The Description of Characters in The Novel Twenty Thousand Leagues Under The Sea by Jules Verne

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THE DESCRIPTION OF CHARACTERS IN THE NOVEL *TWENTY THOUSAND LEAGUES UNDER THE SEA* BY JULES VERNE

A PAPER

BY

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ABSTRAK

Character is one of the most important elements in a fictional story and one of them is novel. The characters are divided into two types, there are main character and minor character. This paper is entitled “A Description of Characters in The Novel Twenty Thousand Leagues Under The Sea by Jules Verne. The purpose of this study is to describe the main characters in the novel. This paper uses descriptive qualitative research method by analyzing the data that is in the novel. The theory used is theory of Edgar V. Roberts and Henry E. Jacobs (1995). The data used is a novel entitled Twenty Thousand Leagues Under The Sea by Jules Verne. The result of this study is the description of the main character Pierre Aronax is intelligent and studious man, Conseil is willing to follow his master, Ned Land is energetic and Captain Nemo is mysterious man.
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Medan, 18 Agustus 2017

The Writer,

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UNIVERSITAS SUMATERA UTARA
CHAPTER I

1. INTRODUCTION

1.1 Background of Study

Literature is a kind of art. It is also a media that exist in a real life. Rushdie (1984:1) says that literature is a where I go explore and cancel the highest place in human society and the human spirit, where I hope to find not absolute truth of the late, of the imagination and of the hearth. According to the theory, the literature is how a person develops the ideas that come from the imagination and the willingness of the hearth but not to find the truth because the literature is a fiction for aesthetic purpose.

The word literature is derived from the Latin ‘Literera’ (letter) which primarily refers to the written or printed words (Kasim, 2005:1). Literature is the art of written text, it is considered as the reflection human imagination. The writer build or imagined their story by using their life experience. This experience everyday life may emerge as ideas to create a story. In general, Literature is life experience uttered in words to become a beautiful writing. Taylor states “Literature is essentially an imaginative act; that is, an act of the writer’s imagination in selecting, ordering, and interpreting life experience, (Richard Taylor, 1981:1 “). Literature can be classified into three categories, they are prose fiction, poetry and drama. Prose is a fictitious narrative kind of writing. Poetry is meaningful arrangement of words. Drama is a story which is intended to be performed on the stage. They have much in common but different in expressing idea, style and others.

Until now the literary work is still loved by children, adolescents, and adults. The literary work is the result of imagination and ideas that is developed then poured in a story. The high imagination can create valuable literary works. A literary work usually provides to t
he readers how to solve problem and situations the exist in a real life. Literary a may be classified into four categories or genres: (1) pose fiction, (2) poetry, (3) drama, and (4) nonfiction prose.

Novel is a fictional story that usually tells about human life that is focused on a few things and a few aspects: of ambition, revenge, feelings, emotion, and others. The presence of the novel is expected to contribute positively and can be use a reflection for thought in the life because a problem in the novel is the representative of the author through a social phenomenon that sensitivity train enthusiasts to see the social problems. Until now, the novel is still highly favored by many people in everywhere because the novel is one those things that has many benefits, one of them is to whet the imagination of the readers. Reading novel is a good hobby to fill the spare time. Most of the stories in the novels are adapted of a true stories but there are also some fiction novels. Rees(1973:106) says “that novel is a fiction prose narrative of considerable leght in which characters and actions representative of real life are portrayed in a plot of more or less complexity. It means that, novel is closely connected with real life stories or everyday life.

In this proposal, a novel is used as the material of discussions, which the novel itself belongs to the literary work. The writer is going to analyze the characters in a novel written by Jules Verne. In this novel, there are some elements of both the intrinsic and extrinsic. One of the elements that want researched was an intrinsic elements of the character. Character is one of the intrinsic elements on fiction most commonly studied by people. Reader and Woods (19987:51) say interesting, intriguing, consistent, convincing, complex and realistic. It means that, a character is the most important element in a novel, primarily on intriguing the readers to read the novel. Character is an inner nature that affects all
think, behavior, manner, and the nature of human beings or other living creatures. There are some types of character in
the novel that is round character and flat character. Round or major character is connected with the protagonist. While the flat or minor character is connect with antagonist. Robert (1990:45)says that character is the imagery person that the author creates and can be classified as a major and minor character. It means that, the types of characters that is made originated from the author fantasy. According to the theory of Robert & Jacobs (1995), character is divided in two types they are round and flat characters. In addition to characters, there are also some other intrinsic elements such as plot, point of view, setting, theme and some others. The extrinsic unsure is everything which inspiring in writing of literary namely background of the writer are life, politics, historical problems, economic and psychological life. Some of these elements can add assist the author is very much in describing a fictional story.

Isma Tantawi (2013:10)says “that language is a tool of communication to convey thinking, feeling, and the willingness of someone to the other person using speech sound produced by the human vocal organs”. It means that, without language human would be difficult to make communication and the language has a profound influence in the beauty of literary work.

1.2 Problem of The Study

What the main characters are portrayed found in the twenty thousand leagues under the sea novel?

1.3 Scope of The Study

The scope of Study is the writer make a limited of description about the character portrayed that found in the novel. The writer wants to describe the character of the main character.
1.4 Purpose of The Study

In writing this proposal, the purpose of the study is to describe about the characteristic of the main character in Novel and to find out the existence of the characteristic in our real life.

1.5 Significance of The Study

1) To increase understanding the parts of a literary work like the parts in a novel especially character.

2) To help the reader in understanding the characters that found in the novel.

1.6 Method of The Study

In writing this proposal, the writer applied qualitative research method. The first step that the writer read the novel, understanding the story of the novel, finding the related data to research then narrowing the collecting data of the library research to the related element which are about character. Besides that, the writer also uses internet for search information about the character figures in the novel.
CHAPTER II

2. REVIEW RELATED OF LITERATURE

2.1 Novel

Novel is one of the various literary works as a part of prose fiction. As a prose fiction, a novel describes some various matters about human experiences, characters and events. Peck and Martin (1984: 102) say that readers have, of course always been interested in the world around them, but the development of the novel reflects a move away from an essentially religious view of life toward a new interest in the complexities of everyday experience. A novel that describes in the detail the customs, behaviors, habits, expectation of a certain social group at a specific time and place, usually these conventions shape the behavior of main characters, and express them. Character is one of important elements in fiction, especially in the novel.

Novel is kind of prose chosen by the writer to be analyzed. Peck (1988: 102) states, “although there are earlier novels, the history of the English novel really begins with the publication of Daniel Defoe’s Robinson Crusoe in 1719. The late arrival of the novel on the literary scene tells us something important about the genre: it is, above all else, a form of literature which looks at people in society. Writers have, of course, always been interested in the world around them, but the development of the novel reflects a move away from an essentially religious view of life towards a new interest in the complexities of everybody’s experience. Most novels are concerned with ordinary people and their problems in the societies in which they find themselves.” Element of prose is divided into five elements. They are, character, plot, setting, theme, and style of writing. Character is any person, persona, identity, or entity whose existence originates from a fictional work or
performance. Character is a participants in the story. There are several types of characters, they are: protagonist, the main character of a story. Antagonist, the character who stands in opposition to the protagonist. Foil character, a minor character who has traits in a version to the main character. Plot is a series of events in a narrative that is carefully constructed by the author for artistic purpose, a series of related incidents that build upon one another as the story develops. Setting is the local and time of a story. It is often a real place, but it may be a fictions city or country. Theme is what author is trying to tell the readers. Theme is a controlling idea of literary work that is a general truth or commentary about life, people, and the world that is brought in a story. When we are trying to decide on theme, we have to consider the title of the work itself, along with the general observations about life made by the characters throughout the story.

A novel should not be read as the newspaper or even the magazine. A novel should be formulated with the aspects of novel. It means that novel is made up by intrinsic and extrinsic elements. According to Wellek and Warren (1956) in Melani Budianta (1990:82-134), extrinsic elements include author’s biography, psychology, and social condition. And Nurgiyantoro (1995:23) tells that intrinsic elements include plot, theme, setting, characters, point of view, and style.

Watson(1979:3) says that novel is the name of literary kind, and there is a story tell about how, over the centuries, its substance has widened and its conventions changed.

Stanton(1965:2) says that popular novel is more readable and more easily enjoyed because its merely delivers entertainment straight from the action of the story is a told that is told a well as any minor problems. Most of the popular novel or best selles tells only minor problems but packed well by the author so that the readers are very interested in the story in it. Therefore, many novels are also in the lift into a film because the story is very interesting.
Rees (1973:106) says that a novel is a fiction prose narrative of considerable length in which characters and action representative of real life are portrayed in a plot of more or less complexity. Novel is a story about life, it is one of the reasons why people like it.

2.2 Character

Abrams (1981:20) says, “character is the person who is performed in a narrative prose or drama, and it is interpreted by the reader which has quality of moral and the certain tendency such as expression in conversation and what he has done in action”. It means that a character with the personal quality is related to the reader to gets the message and the reader interprets the character by seeing his action and conversation. A character has strategic position to delivers the message, moral, or something that would be given to the reader.

Kennedy (1983:131) says, “in novel, a character may be defined as a verbal representation of human being. Through action, speech. Description, and commentary, authors portray characters who are worth caring about, rooting for, and even loving, although there are also characters you may laugh at, dislike, or even hate.” A trait is a quality of mind or habitual mode of behavior, such as never repaying borrowed money, or avoiding eye contact, or always thinking oneself the center of the attention. Sometimes, of course, the traits we encounter are minor and therefore negligible. But often a trait may be a person’s primary characteristic (not only in fiction but also in real life). Thus, characters may be ambitious or lazy, serene or anxious, aggressive or fearful, thoughtful or inconsiderate, open or secretive, confident or self-doubting, kind or cruel, quiet or noisy, visionary or practical, careful or careless, impartial or biased, straightforward or underhanded, and so on.

Gill (1985:79) says. “An author can use letters, can rely on the conversation of characters, can write about characters, thoughts, can concentrate on the expression on characters, faces, can employ a number of characters who tell the story from the point of view, and can invite the reader to have doubts about the reliability of the one who is telling the story.” It means that, in fiction, a character may be defined as a person presented in a dramatic or narrative work and characterization is the process by
which a writer makes that character seems real to the reader through action, speech, description, and commentary.

Barnet (1983: 71) says, “Character has meaning as a figure in a literary work”. (Bonazza 1982:3) says “Character refers to one of the persons in the story—the end result of the author’s effort to create a fictional personality.

Perrine (1985: 68) “Stock characters the stereotyped figure who has occurred so often in fiction that his nature is immediately known; the strong silent sheriff, the brilliant detective of eccentric habits, the mad scientist who performs fiendish experiment on living human beings, the beautiful international spy of mysterious background, the cruel stepmother”.

One of the most important aspects in a novel is the character. Character is one of the intrinsic elements of the most interesting to make a research about it because the characters are major attraction for the readers. Character in the novel is not as puzzling as character in real life, a novel is short: short of art, so it’s selective character in the novel rather as we do in real life Roberts and Jacobs (1995:131) say that in fiction, a character may be definite as a verbal representative of human being. Explanation of a character in a novel can also be done through the description of physical and behavior, environment, way of talking, the mind, or through the description or other figures. A character makes the story become real and interesting to read it.

The character is a way thinking and behaving each individual to live unrelated and work in the society. Peek and Martin (1984:105) say that another point to remember is that the character are part of broader pattern: they are members of a society, and the author’s distractive view of how people relate to society will be reflected in the presentation of very
characters of arts, such as novel, drama, television series, and film. In the literature, character guide the readers through the stories, helping them to understand plots and theme.

The British novelist and critic E. M Foster in his critical work Aspects of the Novel, distinguishes between round and flat character, E. M. Foster, (1993:47:54) says, “Flat characters are constructed round a single idea or quality and can be expressed in a single sentence; round characters are multi-faceted and unpredictable.” “For foster, the test of a round character is whether it is capable of surprising in a convincing way both flat and round characters can coexist in the same novel. Flat characters have advantage of being easily recognized and convenient for their creators.”

Robert and Jacobs (1995:133) say that there are two basic types of character “round character” and flat character.

(1) Round Character usually the main figure in a story-profit from experience and undergoes a change or alteration because round usually play a major role in a story, round characters are often called the hero or heroine.

(2) Flat Character. In contrast, flat characters do not grow. They remain the same because they maybe be stupid or insensitive or lacking in knowledge or insight. Sometimes flat character are prominent in certain of literature, such as cowboy, police, and detective stories, where the focus is less on character then performance.

Robert (1990:45) says” that a character is the imagery person that the author to the creates and can be classified as a major and minor character”. Main character is the individual who contributes the most to the story or who is the most important of the story. You can decide who the main character is by thinking about if the story would be the same a specific
character was not in it. The main character is a character this is dynamic so that their properties can change any time in accordance with the required character in the story.

There is also development of characters through the properties among which the protagonist and antagonist. Protagonist is central to the action, moves against an antagonist, and exhibits the ability to adapt to new circumstances.

Protagonist is closely connected with the major character. A protagonist is considered to be the main character or lead figure in a novel. Protagonist is central to the action of a story and moves against the antagonist.

The antagonist is the villain or a force which opposes the protagonist. Antagonist is closely connected with a minor character but sometimes can change according to the storyline. In other words, an antagonist is a person or a group of people who oppose the main characters. In the classic style of stories where in the action consist of a hero fighting an enemy, the two can be regarded as a protagonist and antagonist.

Rene Wellek and Austin Warren have two approaches of literature. They are intrinsic and extrinsic approach. Intrinsic approach analyzes a literary work by based on the text and structural points of literary work, such as: characters, plot, setting, style, point of view, theme, while extrinsic approach analyzes the relation between the story of the work itself with psychology, religion, history, biography, etc. Hence, a characterization always present in a literature. it is in the literature itself.

2.3 Plot

Plot is an important part in a novel, because it consists of some events and the sequence of the events. It creates the story in the novel. Plot as a media for understanding the
life of the character in a novel or to show the characterization which needs to plotting in his life. Plot is what character does and what incident that determine the character. The parts of Plot are the incidents, conflicts, and the climax. And plot needs characters to makes all of that happen. Actually, plot is the way of the character’s thinking, acting, and feeling.

2.4 Theme

Theme is the basic of the story, the main idea, and the meaning of the story. It shows that theme is the unity to combine the entire of the fiction elements. Because the first step to write down the story is having main idea. If the main idea is clear, so that the story is clear too. And the theme is also clear. Theme is the generalization about human life that can be drawn from the outcome of the conflict and from the support provided by tone, attitude, atmosphere, and setting. In attempting to come to grips with the meaning of a story, the reader should not be misled into accepting the statement of any of the characters as a necessarily accurate or complete expression of the theme.

2.5 Setting

In literature, the setting is the important element to run the story. It shows from it’s function to clear the story, because setting is containing three important part, they are place, time, and society. Burhan Nurgiantoro (1981: 216) says ”setting is called as foothold on understanding the place, time relations, and social environment where the occurrence of the events described. In a fiction work, setting is divided into three kinds: place, time, and society. Place is related to the geography, where the events happen such as in town, country, and etc. Time is related to date, hour, day or night, and the history. The last, society is related to people’s life.
2.6 Point of View

Point of view is the “narrative point of view,” how the story is told more specifically, who tells it. There are two distinctly different types of point of view and each of those two types has two variations. In the first person point of view, the story is told by a character within the story, a character using the first person pronoun, I. In the narrator is the main character, the point of view is the first person protagonist. If the narrator is a secondary character, the point of view is first person observer. In the third point of view, the story is not told by a character but by an “invisible author,” using the third person pronoun (he, she, or it) to tell the story. If the third person narrator gives us the thoughts of characters (He wondered where he’d lost his baseball glove), then he is a third person omniscient (all knowing) narrator. In the third person narrator only gives us information which could be recorded, then he is a third person dramatic narrator.
CHAPTER

III. DESCRIPTION

3.1 The Character of Pierre Aronnax

Pierre is the main character in novel written by Jules Verne. He always exists from the beginning to the end of story. In this novel, Pierre is round character.

He thinks he knows everything, but he misses a lot. And he gets kinda agitated when other people seem to surpass his own capabilities. For example, Pierre didn’t build any submarines. And when he boards the Nautilus, he’s very suspicious of how Captain Nemo could have put the thing together on his own. Sure, we admit it’s pretty hard to imagine how Nemo could have constructed such a crazy futuristic piece of technology all by his lonesome. But Aronnax’s response to the Nautilus reeks of envy and insecurity:

That a private individual had at his disposition a mechanical contrivance of this sort was improbable. When and where could he have had it built, and how could he has kept its construction secret? (Twenty Thousand Leagues Under The Sea, 1870:6)

Arronax is so often paralyzed by indecision that he just sits and watches the pretty fishies swim by the sub’s giant windows. And what might wrest him from his own inaction, you ask? Further self-absorption, of course:

We had not been made to break with humanity. For my part, I did not wish my intriguing and original studies to be buried with me. (Twenty Thousand Leagues Under The Sea, 1870:79)

Pierre aronnax a surgeon before he entered the museum.
Are you doctor? He repeated. ‘Several of your colleagues have studied medicine. Well said I, I am a doctor resident surgeon to the hospital. I practiced several years before entering the museum (Twenty Thousand Leagues Under The Sea, 1870:110)

Aronnax's got a lot of national pride. He gets all excited when other people can speak his language, and he's evidently a little disappointed that the ol' harpooner is French-Canadian, not the real (French) deal. Plus, when the group gets into a little fracas with those cannibals, Aronnax seems less concerned with getting eaten alive than he is with acting like a good European should:

I could easily have shot this native, within close range, but I believed it better to wait for really hostile behaviour. When dealing with savages, it is better for the Europeans to riposte, rather than attack first. (Twenty Thousand Leagues Under The Sea, 1870:104)

He loves to shows off all of his book smarts, often at the cost of missing really obvious stuff that's going on in the world around him. Like the fact that Nemo is a scary, vengeful wacko. Really, it's kind of astounding that he doesn't put some of Nemo's puzzle pieces together till the end of the book. The truth is, he doesn't see Nemo for what he is crazy because he doesn't want to. Sure, Aronnax is suspicious of the guy. Early on, Aronnax says this of Nemo:

I saw the enigmatic individual as essentially pitiless and cruel, as he was forced to be. I felt him as being beyond the pale of humanity, insensible to feelings of pity, the remorseless enemy of his fellow beings, against whom he must have sworn an undying hatred. (Twenty Thousand Leagues Under The Sea, 1870:36)

Aronnax is so in love with the Captain, as a kind of pseudo-scientist rebel-man of the high seas, that he totally romanticizes him as well:
Was he one of those unrecognized scientists, one of those geniuses 'who had been hurt' to use Conseil's expression, a modern Galileo; or he was he one of those scientists whose career was ruined by a political revolution? (Twenty Thousand Leagues Under The Sea, 1870:61)

Now, it's easy to feel for Aronnax. Nemo has helped all of Aronnax's wildest scientific dreams come true and more. While aboard the Nautilus, he's got a quiet study, an awesome library, and an unbeatable window into the undersea world.

But Aronnax has gotten himself into quite a pickle. Even before the whole "this-nut-kills-innocent-people" issue comes up, Aronnax has qualms with the terms of his and his friends' captivity. When Aronnax argues that only a "savage" has the right to keep them locked away, Nemo shuts him up right away. Aronnax spends the rest of the voyage wondering if he should submit to Nemo's rules, if he should escape, and if he even has the right to escape:

What dreadful hours I passed thus! Sometimes seeing myself and companions safely landed, sometimes wishing, in spite of my reason, that some unforeseen circumstances would prevent the realization of Ned Land Project. (Twenty Thousand Leagues Under The Sea, 1870:158)

All of these thoughts and questions about Nemo's identity swirl around in Aronnax's head like water in the Maelstrom. It takes the terrible massacre of the unidentified warship to jolt Aronnax into action. The man who claimed that Nemo "never spills the blood of innocent creatures without good reason" is forced to admit that he might have been wrong.

As we know, this isn't the first time Aronnax has been wrong. So at least he ends the book considerably wiser than he started. And at least he knows more about the ocean now than he did, given that he's gained some firsthand experience. But he still probably doesn't know as much as he claims. Aronnax writes:
'So, to that question, which the Book of Ecclesiastes posed 6,000 years ago,' he writes, "hast thou walked in search of the depth?", two men, amongst all men, now have the right to reply. Captain Nemo and I. (Twenty Thousand Leagues Under The Sea, 1870:203)

But while Aronnax has walked a mile in Nemo's shoes or floated 20,000 leagues in his submarine, as it were the sea will never be his home. And Aronnax's knowledge will never be as deep or comprehensive as his host's.

Aronnax is troubled by Nemo's reaction to his potential bid to escape because he's afraid of how Nemo'll react, or if Aronnax is simply trying to put off making a decision. Because he sure does love seeing everything the world's oceans have to offer out of those big, purty sea-viewing windows the Nautilus has. Aronnax is right. Nemo's truly the master of the ocean. Except that the ocean can probably wipe him out anytime it wants; like, by dragging him into the Maelstrom, for example.

Would I receive a warm reception if I asked for this freedom? Had he not declared, at the beginning and in formal fashion, that the secret surrounding his life demanded that we be kept imprisoned on board the Nautilus for ever? Would my silence over the last four months not appear to him to be tacit acceptance of the situation? Wouldn't raising the subject again cause suspicion which could hinder our plans if some favorable circumstance came up later? (Twenty Thousand Leagues Under The Sea, 1870:169)

3.2 The Character of Conseil

Conseil is the main character in the novel, Conseil is the flat character in the novel.

Conseil, really loves Aronnax. His dedication to the guy, at the cost of his own survival instincts, makes us kind of uncomfortable, actually. Conseil just seems to think whatever his master thinks, and do whatever his master does.

'Did you call sir? Said he, entering.
'Yes my boy; make preparations for me and yourself too. We leave in two hours,'
'As you please sir,' replied Conseil, quietly. (Twenty Thousand Leagues
Under The Sea, 1870:10)

Conseil an assistant who never leaves his master in any condition. He always follows
where his master is going.

'Leave me! Leave me!' I said to him
'Leave my master? Never! Replied he. (Twenty Thousand Leagues Under
The Sea, 1870:28)

'Is Conseil going to risk it?' asked Ned
'I follow my master wherever he goes,' replied Conseil. (Twenty Thousand
Leagues Under The Sea, 1870:66)

There are plenty of examples of Conseil's servile behavior. Like how he jumps in after
Aronnax when he's thrown overboard, and helps him survive, even though Aronnax is pretty
much whining like a little baby the whole time.

'if master would be so good as to lean on my shoulder, master would swim
with much greater ease.'
I seized with one hand my faithful Conseil's arm.
'Is it you?' said I, you?
'My self,' answer Conseil; and waiting master's orders.'
'That shock threw you a well as me into the sea?'
'No; but being in my master service, I followed him.'
The worthy fellow thought that was but natural. (Twenty Thousand Leagues
Under The Sea, 1870:27)

Conseil has a calm nature, he is never angry in any situation, he always accepts the
circumstances even though it is difficult, he remains calm and not easily provoked emotion.

'That is just like you, friend Conseil, said Ned, impatiently. 'You are never out
of temper, always calm; you would return thanks before grace, and die of
hunger rather than complain!’ (Twenty Thousand Leagues Under The Sea, 1870:37)

Conseil speeding him ned land cannibals, so he feels insecure being near ned.

‘Ned! Ned! What are you saying? You, a man-eater? I should not feel safe with you, especially as I share your cabin. I might perhaps wake one day to find myself half devoured (Twenty Thousand Leagues Under The Sea, 1870:90)

3.3 The Character of Ned Land

Ned Land was a Canadian, with an uncommon quickness of hand, and who knew no equal in his dangerous occupation. Skill, coolness, and audacity, and cunning, he possessed in a superior degree, and it must be a cunning whale or a singulary “cute” calchalot to escape the stoke of his harpoon.

Ned Land was about forty years of age; he was a tall man, strongly built, grave and taciturn, occasionally violent, and very passionate when contradicted. His person attracted attention, but above all the boldness of his look, which gave a singular expression to his face. Ned jumps on one of the crew members. He's restrained before he hurts someone. He's capable of amazing acts of bravery.

Ned is freaked out; he doesn't want to wear such a strange-looking contraption. He backs out.

‘And you Mr Aronnax, are you going to dress yourself in those clothes?’

There is no alternative, Master Ned.’

‘As you please sir, replied the harpooner, shrugging his shoulders, but as for me, I am forced, I will never get into one.’ (Twenty Thousand Leagues Under The Sea, 1870:66)
He's simply and this may come as a shock—too sensitive, and too used to living on land, to enjoy himself on the Nautilus. After being locked up and then told he can never set foot on land again, Ned has had enough. He objects to the terms of the group's "stay" on board the Nautilus, and immediately begins talking of escape. Ned declines to go on the hunting expedition in the underwater forests of Crespo Island. He ain't interested in any of this undersea hogwash, he just wants to go home.

Now, Ned, we listen; what have you tell us? 'What I have to tell you is very simple. We are in Europe; and before Captain Nemo’s capries drags us once more to the bottom of the Polar Seas, or lead us into Ocenia, I ask to leave the Nautilus.' (Twenty Thousand Leagues Under The Sea, 1870:147)

Ned's all angry, since they've missed their chance at escaping into the Med. Aronnax does his best to reassure the harpooner, but Ned's already a step ahead. Escape. 9:00PM. Tonight. That's the plan, he says. The sea's rough, Aronnax says. Whatever, Ned says. He wants his freedom, rough seas be darned.

'Friend Ned, said I, I understand you; but you cannot reproach yourself. To have attempted to leave Nautilus under the circumstances would have been folly.' Ned Land did not answer; his compressed lips, and frowning brow, show with him the violent possession this fixed idea had taken of his mind.

We agreed to wait for an oppurtinity,' continued Ned Land, and the opportunity has arrived. This night we shall be but a few miles from the Spanish coast. It is cloudy. The wind blows freely. I have your word, Mr Aronnax, and I rely upon you.' As I was still silent, The Canadian approached me Tonight at nine o’clock said he. (Twenty Thousand Leagues Under The Sea, 1870:157)

Aronnax is all conflicted, as usual. He lets the drama play out in his head, while he listens to the Nautilus dive into the ocean deeps.

Before long, he starts talking about escaping yet again. He gets especially antsy once the group enters the Mediterranean, as they're getting close to reasonable Escape Country.
But his attempts are thwarted again and again by the sub's movements as well as the weather. Ned asks Nemo permission to hunt Antarctic whales. Nemo doesn't let him. He has to watch as Nemo kills a number of attacking sperm whales with the *Nautilus*.

According to Ned, Nemo is a master among men; he does not respect the supposed limits of Nature. What do we think Jules Verne's qualms are with man pushing past Nature's limits.

"Monsieur," Land said to me that day, "if your captain goes further…"
"Well?"
"Then he will be a master amongst men."
"Why, Ned?"

"Because nobody can cross the ice-cap. Your captain is powerful, but hell! He is not as powerful as Nature, and you always have to stop when she has laid down her limits." (Twenty Thousand Leagues Under The Sea, 1870:185)

3.4 The Character of Captain Nemo

Captain Nemo is the round Character in the novel, Captain Nemo standing over the crew of the *Nautilus* as they observe an underwater funeral. Nemo is devoted to his crew and grieves deeply when one is killed in the giant squid attack in the Caribbean Sea, or after a midnight encounter with a surface ship. He shows the same compassion in his treatment of the castaways in The Mysterious Island, and retains a strong attachment to his deceased wife and children. Though short-tempered, he rarely expresses his anger. He is also a man of immense courage, in the forefront of every activity, from releasing the *Nautilus* from the Antarctic ice to fighting squid in the Caribbean; and notable for having worked consecutive eight-hour shifts without a break, with little oxygen, to free the *Nautilus* from the ice. He was also identified as having discovered Atlantis.
Nemo has designed and built the Nautilus, besides inventing her electric propulsion and navigation systems. He has an exceptional mastery of underwater navigation, taking upon himself the most difficult submarine passages, such as those under the Isthmus of Suez and the Antarctic ice sheet. Nemo explains that he has all of the instruments he needs to judge the progress of his vessel on the wall in his room.

“Professor,’ said captain Nemo, my electricity is not everybody’s. You know what sea-water is composed of. In a thousand grammes are found 96,5 per cent. Of water, and about 2,3 per cent. Of chloride of sodium; then, in a smaller quantity, chlorides of magnesium and of potassium. You see, then that chloride of sodium form of large part of it. I owe all to the ocean; it produces electricity, and gives heat, light, motion in a world, life to the Nautilus. (Twenty Thousand Leagues Under The Sea, 1870:49)

Captain Nemo is a visionary, a truly brilliant engineer, and he's figured out how to build a submarine vessel that can do all of those things that Aronnax saw the Nautilus doing from the deck of the Abraham Lincoln.

“I have seen the Nautilus manoeuvre before the Abraham Lincoln, and I have my own ideas as to its speed. But this is not enough. We must see where we go. (Twenty Thousand Leagues Under The Sea, 1870:52)

He has a comprehensive knowledge of marine biology, and it is his respect for Professor Aronnax's expertise in the field which led to his befriending the professor when the latter was cast upon the Nautilus. Further, he is said to have read and annotated all the books he possessed in the Nautilus's vast library.

He has very fine taste in art, possessing several masterpieces of both painting and sculpture, from ancient and modern European masters, all of which are housed in the Grand Saloon of the Nautilus, along with his collection of pearls, corals and other such marine products, which he had gathered himself. In the opinion of Professor Aronnax, the collection
of the Grand Salon far outstrips that of the Louvre. Despite the opulence visible all through
the Nautilus, Nemo's cabin was furnished with little beside a bed and the navigational
instruments integral to the Nautilus.

Captain Nemo is believed to be extremely affluent, in that while he never states
exactly how much he is worth, he claims that 'without missing it, he could pay the national
debt of France'. At the time of Twenty Thousand Leagues Under the Sea's publication, this
was worth 4.6 billion francs, or $16.5 billion U.S. dollars in 2011.

‘one last question ,Captain Nemo.’
‘Ask it,Proffesor.’
‘You are rich?’
‘Immensely rich sir; and I could,without missing it,pay the national debt of
France.’(Twenty Thousand Leagues Under The Sea, 1870:56)

Nemo's not the only one looking for solace under the seas. He's a captain of exiles.
He's a leader of wayward souls. We see this character trait in action off the Nautilus as well;
Nemo's always defending and donating stuff to "oppressed" peoples.

If I follow my hunch and if I have understood the captain's life, the Nautilus is
not only a ship, it must also be a place of refuge for those, like its captain, who
have broken all ties with the land. (Twenty Thousand Leagues Under The Sea, 1870:179)

Nemo apparently believes that other animals are just as capable of evil as human
beings. So he deems one group of whales the "oppressors" and the others the "oppressed."
When Nemo anthropomorphizes the whales in this way, he adds to our ever-growing-
impression that Nemo is way too obsessed with vengeance for his own—or anyone else's
good.

"Well, Master Land?" said he.
Well, sir," replied the Canadian, whose enthusiasm had somewhat calmed; it a
terrible spectacle,certainly. But I am not a butcher. I am hunter, and I call this
a butchery.’
"It is a massacre of evil mischievous creatures," replied the captain, "and the
Nautilus is not a butcher's knife.
‘I like my harpoon better,’ said the Canadian
‘ Every one to his own,’ answer the Captain, looking fixedly at Ned Land (Twenty Thousand Leagues Under The Sea, 1870:84)

Nemo seems to have lost sight of the specificity of the actual warship that's attacking thhim. It's not really a ship anymore, it's a symbol for all of the atrocities that have been perpetrated against him. This is yet another sign that man Nemo's gone off the deep end.

I am the law, I am the judge!” he said. "I am the oppressed, and there is the oppressor! Through him I have lost all that I loved, cherished and venerated - county, wife, children, father mother. I saw all perish!" All that I hate is there! Say no more! (Twenty Thousand Leagues Under The Sea, 1870:235)
CHAPTER

IV. CONCLUSION AND SUGGESTION

4.1 Conclusion

Having read, understood and analyzed this novel from the beginning up to the end, the writer come to conclusion that the main character in this novel gives many positive impacts on the readers. Pierre Aronnax, Conseil, Ned Land and Nemo are the main character in this novel. Pierre and Nemo is round character, then Conseil and Ned Land is flat character.

Pierre Aronnax of the Paris Museum of Natural History, who heads an expedition aboard the American frigate Abraham Lincoln to track down a mysterious sea creature that has attacked and sunk ships all over the world.

Captain Nemo, a mysterious man who designs and builds the submarine Nautilus on a desert island. It provides its own electricity and oxygen, and the sea supplies food for its crew. Nemo hates society but uses gold recovered from sunken ships to benefit the unfortunate.

In addition to the round character, there are also the flat character that are Ned Land a harpooner and Conseil the servant aronnax.

Ned Land, a harpooner taken along on the theory that the killer is a gigantic narwhal. An explosion aboard the Abraham Lincoln tosses him, along with Aronnax and Conseil, aboard the Nautilus, where he and Nemo save each other’s lives.

Conseil, the servant of Aronnax, who shares their adventures aboard the Nautilus in the Atlantic, Pacific, and Polar Oceans. After a maelstrom overcomes the submarine in Norwegian waters, Aronnax, Land, and Conseil recover consciousness on an island, in ignorance of the fate of Captain Nemo and the Nautilus.
4.2 Suggestion

After writing this paper, the writer hopes, that this paper will make the readers understand more about character in the *Twenty Thousand Leagues Under The Sea* novel and the readers will be interested to reading this novel.

This paper give close explanation about the characters portrayed is the novel to the readers. This paper also can be used at guidance that other student is analyzing novel, especially in the characters because characters is one of the important element in the novel. The writers hopes that this paper make the readers can get positive message by learning about round and flat character.
Jules Verne

Jules Verne, a 19th century French author, is famed for such revolutionary science-fiction novels as 'Around the World in Eighty Days' and 'Twenty Thousand Leagues Under the Sea.'

Synopsis

Born in Nantes, France, in 1828, Jules Verne pursued a writing career after finishing law school. He hit his stride after meeting publisher Pierre-Jules Hetzel, who nurtured many of the works that would comprise the author's Voyages Extraordinaires. Often referred to as the "Father of Science Fiction," Verne wrote books about a variety of innovations and technological advancements years before they were practical realities. Although he died in 1905, his works continued to be published well after his death, and he became the second most translated author in the world.
Early Years

Jules Verne was born on February 8, 1828, in Nantes, France, a busy maritime port city. There, Verne was exposed to vessels departing and arriving, sparking his imagination for travel and adventure. While attending boarding school, he began to write short stories and poetry. Afterward, his father, a lawyer, sent his oldest son to Paris to study law.

A Writing Career Begins

While he tended to his studies, Jules Verne found himself attracted to literature and the theater. He began frequenting Paris' famed literary salons, and befriended a group of artists and writers that included Alexandre Dumas and his son. After earning his law degree in 1849, Verne remained in Paris to indulge his artistic leanings. The following year, his one-act play Broken Straws (Les Pailles rompues) was performed.

Verne continued to write despite pressure from his father to resume his law career, and the tension came to a head in 1852, when Verne refused his father's offer to open a law practice in Nantes. The aspiring writer instead took a meager-paying job as secretary of the Théâtre-Lyrique, giving him the platform to produce Blind Man's Bluff (Le Colin-maillard) and The Companions of the Marjolaine (Les Compagnons de la Marjolaine).

In 1856, Verne met and fell in love with Honorine de Viane, a young widow with two daughters. They married in 1857, and, realizing he needed a stronger financial foundation, Verne began working as a stockbroker. However, he refused to abandon his writing career, and that year he also published his first book, The 1857 Salon (Le Salon de 1857).

The Novelist Emerges
In 1859, Verne and his wife embarked on the first of approximately 20 trips to the British Isles. The journey made a strong impression on Verne, inspiring him to pen *Backwards to Britain (Voyage en Angleterre et en Écosse)*, although the novel wouldn't be published until well after his death. In 1861, the couple's only child, Michel Jean Pierre Verne, was born.

Verne's literary career had failed to gain traction to that point, but his luck would change with his introduction to editor and publisher Pierre-Jules Hetzel in 1862. Verne was working on a novel that imbued a heavy dose of scientific research into an adventure narrative, and in Hetzel he found a champion for his developing style. In 1863, Hertzel published *Five Weeks in a Balloon (Cinq semaines en ballon)*, the first of a series of adventure novels by Verne that would comprise his *Voyages Extraordinaires*. Verne subsequently signed a contract in which he would submit new works every year to the publisher, most of which would be serialized in Hetzel's *Magasin d'Éducation et de Récréation*.

**Verne Hits His Stride**

In 1864, Hetzel published *The Adventures of Captain Hatteras (Voyages et aventure du capitaine Hatteras)* and *Journey to the Center of the Earth (Voyage au centre de la Terre)*. That same year, *Paris in the Twentieth Century (Paris au XXe siècle)* was rejected for publication, but in 1865 Verne was back in print with *From the Earth to the Moon (De la Terre à la Lune)* and *In Search of the Castaways (Les Enfants du capitaine Grant)*.

Inspired by his love of travel and adventure, Verne soon bought a ship, and he and his wife spent a good deal of time sailing the seas. Verne's own adventures sailing to various ports, from the British Isles to the Mediterranean, provided plentiful fodder for his short stories and novels. In 1867, Hetzel published Verne's *Illustrated Geography of France and Her Colonies*.
(Géographie illustrée de la France et de ses colonies), and that year Verne also traveled with his brother to the United States. He only stayed a week managing a trip up the Hudson River to Albany, then on to Niagara Falls — but his visit to America made a lasting impact and was reflected in later works.

In 1869 and 1870, Hetzel published Verne’s Twenty Thousand Leagues under the Sea (Vingt mille lieues sous les mers), Around the Moon (Autour de la Lune) and Discovery of the Earth (Découverte de la Terre). By this point, Verne's works were being translated into English, and he could comfortably live on his writing.

Beginning in late 1872, the serialized version of Verne's famed Around the World in Eighty Days (Le Tour du monde en quatre-vingts jours) first appeared in print. The story of Phileas Fogg and Jean Passepartout takes readers on an adventurous global tour at a time when travel was becoming easier and alluring. In the century plus since its original debut, the work has been adapted for the theater, radio, television and film, including the classic 1956 version starring David Niven.

Verne remained prolific throughout the decade, penning The Mysterious Island (L’Île mystérieuse), The Survivors of the Chancellor (Le Chancellor), Michael Strogoff (Michel Strogoff), and Dick Sand: A Captain at Fifteen (Un Capitaine de quinze ans), among other works.

**Later Years, Death and Posthumous Works**

Although he was enjoying immense professional success by the 1870s, Jules Verne began experiencing more strife in his personal life. He sent his rebellious son to a reformatory in 1876, and a few years later Michel caused more trouble through his relations with a minor. In
1886, Verne was shot in the leg by his nephew Gaston, leaving him with a limp for the rest of his life. His longtime publisher and collaborator Hetzel died a week later, and the following year his mother passed away as well.

Verne did, however, continue to travel and write, churning out *Eight Hundred Leagues on the Amazon* (*La Jangada*) and *Robur the Conqueror* (*Robur-le-conquérant*) during this period. His writing soon became noted for a darker tone, with books like *The Purchase of the North Pole* (*Sans dessus dessous*), *Propeller Island* (*L’Île à hélice*) and *Master of the World* (*Maître du monde*) warning of dangers wrought by technology.

Having established his residence in the northern French city of Amiens, Verne began serving on its city council in 1888. Stricken with diabetes, he died at home on March 24, 1905.

However, his literary output didn't end there, as Michel assumed control of his father's uncompleted manuscripts. Over the following decade, *The Lighthouse at the End of the World* (*Le Phare du bout du monde*), *The Golden Volcano* (*Le Volcan d’or*) and *The Chase of the Golden Meteor* (*La Chasse au météore*) were all published following extensive revisions by Michel.

Additional works surfaced decades later. *Backwards to Britain* finally was printed in 1989, 130 years after it was written, and *Paris in the Twentieth Century*, originally considered too far-fetched with its depictions of skyscrapers, gas-fueled cars and mass transit systems, followed in 1994.
Legacy

In all, Verne authored more than 60 books (most notably the 54 novels comprising the *Voyages Extraordinaires*), as well as dozens of plays, short stories and librettos. He conjured hundreds of memorable characters and imagined countless innovations years before their time, including the submarine, space travel, terrestrial flight and deep-sea exploration.

His works of imagination, and the innovations and inventions contained within, have appeared in countless forms, from motion pictures to the stage, to television. Often referred to as the "Father of Science Fiction," Jules Verne is the second most translated writer of all time (behind Agatha Christie), and his musings on scientific endeavors have sparked the imaginations of writers, scientists and inventors for over a century.
SUMMARY OF NOVEL

Written by Jules Verne in 1870, *Twenty Thousand Leagues Under the Sea* is a book that tells us the story of three accidental visitors to an underwater world hosted by the mysterious Captain Nemo. From their arrival on board the *Nautilus*, the scholarly Professor Aronnax, loyal Conseil, and adventurous Ned Land are torn between exploring the new wonders of their surroundings and finding a way to escape.

They originally encounter the *Nautilus* in the Pacific Ocean as part of an expedition to find out what species of undiscovered whale has been damaging world shipping. However, far from encountering a whale that has wrecked world shipping, they soon find themselves on the iron plating of a new kind of vessel, a submarine. From there, the three find themselves below decks, with Arronax an honored guest of the vessel's commander, Captain Nemo.

As the book progresses, the men hunt underwater, fight sharks, encounter Atlantis, and fight off giant squid. However, after sinking a warship belonging to a country that caused the death of his family, Nemo loses control on his sanity. He realizes that despite his best efforts to the contrary, he is just as uncivilized as those who oppressed him in the past. Like those oppressors, he relied on advanced technology to gain the upper hand. In short, Nemo finds out that he's as cruel as his opponents, causing him to go over a psychological cliff. Guiding the submarine into a whirlpool off the coast, the vessel and all aboard seem destined for doom until Aronnax, Conseil, and Ned Land sneak into a boat and escape the *Nautilus*. 
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