fogg is clearly of more importance to him than the public's opinion of his master. Though Fix should act morally as a member of the police force, his decision to drug Passepartout demonstrates his hypocritical willingness to commit a wrongdoing against another person in order to get the outcome he wants.

CHAPTER 20

The next morning, Fogg is surprised when Passepartout does not appear to answer his bell. Detective Fix informs him that he and Aouda missed the *Carnatic*, the ship having left earlier than its original departure time after its repairs were completed. The next steamer will not arrive for another week, so to Fix's dismay, Fogg begins to solicit sailors around the harbor to take him to Yokohama.

Fogg's surprise at Passepartout's absence implies that he has established himself as a dutiful, reliable servant despite the short time he has been employed by Fogg. Fogg, who claims to be in control of everything, was not able to foresee this particular obstacle in his journey.

Fogg catches the attention of a pilot-boat owner named John Bunsby and offers him £200 if he can get them to Yokohama before the American steamer from there to San Francisco has departed. The pilot tells him that they are better off catching the steamer in Shanghai where it begins, so Fogg agrees to be taken there instead. He tries, unsuccessfully, to find Passepartout (who is still unconscious in the tavern) before they leave.

Despite Fogg's efforts to plan ahead, the Carnatic*'s early departure shows that he is at the mercy of both time and the modern machines he relies upon. As with the guide and Kiouni in India, Fogg is forced to branch out and place his trust in another human being when technology fails him.*

CHAPTER 21

Detective Fix joins Fogg and Aouda on John Bunsby's pilot-boat, the *Tankadere*, to Shanghai. At Fogg's urging, Bunsby drives the boat as quickly as possible even in the stormy weather. Fix ponders whether he should continue to pursue Fogg since he will not be able to legally arrest him once they reach the United States. He decides that he will, since the arrest is his duty as a detective.

Fogg's urging of John Bunsby shows that he still feels a deep-rooted antagonism toward time, even when trying to beat it could result in a dangerous situation at sea. Fix, too, is willing to risk his safety, reinforcing that he is steadfastly committed to fulfilling his duty.

Fogg and Aouda believe that Passepartout must have embarked on the *Carnatic* without them, and hope that they will be reunited with "the worthy fellow" in Yokohama. As they approach Shanghai, however, Bunsby warns them that they are about to face a squall. He struggles to drive through the storm, and the *Tankadere* nearly capsizes several times. They arrive in Shanghai just as the American steamer is leaving for Yokohama, so Fogg instructs Bunsby to raise the *Tankadere*'s flag and fire the small cannon on board as a distress signal.

Fogg and Aouda are both clearly worried about Passepartout; despite their short time together, the obstacles they have faced on their adventure have brought them together and formed a deep connection among the three of them. Sending the distress signal is another sign that Fogg is becoming increasingly willing to reach out and rely on the kindness of others.

CHAPTER 22

The narration reveals that Passepartout, having awoken in a stupor after his opium high, made it onto the *Carnatic* just as it was embarking. He worries what Fogg will think of him for getting drunk and whether he should tell his master about Detective Fix's revelation. Passepartout is even more distressed when he learns that Fogg and Aouda are not on the *Carnatic* and realizes Fix's plan of getting him intoxicated so that they would miss the steamer.

Passepartout's stress over Fogg's potential judgement of him shows that his master's opinion is valuable to him. Even though he is Fogg's subordinate, Passepartout is motivated by a similar sense of gentlemanly honor and duty; failing Fogg means tarnishing his reputation as a faithful servant.

Arriving in Yokohama's European quarter, Passepartout finds that the city, like Hong Kong and Calcutta, has a diverse population. He decides to venture into the Japanese quarter and marvels at the "motley crowd" he encounters with different appearances and manners of dress than he is used to seeing.

Passepartout's observation of Japan is similar to that of the Brahmins in India—he is bewildered and taken aback by their customs. This view, again, paints the native culture as less desirable than imperialistic European culture.

CHAPTER 23

Passepartout has no money and is extremely hungry after spending his first night in Yokohama with nothing to eat. He trades his European clothing for a Japanese outfit from a dealer on the street and comes across an advertisement for an acrobatic troupe that is giving a show before departing for the United States. Having been a circus performer before becoming a domestic servant, Passepartout convinces the troupe leader, Mr. Batulcar, to put him in the show as a clown.

Passepartout, unlike Fogg, is unable to buy himself out of trouble—instead, he must rely on his own resourcefulness and creativity. As a result, he is forced to assimilate with the very people he judged as a "motley crowd" in Chapter 22 and finds that he, as a former circus performer, has more in common with Japanese culture than he expected.

Passepartout joins the Long Noses, Japanese performers who wear elaborate costumes and oversized ornamental noses, in their acrobatic show. He is supporting the other acrobats at the bottom of a "human pyramid" when he sees Fogg and Aouda in the crowd and exclaims, "Ah my master! My master!" In his excitement, Passepartout causes the pyramid to collapse, and he, Fogg, and Aouda hurry off to catch the American steamer bound for San Francisco.

It is purely by coincidence that Passepartout, Fogg, and Aouda happen to be reunited at the acrobatic show. This reinforces the importance of maintaining an open mind and an adventurous outlook; had Passepartout not approached his situation with this attitude, he may never have crossed paths with his friends.

CHAPTER 24

Aouda tells Passepartout how she, Fogg, Detective Fix, and John Bunsby caught the attention of the American steamer and boarded it for Yokohama. Having failed to find Passepartout on the *Carnatic* or the French and English consuls, they happened into the acrobatic show purely by chance and stumbled upon him there.

Again, this coincidence emphasizes the importance of trusting in chance and being open to adventure. Had either Passepartout or Fogg focused too heavily on controlling their respective situations when they were separated, they would likely not have been reunited.

Passepartout decides not to reveal Detective Fix's true identity and motivations to Fogg, instead blaming himself for getting drunk at the tavern in Hong Kong. Fogg, Passepartout, and Aouda board the *General Grant* steamer for San Francisco among a diverse array of passengers. Aouda feels herself growing emotionally attached to Fogg, whom she views as her "protector." She and Passepartout mutually praise Fogg's "honesty, generosity, and devotion."

Aouda and Passepartout's admiration of Fogg demonstrates the power of random chance in forging connections between otherwise dissimilar people. Had it not been for their misadventures on the journey, these three characters would likely not have crossed paths in such a meaningful way.


Passepartout is glad to be rid of Detective Fix, and smugly notices that his **watch** (which he refused to adjust at Fix's suggestion) now matches up perfectly with the ship's time. The narration reveals, however, that while it is 9:00 A.M. on this side of the 180th meridian, it is 9:00 P.M. in London—a difference of twelve hours.

This is a crucial moment that foreshadows the end of the novel, as Passepartout's stubborn decision not to change his watch plays a significant role in nearly losing Fogg the wager. For Fogg and Passepartout, their ongoing efforts to control time are ultimately futile.

Fix, having finally procured the arrest warrant for Fogg at the English consulate in Yokohama, resolves to board the *General Grant* and follow him to America and then to England, where he can finally make the arrest. He boards the steamer after them, and Passepartout reacts violently when he runs into Fix on the deck. Fix manages to convince him that, since they now share the same interest in seeing Fogg arrive back in London as soon as possible, they are allies rather than adversaries. Passepartout reluctantly agrees. When the *General Grant* arrives in San Francisco, Fogg has neither gained nor lost a day.

At this point, the reward for apprehending the bank robber has expired. Though Fix is the antagonist of the novel, his motive shifts here—whereas he was initially driven to arrest Fogg for the money, he is now purely motivated by his duty to uphold the law and his reputation as a detective. In this sense, he is not so different from Fogg, who is completing the wager in order to live up to his own reputation as an honorable man of his word.

CHAPTER 25

As he, Fogg, and Aouda ride in a carriage to the International Hotel in San Francisco, Passepartout curiously observes the Anglo-Saxon architecture and the diverse crowd of the "great commercial emporium" that has arisen out of a once-wild Western city. They run into Detective Fix at the hotel, and Fogg accepts his request to accompany them on their impending journey back to Europe.

Though Verne has been critical of British imperialism elsewhere in the novel, here he holds a favorable view of manifest destiny and the United States' takeover of the West. The novel continues to treat imperialism as a nuanced issue that has both positive and negative consequences.

As Fogg, Passepartout, Aouda, and Fix walk around San Francisco, they happen upon a rowdy political rally where two candidates for justice of the peace, Mr. Mandiboy and Mr. Camerfield, are dueling with revolvers. They are swept up by the crowd, and Fix steps in to shield Fogg when a man named Colonel Stamp Proctor attempts to hit him with his cane. They escape the mob, and Fogg vows to return to America to find Colonel Proctor since he considers his casual violence an attack on his honor.

Fogg's reaction to Colonel Proctor demonstrates just how important honor is for his character. Just as Fogg is circling the globe merely to maintain his reputation among his friends, he is also willing to travel thousands of miles back to the United States just to defend his honor against a random detractor.

CHAPTER 26

The narration notes that the Pacific Railroad connects San Francisco to Omaha, Nebraska. From there, five main lines connect Omaha to New York, where Fogg hopes to catch the December 11th steamer to Liverpool, England. The Pacific Railroad, crossing land that is "infested" with Native Americans, wild beasts, and Mormons, has shortened what was once a six-month journey from San Francisco to New York to just seven days.

Verne's is reverent toward the modern technological progress that has transformed the American West, yet his use of the word "infested" is resentful and alienating toward the minorities who actually live there. This reflects a common 19th century mindset—native populations were seen as savages who needed to be civilized.


On the train ride from Oakland, California to Omaha, Fogg, Passepartout, Aouda, and Fix look out at the varied landscape of prairies, mountains, and creeks that make up the American West. The train is blocked when a large group of buffalo wanders onto the track, and the conductor is forced to stop and wait three hours until they clear.

This is another example of a situation over which Fogg has no control; while he claims to have planned ahead for everything, he is ultimately at the mercy of nature here, and cannot manipulate time using money or favors.

CHAPTER 27

As the train passes through Utah, a Mormon missionary named Elder William Hitch advertises a lecture that he will be delivering shortly in one of the train cars. Passepartout decides to attend, and Elder Hitch tells the small crowd about the history of Mormonism and how the United States government has been oppressing the religion. Everyone but Passepartout gradually loses interest and leaves. Despite his interest, Passepartout refuses to be converted by Hitch.

Elder Hitch's lecture shows that, although Mormons are a religious rather than a racial minority in the United States, they still face government oppression as the country expands its territory. Violence against the group was common in the during this time, with three "Mormon Wars" fought during the 19th century.

CHAPTER 28

Passepartout and Detective Fix are both impatient and weary of delays as the train continues on. Aouda realizes that Colonel Stamp Proctor, the man who insulted Fogg in San Francisco, is also a passenger on the train, and warns Passepartout and Fix about this while Fogg is asleep. Worried that a conflict with Colonel Proctor will throw off Fogg's schedule, they agree to distract him by playing whist.

As Fogg is nearing the end of his journey, Fix and Aouda start to adopt a similar antagonism toward time that Fogg and Passepartout have held all along. Rather than accepting obstacles as they come, they are committed to maintaining a tight rein over Fogg's environment in order to keep him on schedule.

Just after the train crosses the Rocky Mountains, it suddenly lets out a loud whistling sound and stops. Passepartout rushes out of the car with some other passengers and sees a red signal blocking the train due to a broken suspension bridge ahead. At the suggestion of an American passenger, the conductor decides to put the train on the highest speed in order to cross the bridge before it breaks.

Verne pokes fun at several different cultures throughout the novel. Here, the American's risky suggestion reflects a caricaturized view of the country's people, in contrast with the more conservative British. Americans here are bold, adventurous, and willing to take risks even if it means putting people in danger.

Passepartout points out that it would be safer for them to cross the bridge on foot and for the train to come after, but the conductor and other passengers ignore him. Moving at the highest possible speed, the train "leaps" safely across the river, and the bridge collapses into the rapids below just after they make it over.

Though Passepartout is usually the first among Fogg's companions to deviate from the group and go on adventures, this plan seems too far-fetched even for him. Whereas gambling is important to Fogg and other Brits, Americans are portrayed as taking this faith in chance a step further.

CHAPTER 29

After three days on the train, Fogg is still on schedule to make it to New York within another four days. They pass through Nebraska, where the Union Pacific Railroad was inaugurated in 1867 as "a mighty instrument of progress and civilization" and an imitation battle was performed by the local Sioux and Pawnee Indian tribes for the occasion.

Although Verne portrays the railroad as a positive sign of progress for everyone in the United States, the reader can infer that the local tribes were forced participants in this ceremony and were likely driven out of their land to accommodate construction.

Fogg, Passepartout, Aouda, and Fix continue to play whist. Suddenly, Colonel Stamp Proctor appears and makes himself known to Fogg. He challenges Fogg to a duel with revolvers at the next stop, but the conductor prevents them from getting off since they are behind schedule and suggests that they fight as the train goes along instead. Just as Fogg and Colonel Proctor draw their guns and prepare to fight, they hear "savage cries" and see that the train is being attacked by a band of Sioux Indians armed with guns

Fogg and Colonel Proctor's mutual interest in the duel demonstrates the importance of masculine honor in both British and American cultures; both are willing to risk their lives in a gunfight merely to prove that they are not subordinate to the other man.

The Sioux chief mistakenly opens the steam valve instead of closing it, and the train moves forward rapidly. As the Sioux pillage the train and shoot at passengers, the conductor is wounded, so Passepartout climbs under the moving train cars in order to reach the front. He detaches the train from the engine, and it comes to a stop. The Sioux flee the train as soldiers from the nearby Fort Kearny rush in to help. At the station platform, a headcount reveals that three passengers are missing—including Passepartout.

The Sioux's attack of the train implies that there is a considerable amount of cultural and racial tension at play in the United States. The tribe is likely motivated by the injustice of having their land taken by the government. Passepartout's actions during this conflict are courageous—he goes above and beyond his duty as Fogg's servant and potentially sacrifices himself in order to save his friends and the other passengers.

CHAPTER 30

Although many passengers (including Colonel Proctor) were wounded in the conflict, none were killed. As the Sioux disappear toward the Republican River, Fogg promises Aouda that he will risk everything to find Passepartout, "living or dead." At Fogg's request, Detective Fix stays behind to watch over Aouda while Fogg heads out with a band of soldiers from Fort Kearny in pursuit of the Sioux.

Although Fogg has been emotionally closed off throughout the novel, here his actions make it clear that Passepartout's love for Fogg is mutual. Fogg feels that saving Passepartout is his bound duty and, like his servant, he is willing to put his life at risk in order to do the right thing.

As Aouda and Fix wait at the station, the engineer arrives in the engine that Passepartout detached from the train. He insists that the train must leave since they are already three hours behind schedule, so Aouda and Fix decide to stay at the station even though another train will not arrive until tomorrow evening. They, along with the commanding officer of the soldiers from Fort Kearny, anxiously wait for Fogg and the soldiers as night falls.

Fogg likely knew that leaving to save Passepartout would cause him to miss the train and put him behind schedule, yet he is willing to sacrifice his own priorities in order to save his friend. This reinforces Fogg's commitment to acting honorably and suggests that he may be starting to value his relationships over his need for control.

The next morning, they hear gunshots in the distance and see the band of soldiers along with Fogg, Passepartout, and the other two travelers who were rescued. Ten miles south of Fort Kearny, they fought and won against the Sioux who took Passepartout and the others as prisoners. Although they are met with "joyful cries," Passepartout is guilty over the fact that he caused Fogg to miss the train.

Even though Passepartout could easily have lost his life in the conflict with the Sioux, his primary concern is still with Fogg's schedule, demonstrating just how committed Passepartout is to serving his master and helping him win the wager.

CHAPTER 31

The incident with the Sioux has put Fogg twenty hours behind schedule. An American man named Mudge had offered to take Detective Fix on his sledge the night before, and he had refused, but Fix now suggests that they take Mudge up on the offer with the goal of gaining eight hours. The sledge, which is rigged with sails, is used to cross the frozen plains during the winter. Fogg offers Mudge a hefty reward if he can get them to Omaha in a timely manner, and Mudge accepts.

Fogg has been put significantly behind schedule, and his willingness to take this dangerous, uncomfortable sledge to Omaha shows just how dedicated he is to regaining control over his situation. Like using an elephant to traverse the jungle in India, this passage demonstrates that sometimes antiquated modes of transport can be more reliable than modern technology.

Since the journey will be extremely cold and arduous, Fogg suggests that Passepartout and Aouda should stay behind in Fort Kearny and find a more comfortable way to get back to Europe. They both refuse to separate from him, which causes Fix to doubt his harsh judgment of Fogg as a criminal. Still, he resolves to fulfill his duty of getting Fogg back to England as quickly as possible in order to arrest him.

The dangerous incident with the Sioux has clearly brought Fogg, Passepartout, and Aouda even closer together. Fix's resolution to arrest Fogg even in spite of witnessing this affection, along with Fogg's upright morals through the journey, shows that a deep-seated sense of duty can easily supersede emotions.

Fogg, Passepartout, Aouda, and Fix endure the bitterly cold journey to Omaha. They arrive at the station just in time to catch the train for Chicago, and pass through the Midwest and into New York. When they arrive at the pier, however, they learn that the *China* steamer bound for Liverpool left forty-five minutes before.

The fact that Fogg and his companions miss the steamer despite their elaborate efforts demonstrates the futility of trying to cheat time. Unexpected circumstances happen regardless of their plans, and modern transportation is ultimately less reliable than they bargained for.

CHAPTER 32

Despite his efforts, Fogg is unable to find another steamer that can take him to Liverpool or London in time to fulfill his wager. Passepartout continues to chastise himself for delaying Fogg, but Fogg does not blame him and remains calm. They decide to stay at a hotel in New York City and Fogg leaves to look at the ships anchored on the Hudson River. There, he meets a Welsh man named Andrew Speedy who owns a trading vessel, the *Henrietta*, and will be leaving for Bordeaux, France in one hour. Captain Speedy refuses to take them to Liverpool instead, but accepts Fogg's offer of £8,000 to take them as far as Bordeaux.

Captain Speedy's willingness to take Fogg and his companions shows the value of taking chances (both with time and money) and forming connections with other people. Whereas steamships, trains, and other highly scheduled forms of mass transportation have been highly unreliable throughout the novel, Fogg ironically has better luck when he puts his faith in people—not machines.

CHAPTER 33

Fogg, Passepartout, Aouda, and Fix embark on the *Henrietta* an hour later, and by the next day Fogg has paid the crew to overtake Captain Speedy and they lock him in his cabin in order to gain control of the boat. As Fogg directs the boat toward Liverpool "like a gentleman," it is clear he was once a sailor. Passepartout is impressed, while Fix is confused and assumes they must be headed somewhere else where Fogg (whom he still believes is the bank robber) can elude the authorities.

This is the only notable instance in the novel when Fogg compromises his morals to get what he wants. The reader can infer, then, that he is acting out of desperation. Fogg is, ironically, willing to compromise his honorable standing among his companions in order to win the wager—a bet that was made primarily to uphold his gentlemanly reputation with his friends at the Reform Club.

Although the rough waves and winter winds have not yet managed to delay the *Henrietta*, Captain Speedy's engineer informs Fogg that the ship has enough coal to reach Bordeaux, but not Liverpool. Fogg orders the engineer to keep feeding the fires and brings Speedy on deck and convinces him to sell the boat for £60,000 so that Fogg can burn everything but the engine and the iron hull for fuel.

The extreme measure of burning the Henrietta *demonstrates just how far Fogg is willing to go in order to maintain control over his situation and reach England in time to win the wager. Burning the boat is extremely dangerous and costly, yet Fogg is willing to take on the risk in order to beat the clock.*

Just before the *Henrietta* runs out of steam, they reach Queenstown, Ireland. Since this is British soil, Detective Fix is tempted to arrest Fogg right away, but he hesitates, perhaps having changed his mind about "his man." Instead, he follows Fogg, Passepartout, and Aouda on the train to Dublin and then onto the steamer bound for Liverpool. When they disembark on the Liverpool quay, he finally arrests Fogg.

Although the reward money has long expired by this time, Fix is still committed to arresting Fogg. His decision to apprehend Fogg despite all they have been through together throughout the trip shows that fulfilling his societal duty as a detective is more important to Fix than any personal accountability he owes to Fogg.

CHAPTER 34

Fogg is imprisoned at the Custom House in Liverpool. Aouda is distraught, and Passepartout again blames himself for Fogg's misfortune since he knew Detective Fix's true motive long before the arrest. They had arrived in Liverpool at 11:40 A.M. on December 21st, with only nine hours and fifteen minutes to reach the Reform Club in time to win the wager, and the journey to London is six hours long.

While Fogg faced many situations that were out of his control through his trip around the world, his arrest is by far the most serious—whereas he claimed to have been able to foresee every obstacle, his obsessive focus on time caused him to overlook Fix as the real threat that followed him all along.

At 2:30 P.M., Fix abruptly bursts into the Custom House and begs Fogg to forgive him—the real bank robber had been caught three days ago, and Fogg is free. Fogg hits Fix, knocking him to the ground, and he, Passepartout, and Aouda rush to the train station and order a special train for 3:00 P.M. Although it would have been possible to make the journey in five and a half hours, there are some delays along the way, and it is 8:50 P.M. when Fogg arrives in London—he has lost the wager by five minutes.

Fogg's loss of the wager at the last moment shows that, despite careful planning and an effort to control time, time ultimately has more control over human beings than they have over it. Random chance ultimately played a much more important role in Fogg's journey than schedule and routine.

CHAPTER 35

Although Fogg has lost his entire fortune and reputation by losing the wager, he bears the loss "with his habitual tranquility" back at home in Saville Row. Still, Aouda and Passepartout are too worried about him to sleep that night. The next morning, Passepartout cries out at Fogg, questioning why he does not blame him for losing the wager. Fogg replies that he blames no one, and orders Passepartout to leave the room so that he can speak with Aouda.

Even though Fogg has lost everything, he still maintains his usual calm demeanor and does not blame Passepartout or Aouda, suggesting that the relationships he formed with them along the journey are ultimately more important to him than winning or losing the wager.

Fogg asks Aouda to forgive him for bringing her to England, since he had counted on giving her a portion of his fortune and now he has nothing to provide for her. Aouda, in turn, asks him to forgive her for delaying him, but he assures her that saving her life and taking her out of India was necessary. Aouda, saddened by Fogg's misfortune and lonely life, asks him to marry her so that she can be his "kinswoman and friend."

Although Aouda grew up wealthy and went on to be the wife of a rajah, it is clear that she values genuine love over money or social status since she wants to marry Fogg despite his loss of both. The long, arduous adventure they experienced together has clearly forged a deep connection between Aouda and Fogg that would never have come about otherwise.

Fogg's expression is uncharacteristically emotional, and he accepts Aouda's proposal and tells her that he loves her. Fogg summons Passepartout, who can immediately tell what has just happened, and asks him to go that evening to notify the Reverend Samuel Wilson of their wedding the following day, Monday.

This passage is a major turning point for Fogg's character, as he is finally able to overcome his robotic, unemotional demeanor and embrace the connection he has formed with Aouda.

CHAPTER 36

On December 17th, the real bank robber, James Strand had been arrested, and Fogg's reputation in England went from that of a criminal to that of an "honorable gentleman" pursuing his journey around the world. Bets were laid again, and Fogg's five friends at the Reform Club (along with the rest of London) waited in suspense without news.

The ease with which the public rejects and accepts Fogg suggests that the social status he has sought to maintain throughout the novel is ultimately empty and meaningless. The honorable actions that he, Passepartout, and others demonstrated throughout the journey are more indicative of what it truly means to be a gentleman.

On the night of Saturday, December 21st, Fogg's friends wait in the Reform Club and are convinced that he has lost the wager. Finally, three seconds before the agreed time of 8:45 P.M., Fogg enters the saloon followed by an excited crowd and calmly states "Here I am, gentleman!"

Since the reader was under the impression that Fogg lost the wager up until this point in the novel, they are left wondering how Fogg could have possibly cheated time to make this possible. Verne uses this coup de théâtre technique in order to build suspense for the final chapter and draw the nature of man's relationship with time into question.

CHAPTER 37

The narration explains that at 8:05 P.M., Passepartout was sent to the reverend's home to tell him about the marriage ceremony, but that he was not home. Realizing that this meant it was actually Saturday and not Sunday, Passepartout rushed back to Saville Row and told Fogg that they made a mistake—they had miscalculated and arrived in London twenty-four hours ahead of time. With only ten minutes left, Fogg leapt into a cab and arrived at the Reform Club on time at 8:45 P.M, winning the wager.

Although Passepartout has blamed himself for Fogg's delays throughout the novel, this moment allows him to redeem his honor in Fogg's eyes, since it is Passepartout's quick thinking that lets them realize their mistake and win the wager in the end.

Since Fogg and his companions had traveled eastward toward the sun, they gained four minutes for every degree of longitude they passed. Having circled all 360 degrees of the Earth, Fogg unknowingly gained twenty-four hours throughout his trip. Passepartout's **watch**, which he kept on London time throughout the journey, displayed the correct time but not the day of the week.

This simple (yet nearly catastrophic) mistake shows the consequences of trying to exert strict control over one's situation. Fogg's ability to win the wager ultimately has more to do with random chance than with his ability to place ahead. Had Fogg and Passepartout not been so fixated on maintaining a rigid schedule throughout their journey, they would likely have had the same outcome, but would have been able to thoroughly experience and enjoy their travels.


Two days later, on Monday, Fogg and Aouda are married. Having saved her life in India, Passepartout is granted the honor of giving Aouda away to her new husband. The next day, Passepartout points out that they could have made the trip around the world in only seventy-eight days if they had not stopped to save Aouda. The narration points out that, although Fogg's journey may seem pointless, the adventure allowed him to meet Aouda, who "made him the happiest of men," making his tour of the world worth it in the end.

The conclusion of the novel reflects a transformation in Fogg's character. Whereas he began as a cold, robotic man obsessed with routine and was initially motivated by proving his worth to his wealthy acquaintances, none of this matters in the end. It is the adventure, not the result of the wager, that matters; Fogg's deep connection and genuine love for Aouda is ultimately what creates lasting happiness for him.

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