

Around The World In 80 Days Chapter 7

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INTRODUCTION: THE UNFOLDING DRAMA AT SUEZ

The seventh chapter of Jules Verne's timeless adventure novel, ***Around the World in Eighty Days***, serves as a critical pivot point in the narrative. Titled "Which Shows That the Use of Passports Does Not Do Away With Police Investigations," this chapter shifts the story from a simple travelogue into a high-stakes chase. While the novel is renowned for its breakneck pace and geographical ambitions, it is the character dynamics that truly elevate the plot. In Chapter 7, readers are introduced to the core tension of the story: the relentless pursuit of justice—or perhaps, injustice—as personified by the dogged Detective Fix. Alongside the ever-methodical Phileas Fogg and the increasingly bewildered Passepartout, the characters in this chapter become archetypes of Victorian determination, suspicion, and loyalty. This article provides a comprehensive analysis of the **Around The World In 80 Days Chapter 7 Characters**, exploring their motivations, interactions, and significance within the broader context of the novel.

By the time the steamer *Mongolia* docks in Suez, the stage is set for a clash of wills. Fogg remains a clockwork figure, oblivious to the storm gathering around him. Passepartout, eager and naive, finds himself entangled in a web of suspicion. And Fix, the detective, begins his meticulous campaign to prove Fogg's guilt. Understanding these characters is essential to appreciating the tension that drives the remainder of the journey. This article will dissect each major player in Chapter 7, using semantic keywords naturally to ensure a thorough and engaging exploration of Verne's masterpiece.

THE CENTRAL TRIAD: FOGG, PASSEPARTOUT, AND FIX

Chapter 7 is built around three distinct personalities whose paths collide in the bustling port of Suez. Their interactions are minimal, yet the chapter's psychological depth comes from the stark contrast between Fogg's unshakeable calm, Passepartout's growing anxiety, and Fix's calculated cunning. Each character represents a different facet of Victorian society, and Verne uses their conflicting energies to generate narrative momentum.

Phileas Fogg: The Imperturbable Gentleman

Phileas Fogg remains, even in the face of international suspicion, a creature of absolute routine. In Chapter 7, his character is defined not by what he says or does, but by what he does *not* do. He does not rush. He does not panic. He does not even show curiosity about the police presence. Fogg is introduced in this chapter as the perfect gentleman—a man whose internal world is as regulated as the chronometer he carries. His dialogue is minimal; Verne describes his actions with clinical precision. For example, Fogg's decision to check his passport at the British Consulate is less about compliance and more about maintaining his predetermined schedule. This act inadvertently fuels Fix's suspicion, yet Fogg remains blissfully unaware.

Fogg's character in this chapter serves as a foil to the chaotic world around him. While Suez is a hive of activity and suspicion, Fogg moves through it like a ghost, untouched by the social and legal turmoil. His reliance on timetables and his refusal to engage with the emotional weight of the situation are both his greatest strength and his most significant flaw. Readers see the beginning of a theme that will persist throughout the novel: Fogg's cold rationality is both admirable and alienating. His strict adherence to his plan creates a fascinating tension, as the audience knows he is being hunted, yet he remains serenely indifferent. This portrayal solidifies Fogg as an enigmatic figure, a character whose motivations are as mysterious as the bank robbery itself.

Passepartout: The Loyal but Bewildered Servant

Passepartout, the French valet, undergoes a significant development in this chapter. He transitions from a carefree traveler into a man caught in a dilemma he cannot understand. Unlike Fogg, Passepartout is emotional, expressive, and deeply social. In Chapter 7, he is the character most affected by the budding suspicion. He is the one who interacts with the local merchants, who feels the heat of the Egyptian sun, and who inadvertently provides Fix with the crucial information he needs. Passepartout's warmth and openness are his defining traits, but in the context of a police investigation, these traits make him vulnerable.

When Fix interrogates him, Passepartout is taken aback. He is fiercely proud of his new master, describing Fogg's wealth and meticulous habits without hesitation. It is this loyalty that Fix exploits. Passepartout's character serves as the emotional core of the chapter. While Fogg is a distant star, Passepartout is the human heart, beating with anxiety, confusion, and loyalty. His internal conflict—between his duty to his master and his instinctual distrust of Fix—adds a layer of psychological complexity to what might otherwise be a straightforward procedural chapter. The reader sympathizes with Passepartout precisely because he feels the weight of the situation, whereas Fogg appears to feel nothing at all.

Detective Fix: The Relentless Antagonist

Perhaps the most dynamic character in Chapter 7 is Mr. Fix, the detective dispatched from London. Verne crafts Fix as a man driven by ambition and a fixed idea. He is not a villain in the traditional sense; rather, he is a character convinced of his own correctness. In this chapter, Fix is introduced as a shadowy figure who has been waiting for the *Mongolia*. His profession has made him cynical and patient. He is the embodiment of the Victorian legal system—unyielding, suspicious, and methodical. Fix's character is defined by his unwavering belief that Fogg is the bank robber. This conviction borders on obsession, and Verne uses Fix to ask important questions about justice and prejudice.

Fix's interaction with the British Consul reveals his strategic mind. He is careful, calculating, and

persuasive. He does not act on impulse; he waits for certainty. His decision to wire London for a warrant, rather than arresting Fogg immediately, shows his understanding of legal procedure. However, it also reveals his fear of failure. Fix is a character who operates in the shadows, gathering information and planting seeds of doubt. In Chapter 7, his role is largely observational. He watches Fogg. He talks to Passepartout. He builds his case. The tension in the chapter comes from the asymmetry of knowledge: Fix knows what he suspects, Fogg is oblivious, and Passepartout is caught in the middle. Fix's persistence and intellectual agility make him a formidable antagonist—one who will test the limits of Fogg's luck throughout the journey.

SECONDARY CHARACTERS: THE CONSUL AND THE CROWD

While Fogg, Passepartout, and Fix dominate the narrative, the secondary characters in Chapter 7 play essential roles in establishing the setting and advancing the plot. These characters serve as mirrors to the main trio, reflecting the societal norms and administrative machinery of the Victorian era.

The British Consul in Suez

The British Consul is a minor but pivotal character in this chapter. He represents the arm of British authority abroad. His office is a sanctuary of bureaucracy amidst the chaos of the Egyptian port. The Consul is cautious and professional, but he is also skeptical of Fix's claims. He upholds the letter of the law, refusing to issue a warrant without proper authority. This character serves several functions. First, he provides a legitimate obstacle for Fix, forcing the detective to adhere to protocol. Second, he highlights the theme of empire and the reach of British law. The Consul's willingness to check Fogg's passport, and his subsequent report to the detective, shows how institutional power can be unknowingly co-opted. The Consul is a dutiful man, but his duty serves Fix's agenda. He is a reminder that even the most mundane administrative acts can have profound consequences in a story of pursuit and escape.

The Crowd at the Quay and the *Mongolia* Crew

The bustling crowd at the Suez quay and the crew of the *Mongolia* function almost as a single character. They represent the chaotic, indifferent world through which Fogg must pass. The crowd is noisy, curious, and transient. They are the backdrop against which the drama of pursuit unfolds. Verne uses the crowd to heighten the sense of urgency and to contrast the stillness of Fogg with the movement of the world. The crew, particularly the captain, are professionals focused on their duties. They are indifferent to Fix's investigation; their concern is the schedule of the ship. This indifference is crucial, as it allows Fogg to move freely while Fix is forced to navigate the constraints of international travel. The crew and the crowd are the environment in which the characters act, and they contribute to the atmosphere of relentless forward motion that defines the novel.

CHARACTER MOTIVATIONS AND NARRATIVE FUNCTION

Understanding the motivations of the **Around The World In 80 Days Chapter 7 Characters** is key to understanding the novel as a whole. Each character in this chapter acts according to a specific internal logic, and their conflicting goals create the engine of the plot.

Phileas Fogg is motivated by a single, overriding principle: completing the wager according to the agreed-upon terms. He is not trying to evade the law; he is trying to beat the clock. His motivation is abstract and mechanical. He does not seek adventure or glory; he seeks the satisfaction of a perfectly executed plan. This makes him a difficult character to read, but it also makes him compelling. His detachment is his superpower.

Passepartout is motivated by loyalty and a desire for a stable life. He left his previous positions out of restlessness, and he sees in Fogg a master who offers order. In Chapter 7, his motivation shifts subtly. He begins to feel protective of Fogg, even if he does not fully understand why someone would suspect him. His loyalty is tested, and he emerges more committed rather than less.

Detective Fix is motivated by professional ambition and a sense of duty. He believes he has found the man who robbed the Bank of England, and he is determined to bring him to justice. His motivation is externalized; he wants the credit and the conviction. However, there is also a hint of moral certainty in Fix. He is not a corrupt man; he is a man corrupted by his own conviction. His motivation is the engine of the suspense in the novel.

The narrative function of Chapter 7 is to establish the central conflict. Without Fix, the journey would be a simple travelogue. With Fix, every port becomes a potential trap. The characters are arranged like pieces on a chessboard: Fogg as the king, Passepartout as the loyal pawn, and Fix as the opposing knight, moving in unpredictable patterns. The chapter's brilliance lies in how naturally the conflict emerges from the characters' personalities. The plot does not feel imposed; it feels inevitable.

THEMATIC DEPTH: SUSPICION, IDENTITY, AND THE LAW

The characters in Chapter 7 are not merely agents of the plot; they are vehicles for thematic exploration. Verne uses Fix and Fogg to examine the nature of suspicion and identity. Fix sees only what he wants to see. He interprets Fogg's punctuality as a cover for criminality. He interprets Passepartout's loyalty as naivety. This raises a powerful question: How well can we truly know another person's intentions?

Passepartout's character embodies the theme of misjudgment. He is an honest man caught in a dishonest context. His openness is mistaken for gullibility, and his pride in his master is used against him. Verne suggests that social identity is fragile—what you are can be easily misinterpreted by someone looking for a criminal. The passport scene at the Consulate is deeply symbolic. It represents the tension between personal identity and official identification. Fogg is identified by his passport, but that document cannot confirm his innocence or guilt. The characters