THE IMPACT OF THE SETTINGS TOWARDS CAPTAIN NEMO AS A MAJOR CHARACTER IN THE IDEA OF PLAYING GOD IN JULES VERNE'S TWENTY THOUSAND LEAGUES UNDER THE SEA

AN UNDERGRADUATE THESIS

Presented in Partial Fulfillment for the Requirements for the Degree of Sarjana Sastra in English Letters

By
Mario Renaldo Waning

Student Number: 974214007
Student Registration Number: 970051120106120006

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A Sarjana Sastra Undergraduate Thesis

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On January 28, 2005
And Declared Acceptable

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Dr. Fr. B. Alip, M.Pd., M.A.
“YOUR LIFE IS ONE OF TWO WAYS. ONE CHOOSES CHANGES YOUR LIFE ENTIRELY.”
“CHOOSE WISE!”
THIS UNDERGRADUATE THESIS IS DEDICATED TO:

MY BELOVED MOTHER AND FATHER.

MY LOVELY BROTHER.

MY LOVELY IKA SANTY ANGGRY BELLADONA, S.S
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ABSTRACT


Jules Verne is the best science fiction author ever. He had published many novels and short stories based on sciences experiments. The best-known novel of Verne was Twenty Thousand Leagues under the Sea (Vingt Mille Lieues Sous les Mers). This novel was originally written in French for Verne was French. Twenty Thousand Leagues under the Sea was an adventure story about Captain Nemo who wants to change the world with his extravagant submarine. We see this journey of 20,000 leagues (approx. 43,200 miles) through the eyes of Professor Pierre Aronmax, a scientist who is both Nemo’s guest and prisoner. In this study, I try to find the impact of the settings toward Captain Nemo in his idea of playing God.

There are three main problems in this study. The first problem is to identify the plot and the settings in the novel. The second problem is to see how the main character develops. The third problem is to find out the way the settings impact to Captain Nemo in his idea of playing God.

This study uses library research. I collect the data from some books and analyze them. The approach used in analyzing the problem is formalistic approach.

From the analysis, it shows that the setting in the novel had an effect to the character of Nemo. It is revealed that Nemo has become God that controls one’s life. He could do neither anything regardless society nor mankind for he chooses to live in his own way.
ABSTRAK


Ada tiga masalah utama dalam studi ini. Yang pertama adalah untuk mengidentifikasi plot dan seting dari novel, yang kedua adalah melihat bagaimana karakter utama berkembang (terbentuk), dan yang ketiga adalah dengan cara bagaimana seting berpengaruh pada ide kapten Nemo yang bermain sebagai tuhan.


Dari analisis terlihat bahwa seting mempunyai pengaruh terhadap Nemo sebagai manusia. Terbukti bahwa nemo telah menjadi Tuhan yang mengontrol kehidupan orang. Dia dapat melakukan apa saja.
CHAPTER I
INTRODUCTION

A. Background of the Study

Before we go further into the study, we have to find out why we read literature. Why did we waste our valuable time just for reading book of imagination? We know that life is difficult to handle. We have many works to do and many problems to solve. Why did we read books of someone else's imagination instead of book of science or information, which can give us more benefits? It comes out of the writer's mind that the reason why we read works of literature is just for killing time. For example we want to keep busy when we wait for our friend.

Reading literature is enjoyable. Literature gives us pleasure and satisfaction. Literature can take us away from the real world, which consists of many pressing demands; it enables us temporarily to forget our trouble (Perrine, 1969:4). In other word, literature can entertain us and give us consolation. The work of literature also becomes a kind of way to escape from this depressing world although just for a little while.

Moody says that literature does not merely give us pleasure and enjoyment, but it gives us more:

...And all of us who read literary work will find our knowledge broadened and deepened, whether in the individual, the social, the racial, or in the internal sphere; we shall understand the possibilities of human life, both for good and evil; we shall understand how we
come to live at particular time and place, with all its pleasure and vexations and problems; we shall understand the ways onwards which are open to us, and we shall perhaps be able to make right rather than wrong choices (1968:2-3).

Definitely, literature can stimulate our understanding of life. It also teaches us values of life so that we can learn to make good decision in our life. Work of literature can also make us to be wiser in dealing with problems, vexations, and pleasure.

Literature is simply not a black or white situation; instead, many gray areas that are open to varying analyses. The study of literature is not like the study of math or science, or even history. While those disciplines based largely upon fact, the study of literature based upon interpretation and analysis. There are no clear-cut answers in literature, outside of the information about an author's life and the basic information about setting and characterization in a piece of literature. The rest is a highly subjective reading of what an author has written; each person brings a different set of values and a different background of the reading. As a result, no two people see the piece of literature in exactly the same light, and few critics agree on everything about a book or an author.

Jules Verne is one of the biggest sci-fi authors ever. Before people dreamt about traveling to the moon, Verne has written about it. He has written many tremendous Sci-Fi if you have been in Paris in early 1870 and visited the Bibliotheque Nationale, The great French National Library. We would have found at one of the desk a tall, handsome man, sunburned as a sailor, surrounded by great
books on mathematics and various scientific subjects, carefully computing and checking a series of calculations. He is Jules Verne. He worked hard on the plan of his submarine, the *Nautilus*. This pioneer underwater ship had a long way to travel, no less than twenty thousand leagues under the sea. Even though it is to make this perilous trip only on paper, Verne meant it to be sea worthy at every point. It is after Fulton’s first practicable submarine, invented in 1800. Jules Verne interests in *Nautilus* more than any other machines. By Jules Verne’s imagination, people in the future regard the story he told of his voyage as a masterpiece.

Jules Verne is able to describe the things that beyond people in the era of Jules Verne could imagine. That day, the first submarine could only travel to the depth of 100 feet’s. However, Verne could make it happen, even only in a book. He is the biggest Sci-Fi author of his time. Almost all of his works is about something beyond human imagination at that time. Like *From Earth to the Moon*, *A Journey to the Center of the Earth*, and the most popular one is *Around the World in Eighty Days*. All books and novel that he writes based on his fondness of sciences. His thought changes how people think about science. That thing makes me interested in Jules Verne novel.

Moreover, the reason for me to choose this novel is that I find that this novel is a very interesting adventure novel that Verne ever wrote beside *Around the World in Eighty Days*. I choose Jules Verne’s novel is that because not many theses based on the science fiction one and most people believe that science fiction novel is not interesting to read.
The topics that the writer chooses for the thesis is to find out how the settings in the novel have impact on captain Nemo as a major character.

B. Problems Formulations

This thesis hopes to address the following question in an effort to further understand the impact of the setting to Captain Nemo.

1. What are the plot and the settings in the novel?
2. How does the main character develop?
3. How does the setting do some influences to captain Nemo in the idea of playing God?

C. Objective of Study

Firstly, in this study, I would like to find out the intrinsic element of the novel 20,000 leagues Under the Sea. In this case, the thesis will discuss, and try to observe the intrinsic element in the novel that is character(s) and setting(s). Secondly, this study aims to find out how the settings impacts on Captain Nemo as major character in his idea of playing God.
D. Definitions of Terms

To avoid misunderstanding the words used above I will explain some terms in this thesis. The term setting according to Holman (1986:81) in *A Handbook to Literature*, means, "The physical and sometimes spiritual background, against which the action of narrative (novel, drama, short story, and poem) takes place."

The term of character according to Abrams, "Character is an imagined person who inhabits a story and it shows a distinctive type of person" (1981:20). All characters in the story help to convey I want to say or to tell to the readers. However, there is only one character who is characterized particularly, in other words the writer only tells about this character thoroughly, seeing from his/her life's experience. This kind of character is called a major or main character. Abrams defines that,

A major or minor character is usually the center of the story. He or she is the most important character in the story. Usually, the action of the story focuses on this character from the beginning to the end. The core of the story is highlighted through the character's experience (1981:20).

The term of setting according to Kenney in *How to Analyze Fiction* mentions about elements of setting. There are the actual geographical locations, including topography, scenery. Even the details of a room are interior, the occupation, and models of day-to-day existence of the characters, the time in which the action takes place, the religious, moral intellectual, social, and emotional environment of the characters (1966:40)
CHAPTER II
THEORETICAL REVIEW

A. Review of Related Studies

Jules Verne is a fascinating and gifted man about whom most readers of his works know relatively little. American usually bases their opinions of Verne solely upon inaccurate and shoddy translations of his works. Unfortunately, many of Verne's books was published and translated hurriedly in the last quarter of the nineteenth century, and they lost much of the detail and concern for accuracy that Verne had put into the French originals. Consequently, Jules Verne regarded as a great storyteller, even the father of science fiction by many; but in no way do most people respect him as a writer who drew fully on the science of his time. A study of Verne in his original French offers much more impressive look at the author's expertise in his field. The plots of his books structured around pages and pages of scientific notes, observations, and investigations made into his subject matter. Twenty Thousand Leagues under the Sea is no exception. Before writing the book, Verne interviewed marine engineering specialists, scientists, fishermen, sailors—in short, everyone who could add new dimensions to the plans he had for a novel about the fascinating depths of the ocean floor and travel in that realm in an enclosed vessel. After much thought, Verne developed a plot around these many facts and used his fictional characters to bring it to life (Evans, 1988: 1-10).
The basic outline of the *Twenty thousand Leagues Under the sea* is a simple one. The greatest creation is Captain Nemo, whose name means "no one". He rejects all the society represents and has taken refuge in his underwater realm. As captain of the *Nautilus*, he is the supreme commander who holds the fate of his three prisoners in his hands. He is, on the one hand, kind, patient, and cultured; on the other, he is vengeful and mysterious. His tragic flaw is the hatred he has for the society, the hatred never fully explained. The senseless and unjust destruction of the warship in the last pages of the book makes Professor Aronnax all too eager to escape the *Nautilus* and the clutches of Captain Nemo. Professor Aronnax is the most real character in the book. The professor narrates this story and answers the questions of his comrades while dispensing great’s amounts of information regarding things he has studied about marine life and underwater world. The professor thus provides Verne with an outlet for some of the innumerable details, which he collects for his story. Conseil, the professor’s servant whose devotion to his master is unquestioned, is a simple character, pleasingly eccentric. Ned the harpooner represents the more physical, temperamental, and self-reliant personality. He is the common person whose makeup reflects extremes of good and bad. Ned’s passions and his anger at made a prisoner of Captain Nemo make him seem a little more normal than the rest (Evans, 1988: 1-10).

Throughout the book, Verne combines science fiction with humor and fascinating characterization. He adds some vivid details and descriptions. Verne is not a special great literary stylist, but he is, without a doubt, a great researcher. In his
enthusiasm for the discoveries of science and his communication of such finding through his writings, he foresaw the future's shape, and he built a valuable stepping-stone for writers of science fiction in the decades that followed.

B. Review of Related Theories

In supporting the analysis, I will use some theories in this study. Those theories are Theory of plot, Theory of character and Theory of setting. I need to know them in order to analyze the novel.

1. Theory of Plot

According to Hamalian and Karl, (1978:516) plot defines as "a group chronologically ordered and that are also related to one another by cause and effect". Meaning says that we may call it plot when the events happens chronological order and they supposed connected to one another by cause and effect. Cause and effect becomes the most important thing in plot.

Pickering and Hoeper, in their book Literature, draws the plot of the traditional story as follow:

```
1. Expositions
   └─── 2. Complication
       └─── 3. Crisis
            └─── 4. Falling Action
                └─── 5 Resolution (Denouement)
                    └─── End
```

Beginning       Middle          End
a. **Exposition** are the beginning of the section in which the author provides the necessary background information, sets the scene. It gives description about the situation, and the time when the action takes place. It may also introduce the characters and the conflict, or the potential for the conflict.

b. **Complication**: sometimes referred to as the rising action, breaks the existing equilibrium and introduces the character and the underlying or inciting conflict. It is place for conflict developed gradually and intensified.

c. **Crisis**: A crisis is a turning point in events. Typically, it is the moment from which an illness may go on to death or recovery. More loosely, it is a term meaning 'a testing time' or 'emergency event.'

d. **Falling action** is the tension subsides once the crisis reached and the plot moves toward its appointed conclusion.

e. **Resolution** is the final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability. The resolution is also referred to as the conclusion or denouement (1986:21-22).

2. **Theory of Character**

   In *A Glossary of Literary Terms*, Abrams has defined characters as the persons in a dramatic and narrative work, that are interpreted by the reader as being endowed with moral and dispositional qualities that can be seen through what they
say and do (1981:20). Characters created with some qualities of their own and the reader may see these through the characters’ dialogue and action.

Barnet, Berman, and Burto also give another definition in Literature for Composition, they states that character has two chief meanings. A figure in literary work, and personality that is the mental and moral qualities of a figure. (1988, 19)

Perrine in Literature Structure, Sound, and Sense writes that character is divided into two namely static and developing characters. Static character is a character that is still “the same sort of person” at the end of the story. There is no change in the character’s personality. Meaning to say, this character remains the same in some aspect of his character, personality, or outlook. On the contrary, the developing character also called dynamic, because we may find that a certain permanent change either large or small occurs in this character. As Perrine points out; the changes will be considered as something important or essentials. For it is more than just a change in condition or in opinion. Perrine also mentions that the developing character has its own function that is to show that the changes are results of crucial situations in the character’s life (1974:71).

To understand about the characters in the story, it would be helpful when author explicitly describes both the character’s physical appearances and the character’s personality. If the author does not provide with adequate explanation, we still be able to understand or interpret the character by considering the following points as Barnet, Berman, and Burto stated in their book.
The points are:

1. **What the character says:** One thing to remember is that we cannot just believe in everything he or she says for he or she may be hypocritical, or self deceived, or bias.

2. **What the character does:** any details related to this can seen through the character's action. Therefore, we need to pay attention to what the characters do.

3. **What other characters say about the character:** it is through other characters' mouth or thought that we may understand about one character. Other characters may say or think something about one character. It can be their opinion or their feelings that utter from their mouth or thought.

**E.M. Forster's Types of Character:**

A. **Round Characters:** characters that recognize, change with, or adjust to circumstances. Complex and many-sided, they touch life at many points. The round character—usually the main figure in a story—profits from experience, is altered by circumstances, and undergoes a change or alteration, which may be shown in action, the realization of new strength and therefore the affirmation of previous decisions, the acceptance of a new condition, or the discovery of heretofore unrecognized truths.
Round (or dynamic) characters generally fall into one of two categories:

1. **Protagonist**: central to the action, moves against an antagonist and exhibits the ability to adapt to new circumstances. The central character in a story.

2. **Antagonist**: any force in a story that is in conflict with the protagonist. An antagonist may be another person, an aspect of the physical or social environment, or a destructive element in the protagonist's own nature.

B. **Flat Characters**: characters that do not grow, who end where they begin, who are static. Flat characters usually highlight the development of round characters and are usually minor (although not all minor characters are necessarily flat). They characterized by one or two traits, summed up in a sentence.

Flat (or static) characters generally fall into one of two categories:

1. **Stock Character**: a flat character in a standard role with standard traits, such as the irate police captain, the bored hotel clerk, the overbearing mother, the angry young man. One whose nature is familiar to us from prototypes in previous fiction.

2. **Stereotype**: a character who is so ordinary and unoriginal that s/he seems to have been cast in a mold, a representative character, a character that possesses no attributes except those of their class. (1974:29-30).
Ways Authors Disclose Character:

**Action**: what a character does. May also signal qualities (traits), such as naïveté, self-doubt, confidence, etc.

Descriptions, both personal and environmental: appearance and environment reveal much about a character's social and economic status and his/her character traits.

**Dramatic statements and thoughts**: the speeches of most characters provide material from which to draw conclusions, both from what they say and how they say them. Although characters may use speech to hide their motives, we often see through the deception via the way the speech delivered or from what other characters reveal about the character in question. Ironically, the characters doing the talking often indicate something other than what they intended.

1. **Statements by other characters**: the other characters some time gave some explanations about other’s characteristic. This could be accurate to see what other character has to said about some characters.

2. **Statements by the author speaking as storyteller or observer**: what the author, speaking with the authorial voice, says about a character is usually accurate and accepted factually. However, when the authorial voice interrupts actions and characteristics, the author himself or herself assumes the role of reader or critic and any opinions may question. For this reason, authors frequently avoid interpretations and devote their skill to arranging events and speeches so that readers may draw their own conclusions (1974:31-32).
3. **Theory of Setting**

Kenney in *How to Analyze Fiction* mentions about elements of setting that may help me to get a better understanding about setting. There are:

1. The actual geographical location, including topography, scenery. Even the details of a room are interior.

2. The occupation and models of day-to-day existence of the characters.

3. The time in which the action takes place.

4. The religious, moral, intellectual, social, and emotional environment of the characters (1966:40).

There are two types of setting, as Roberts and Jacobs mentions in their books *Fiction: An Introduction to Reading and Writing*. They called "natural;" and "manufactured" setting. Natural settings are the out-of-doors set. A thing where nature seen as forces that shapes action and therefore directs and redirects lives. As contrasted with natural settings, manufactured always connected to people who create them. Therefore, a building or rooms may tell something about the people who built it and live in it (1987:190-191).

Setting refers to the context in **TIME** (both time period and time span) and **PLACE** (including social environment and physical features) in which the action of a story occurs. Place or setting is seldom insignificant or unrelated to a larger historical context: it helps readers' recognize/interpret symbolism, behavior, significance, commentary, and action.
The ways in which setting may help shape a story:

Setting as mirror: character mood, emotions

Setting as mold: can shape character (spiritual wasteland of suburbia, small decaying town, farm)

Setting as challenge: unusual and difficult

Setting as escape: help us encounter facets of personality denied an outlet in ordinary world

4. Character and Setting

It is necessary to discuss a theory about how the setting influence the character since this thesis discusses how the settings influence Captain Nemo's character development. Rohrberger and Wood Jr. state that there is a close relationship between the character and the setting. It said that the characteristic pattern of a person would form by the condition of his environment. The setting never exists by itself. It explains the characters and the situation can influence the atmosphere (Rohrberger and Wood Jr., 1971:22).

M.J. Murphy adds that the setting have a great effect upon the characters' personalities, action, and way of thinking. The settings "where" and "when" they live in or at determine the characters in the novel (Murphy, 1972:41). Similar to Murphy, Van De Laar Schoenderwoerd says that the character's behavior in the novel shaped by environment where he lives in:

Scene and environment in them is as important as the characters them selves, as the characters are determined
and shaped by environment (Van De Loar and Schoenderwoerd, 1958:172).

C. Theoretical Framework

In this study, I will try to analyze the intrinsic element of the novel and the impact of the setting toward major character Captain Nemo as his idea of playing God. To support this study, the writer uses some theories. Those theories are: theory of plot, setting, character, and character and setting.

For theory of plot, I will use some theories from Hamalian and Karl, and Pickering and Hoeper. These theories are applied to analyze the plot of the novel.

To analyze the character, I will apply the theory from Abrams, Barnet, Berman, and Burto, and Perrine. The uses of the theories are to analyze the character of major character in the novel, especially character of Captain Nemo as the main idea of the study.

The theories of setting are used to analyze the setting of Twenty Thousand Leagues Under the sea. I will use some theories from Kenney, and Roberts and Jacobs. To find out the relation between character and setting, I use the theories from Rohrberger and Wood Jr., M.J. Murphy, Van De Laar and Schoenderwoerd.
CHAPTER III

METHODOLOGY

A. Object of the Study

The analyzed novel in this study is Jules Verne’s work Twenty Thousand Leagues under the Sea. The novel consists of two parts. Each part consists of 23 chapters, involving four major characters: Captain Nemo, Professor Pierre Aronnax, Ned land, and Conseil. Twenty Thousand Leagues under the Sea is an exciting sci-fi adventure story that features the exploits of Captain Nemo of the Nautilus. This first edition of the novel is published in 1870 in French and it contains 375 pages.

In this study, the novel analyzed published by The World Publishing Company in 1946. This novel has made into a box-office movie in the 1916, then remade by Walt Disney in 1954 and become a TV series in 1997. Recently the character of captain Nemo is used in box-office movie Leagues of Extraordinary Gentlemen along side. People still debate about the technologies that are presented in the novel until now. Many naval scientists argue about the shapes of the submarine-Nautilus-and the solar canon tech.

B. Approach of the Study

To find out the intrinsic element of the novel and the impact of the setting toward Captain Nemo, the formalistic approach would be appropriate to analyze the problems. I choose this approach because the objects of the discussion in this thesis
focus on the intrinsic elements of the novel. As mentioned by W.L. Guerin in *A Handbook of Critical Approaches to Literature* (1979:70): this approach assumes the anatomy of the work itself and thus the relative unimportance of extra literary considerations-the author's life; his time; sociological, political, economic, or psychological implications.

There Guerin implies that the focus of the analysis is merely the work itself. It is showing that the formalistic approach has nothing to do with the extrinsic elements. Mary Rohrberger and Samuel H. Woods, junior in their book's *Reading and Writing about Literature* says formalist examines the literary piece without reference to facts of the author's life, without reference to the genre of the piece or its place in the development of the genre or in literary history, and without reference to its social milieu. (1971: 69)

C. Method of the Study

The writer decides to use the methods in this study is library research and the Internet research. Some steps need to do in this paper.

First, I read the text and try to receive and respond to the text as a whole. I try to open his mind as fully as possible to me and be responsive to the text. Because the first impression tends to be unreliable, I need to read the text repeatedly with a careful reading (Burton, 1977:18). I use the text as the primary source of the analysis.

The next step, I read references about the novel from which he might get criticisms about the novel. After that, I make critical analysis. The analysis based on my understanding of the text. I have to make an objective and reasonable analysis to
the work. To make such analysis I should understand the whole context of the work and all of the elements that exist in it (Burton, 1977:18-19). I focus on the intrinsic element, the setting and Captain Nemo character, and other characters in the novel because I want to find out the intrinsic element and how the setting in the novel could do some changes to Captain Nemo in his idea of playing God. I will analyze the intrinsic element one by one and try to seek whether the setting do some serious impacts to Captain Nemo.

Finally, the step comes to the final judgment. This judgment is the combination of my objective analysis and subjective responses. By combining those two, I will find the result as the conclusion (Burton, 1977:19).

The secondary data or source were books which related to plot, settings, and characters. Some of the books which dealing with plot are Literature by Pickering and Hoeper (1986), The Shape of Fiction by Hamalian and Karl (1978).

A Glossary of Literary Terms by Abrams (1981), Literature for Composition by Barnet, Berman, and Burto (1974), Aspects of the Novel and Related Writings by E.M. Forster, and others used to analyze the characters in the story.

To support the analysis of the study, the theories about settings and connection between character and setting are also applied. Some of the books are How to Analyze Fiction by Kenney (1966), Fiction: an Introduction to Reading and Writing by Roberts and Jacobs (1987), Reading and writing about Literature by Rohrberger, Mary, and Samuel H. Woods, Jr. (1971), Understanding Unseen:
Introduction to English Poetry and the English Novel for Overseas Students by M.J Murphy (1972), and others.

In analyzing the problems of this study, the writer will use some incidents and dialogues from Jules Verne's Twenty Thousand Leagues under the Sea.
CHAPTER IV

ANALYSIS

A. Character

1. Professor Pierre Aronnax

Professor Pierre Aronnax is the main character in the novel. He is the professor of the Paris Museum of Natural History, also a writer of *The Mysteries of the Ocean Deep*. He is the heads of 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. He is also the author of *the Depth of the Sea*. He is single, since the author never mentions anything about his love life, or the family he has. The only family he has in the novel was Conseil, the servant and Ned Land, his adventure companion.

To M.Aronnax, Professor in the museum of Paris...
Sir,
If you will consent to join the Abraham Lincoln in this expedition, the government of the United States will with... (Verne, 1946: 25).

Prof. Aronnax is a clever and broad-minded person. It seems like he knows what he has to do. He is a calm person. Because of his educations, he always thinks in systematic ways. Prof. Aronnax is one of the kinds. He is the most real character in the novel. Based on his education in biological studies, he begins to draw the attention of Captain Nemo who has the same intelligentsia with Prof. Aronnax. The Captain uses this meeting with Dr. Aronnax, whose book he has read, to begin a new
cruise through the oceans and seas of the world, so that he can show to Dr. Aronnax where his book was lacking in details.

I know now that chance has brought before me Monsieur Pierre Aronnax, Professor of Natural History at the Museum of Paris, entrusted with a scientific mission abroad, (Verne, 1946: 71)

Prof Aronnax is also a doctor before he moved to the museum. He is practicing surgeon in the hospital before entering the museum. It is in the quotation below.

"Are you a doctor, M. Aronnax?"
I so little expected such a question, that I stared some time at him without answering.
"Are you a doctor?" he repeated. "Several of your colleagues have studied medicine."
"Well," said I, "I am a doctor and resident surgeon to the hospital. I practiced several years before entering the museum." (Verne, 1946: 176)

He always loves science. When Nemo tells him about the things that he would find in the depth of the sea, Aronnax's weakness point is touched.

...among the books which are my favorite study the work which you have published on 'the depths of the sea.' I have often read it. You have carried your work as far as terrestrial science permitted you. But you do not know all, you have not seen all. Let me tell you then, Professor, that you will not regret the time passed on board my vessel. You are going to visit the land of marvels."
These words of the commander had a great effect upon me. I cannot deny it. My weak point was touched; and I forgot, for a moment, that the contemplation of these sublime subjects was not worth the loss of liberty. (Verne, 1946: 73)

From the quotation above, I can see how Nemo can attract him with science and how he loves science. Liberty is nothing compare to what he can find in the depth
of the sea. This is all because he has to write all about the sea creatures but never has he seen one.

2. **Captain Nemo**

Captain Nemo is the main character of the novel. I cannot define whether he is a protagonist or the antagonist, since he always changes in manner and attitude.

Captain Nemo is a clever man who collects over 12000 volumes of books in his private library in Nautilus.

"No, sir, and I might add that it's quite a humble one next to yours. You own 6,000 or 7,000 volumes here..." 12,000, Professor Aronnax. They're my sole remaining ties with dry land. But I was done with the shore the day my Nautilus submerged for the first time under the waters. That day I purchased my last volumes, my last pamphlets, my last newspapers, and ever since I've chosen to believe that humanity no longer thinks or writes. In any event, professor, these books are at your disposal, and you may use them freely, (Verne, 1946: 140)

From the quotation above, we also can see how Nemo has forgotten about the surface and thinks that there is no more civilization exists since he gets into Nautilus. He only goes to the surface for stockpiling and sells plundered thing he takes from the sinking ship.

Nemo has the ability to talk in many different languages. He understands all the oral and written languages that present in that period.

"Gentlemen," he said in calm, penetrating voice, "I speak French, English, German, and Latin with equal fluency..."(Verne, 1946: 124)

"...all these books were shelved indiscriminately without regard to the language in which they were written, and this jumble proved that the
nautilus's captain could read fluently whatever volumes he chanced to pick up. (Verne, 1946: 140)

By the quotation above, we can see that Nemo is a clever man. He nevertheless has some equal education background as M. Aronnax.

Although he collects many books, almost none of the collections of captain Nemo are book of economy. It seems like economy has been ban from his life, since he believes in no society.

"... but I didn't see single works on economics-they seemed to be strictly banned on boards." (Verne, 1946: 140)

Captain Nemo's self-imposed exile from a world of political oppression leads him to the salvation in the sea. Society and its law have no effect in his life anymore.

"Professor ... I'm not what you call a civilized man. I am finished with society, for reasons I alone can appreciate. I don't obey its laws, and I suggest you never again refer to them in my presence." (Verne, 1946: 148)

From the quotation above, we can see that society had no impact in his life. Captain Nemo whose name means “nothing” is the major character in the story. He takes the major role that develops the story. The background of Nemo is unknown; I do not know what happens with him who makes him hates the war so much. From that, I could conclude that one thing that makes Nemo have an idea of playing God, as we can see in the other part of the analysis.

Nemo is very fond of the sea. Sea is the wonderful place in his mind. Sea has reserved the nature with all it had.

“You like the sea, Captain?”
"Yes; I love it! The sea is everything. It covers seven-tenths of the terrestrial globe. Its breath is pure and healthy; it is an immense desert, where man is never lonely, for he feels life stirring on all sides. The sea is only the embodiment of a supernatural and wonderful existence. It is nothing but love and emotion;..." (Verne, 1946: 78)

Moreover, he adds,

...it is the 'Living Infinite', as one of your poets has said. In fact, Professor, Nature manifests herself in it by her three kingdoms, mineral, vegetable, and animal. The sea is the vast reservoir of Nature. The globe began with sea, so to speak; and who knows if it will not end with it? In it is supreme tranquillity. The sea does not belong to despots. Upon its surface men can still exercise unjust laws, fight, tear one another to pieces, and be carried away with terrestrial horrors. But at thirty feet below its level, their reign ceases, their influence is quenched, and their power disappears. Ah! Sir, live- live in the bosom of the waters! There only is independence! There I recognize no masters! There I am free!" (Verne, 1946: 78-79)

From the statement above, we can see how Nemo is affectionate of the sea. He can find some freedom in the sea away from everything that bound him for a long time.

This statement shows that Nemo really loves the sea. This is why he chooses to live in the ocean inside his vessel. He could have everything in the sea, from food to wealth. While Aronnax and Nemo in the smoking room, Aronnax shocks from the cigar Nemo has, seaweed has the same taste and aroma with Cuban cigar.

"Accept this cigar, M. Aronnax; and though it does not come from Havana, you will be pleased with it, if you are a connoisseur."

I took the cigar which was offered me; its shape recalled the London ones, but it seemed to be made of leaves of gold. I lighted it at a little brazier, which was supported upon an elegant bronze stem, and drew the first whiffs with the delight of a lover of smoking who has not smoked for two days.
"It is excellent," said I, "but it is not tobacco."
"No!" answered the captain, "this tobacco comes neither from Havana nor from the East. It is a kind of seaweed, rich in nicotine, with which the sea provides me, but somewhat sparingly." (Verne, 1946: 80)

The character of Nemo is making to be mysterious. Throughout the novel, the writer cannot find the origin of captain Nemo. It is not from his dialect, nor from the conversations nor any clues that lead to his origin.

3. Conseil

Conseil is a thirty years old. He is loyal servant of Prof. Aronnax. He will follow anywhere Prof. Aronnax goes. He is blessing with a good health and strong body, and good morals.

Conseil was my servant, a true devoted Flemish boy, who had accompanied me in all my travels. (Verne, 1946: 26)

Conseil had followed me for the last ten years where ever science led. Never once did he complain of the length or fatigue of a journey, never made an objection to pack his portmanteau for whatever country it might be, however far away, whether China or Congo. (Verne, 1946: 27)

Besides all this, he had good health, which defied all sickness, and solid muscles, but no nerves; good morals are understood. (Verne, 1946: 27)

He is a good servant of M. Aronnax. He always goes wherever the master goes. Aronnax never threats Conseil for he is a servant, more than that Conseil is like a family to him.

Conseil was my servant, a devoted lad who went with me on all my journeys; a gallant Flemish boy whom I genuinely liked and who returned the compliment; a born stoic, punctilious on principle, habitually hardworking, rarely startled by life's surprises, very skilful with his hands, efficient in his every duty, and despite his having name that means "counsel," never giving advice-not even the unsolicited kind! (Verne, 1946: 40)
"Myself," answered Conseil; "and waiting master's orders."
"That shock threw you as well as me into the sea?"
"No; but being in my master's service, I followed him." (Verne, 1946: 53)

In him, Conseil has everything Aronnax wants, a servant, helper, assistant and a family. Conseil never gives any advice unless Aronnax asks for it although his name means counsel. Aronnax always consults Conseil for what he thought about the experiments he had worked.

The only thing that Aronnax does not like from Conseil that Conseil always addresses him with third persons.

But Conseil had one flaw. He was fanatic on formality, and had only addressed me in the third person—to the point where it got tiresome. (Verne, 1946: 41)

Conseil is the calmest person. Conseil never acts so excited or courageous. He always handles everything in a calm way. He always is in M. Aronnax side, he never leaves his master alone. He always helps his master.

"If master would be so good as to lean on my shoulder, master would swim with much greater ease." (Verne, 1946: 53)

From the quotation above, we can see how Conseil is really a dedicated servant. When they are drowning in the sea, Conseil still remember to lean Aronnax his shoulder so the master could swim much more easily. Aronnax is everything to him.

"Perhaps so," calmly answered Conseil. "However, we have still several hours before us, and one can do a great deal in some hours." Conseil's imperturbable coolness set me up again. (Verne, 1946: 54)
"Calm yourself, friend Ned, calm yourself," replied Conseil, quietly. "Do not cry out before you are hurt. We are not quite done for yet." (Verne, 1946: 60)

"Let master have patience," said the imperturbable Conseil. (Verne, 1946: 62)

"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!" (Verne, 1946: 69)

From the question above, we can see how calm Conseil is. Even when they are almost dying, he is still calm. Until the end of the story, Conseil is always in his master side.

4. Ned Land

Ned Land is a whale harpooner Canadian who has been in the same ship with Prof. Aronnax and Conseil. He is a tall 40 years old Canadian, with strong body and a violent behaviour when he fell distracted.

Ned Land was a Canadian, with an uncommon quickness of hand, and who knew no equal in his dangerous occupation. (Verne, 1946: 32)

Ned Land was a forty years of age; he was a tall man (more than six feet high), 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. (pg. 32)

"But, Ned, you a whaler by profession,..." (Verne, 1946: 34)

Prof. Aronnax is very fond of Ned Land. Because he feels that a Canadian is a France since Aronnax French blood, and unfortunately, Ned Land's mother is French.
For they are bond in the same journey, Aronnax likes to hear the adventure story of Ned Land.

Who calls him Canadian calls him French; and little communicative as Ned Land was, I must admit that he took a certain liking for me. My nationality drew him to me, no doubt. (Verne, 1946: 32)

Little by little, Ned Land acquired taste for chatting, and I love to hear the recital of his adventures in the polar seas. He related his fishing, and his combats, with natural poetry of expression; his recital took the form of an epic poem, I seemed to be listening to a Canadian Homer singing the Iliad of the regions of the north. (Verne, 1946: 33)

Ned Land's adventure is unexceptionable. At first Ned, summons to Abraham Lincoln by Farragut to be the expert harpooner, but in some incidents Ned escapes from the sinking Abraham Lincoln and deserts with Aronnax, and Conseil. From the quotation above, Aronnax has some feeling with Ned because he is Canadian. Aronnax always quarrels with Ned about the sea creature that Ned has harpooned in his life.

Ned Land is an annoying person. He always cries for something. He does not as if his appearance is the crybaby. He always feels depressed by something. He is the one who always wants to get out from the Nautilus and from Nemo.

We were alone. Where, I could not say, hardly imagine. All was black, and such a dense black that, after some minutes, my eyes had not been able to discern even the faintest glimmer. Meanwhile, Ned Land, furious at these proceedings, gave free vent to his indignation. (Verne, 1946: 59)

"Confound it!" cried he, "here are people who come up to the Scotch for hospitality. They only just miss being cannibals. I should not be surprised at it, but I declare that they shall not eat me without my protesting."
"Calm yourself, friend Ned, calm yourself," replied Conseil, quietly. "Do not cry out before you are hurt. We are not quite done for yet."
"Not quite," sharply replied the Canadian, "but pretty near, at all events. Things look black. Happily, my bowie knife I have still, and I can always see well enough to use it. The first of these pirates who lays a hand on me". (Verne, 1946: 60)

From the quotation above can be seen how Ned Land always carrying a knife. He never hesitates to use it to people who try to annoy him. From it we can see how Ned land is very bad temper.

"At last one can see," cried Ned Land, who, knife in hand, stood on the defensive.
"Yes," said I; "but we are still in the dark about ourselves." (Verne, 1946: 62)

He is the hotheaded persons. In the way to run away from Nemo and Nautilus, he always gets furious of anything.

"It is an infamous shame," cried Ned Land, who broke out for the twentieth time; "we speak to those rogues in French, English, German, and Latin, and not one of them has the politeness to answer!"
"Calm yourself," I said to the impetuous Ned, "anger will do no good."
"But do you see, Professor," replied our irascible companion, "that we shall absolutely die of hunger in this iron cage?"
"Bah," said Conseil, philosophically, "we can hold out some time yet."
"My friends," I said, "we must not despair. We have been worse off than this. Do me the favour to wait a little before forming an opinion upon the commander and crew of this boat."
"My opinion is formed," replied Ned Land, sharply.
"They are rascals."
"Good! and from what country?"
"From the land of rogues!" (Verne, 1946: 64)

From above quotation, describes that Ned is unable to be calming down by Aronnax. He thinks that he will die in the iron cage. When Aronnax told him to consider a little time before forming an opinion, he answered that he has a formed
opinion about the commander of the ship and his crew, that they are rascals from the land of rogues. This is because when they try to speak to the crew in many languages, the crew remain silent.

It was rather too long to leave us, if they really had good intentions toward us. Ned Land, tormented by the cravings of hunger, got still more angry, and, notwithstanding his promise, I dreaded an explosion when he found himself with one of the crew. For two hours more, Ned Land's temper increased; he cried, he shouted, but in vain. The walls were deaf. There was no sound to be heard in the boat: all was still as death. It did not move, for I should have felt the trembling motion of the hull under the influence of the screw. Plunged in the depths of the waters, it belonged no longer to earth; this silence was dreadful.

I felt terrified, Conseil was calm, Ned Land roared. Before I could rush forward to stop him, the Canadian had thrown him down, and held him by the throat. The steward was choking under the grip of his powerful hand. Conseil was already trying to unclasp the harpooner's hand from his half-suffocated victim, and I was going to fly to the rescue, (Verne, 1946: 69)

Ned Land temper is unstoppable. From the above quotation, we can see that he is trying to kill one of the crew by choking him in his throat. Before that, he is screaming and shouting in vain.

When he talked to Nemo, he sounds like he does not like him so much. This is because he does not like the action what Nemo do to him and his companion, takes them into his prisoner. Every time, the only thing that Ned thinks in his mind was to get away from Nemo.

"Well," exclaimed Ned Land, "never will I give my word of honor not to try to escape." (Verne, 1946: 75)

"Well, we must accept," said the Canadian. "But once more on dry ground, we shall know what to do. Indeed, I shall not be sorry to eat a piece of fresh venison." (Verne, 1946: 106)
He never gives Nemo his word for not trying to escapes from him. He promises Nemo that every time they get to the dry land, he will try to run away from him.

B. Settings

For the setting analysis, I will apply Kenny’s definition of setting. He says about the elements of setting are the actual geographical location, the occupations of the characters, the time in which the action takes place and the religious, moral, intellectual, social and emotional environment (Kenney, 1966:40).

The story begins in the year 1866; it is when the world signalized by a remarkable incident, a mysterious and inexplicable phenomenon. An enormous thing, a long object, struck down vessel from through out the country spindle-shaped, and infinitely stronger, larger and more rapid in its movements than a whale.

The year 1866 was signalized by a remarkable incident, a mysterious and inexplicable phenomenon, which doubtless no one has yet forgotten. Not to mention rumors which agitated the maritime population, and excited the public mind, even in the interior of continents, seafaring men were particularly excited. (Verne, 1946: 13)

People never had seen such things like this before. The things move very fast, faster than any ships. The object’s shape was unknown; people thought that the thing was a cetacean or whale. One thing that they can say that the thing was a monster.

...vessels had been met by "an enormous thing," a long object, spindle-shaped, occasionally phosphorescent, and infinitely larger and more rapid in its movements than a whale. The facts relating to this apparition (entered in various log books) agreed in most respects as to the shape of the object or creature in question, the untiring rapidity of its movements,
its surprising power of locomotion, and the peculiar life with which it seemed endowed. If it was a cetacean, it surpassed in size all those hitherto classified in science. Taking into consideration the mean of observations made at divers times—rejecting the timid estimate of those who assigned to this object a length of two hundred feet, equally with the exaggerated opinions which set it down as a mile in width and three in length—we might fairly conclude that this mysterious being surpassed greatly all dimensions admitted by the ichthyologists of the day, if it existed at all. And that it did exist was an undeniable fact; and, with that tendency which disposes the human mind in favor of the marvelous, we can understand the excitement produced in the entire world by this supernatural apparition. As to classing it in the list of fables, the idea was out of the question. (Verne, 1946: 13)

It seems like this creatures have presences in all over the ocean across the world. Many ships have encountered this creature.

July 20, 1866, the steamer Governor Higginson, of the Calcutta and Burnach Steam Navigation Company, had met this moving mass five miles off the east coast of Australia. (Verne, 1946: 14)

Similar facts were observed on July 23 in the same year, in the Pacific Ocean, by the Columbus, of the West India and Pacific Steam Navigation Company. But this extraordinary cetaceous creature could transport itself from one place to another with surprising velocity; as, in an interval of three days, the Governor Higginson and the Columbus had observed it at two different points of the chart, separated by a distance of more than seven hundred nautical leagues. (Verne, 1946: 14)

That is the setting at the beginning of the novel. Nevertheless, the major setting of the novel is the Nautilus and the seven seas, name of the mysterious object that has encountered the vessel in the ocean. Nautilus is the under water vessel. Nemo is the owner of the vessel.

"By what name ought I to address you?"
"Sir," replied the commander, "I am nothing to you but Captain Nemo; and you and your companions are nothing to me but the passenges of the Nautilus." (Verne, 1946: 76)
*Nautilus* is a great vessel. It has everything that man could need in land. It was a mobile under water castle. Its dimension is enormous. From the quotation below can be seen that Nautilus has many compartments, shows that it was a big vessel.

Really, I knew already the anterior part of this submarine boat, of which this is the exact division, starting from the ship's head: the dining room, five yards long, separated from the library by a water-tight partition; the library, five yards long; the large drawing room, ten yards long, separated from the captain's room by a second watertight partition; the said room, five yards in length; mine, two and a half yards; and lastly, a reservoir of air, seven and a half yards, that extended to the bows. Total lengths of Nautilus are thirty-five yards, or one hundred five feet. The partitions had doors that shut hermetically by means of India-rubber instruments, and they insured the safety of the *Nautilus* in case of a leak. I followed Captain Nemo through the waist, and arrived at the center of the boat. There was a sort of well that opened between two partitions. An iron ladder, fastened with an iron hook to the partition, led to the upper end. I asked the captain what the ladder was used for. (Verne, 1946: 87)

"Here, M. Aronnax, are the several dimensions of the boat you are in. It is an elongated cylinder with conical ends. It is very like a cigar in shape, a shape already adopted in London in several constructions of the same sort. The length of this cylinder, from stern to stern, is exactly 232 feet, and its maximum breadth is 26 feet. It is not built quite like your long-voyage steamers, but its lines are sufficiently long, and its curves prolonged enough, to allow the water to slide off easily, and oppose no obstacle to its passage. These two dimensions enable you to obtain by a simple calculation the surface and cubic contents of the *Nautilus*. Its area measures 6,032 feet; and its contents about 1,500 cubic yards; that is to say, when completely immersed it displaces 50,000 feet of water, or weighs 1,500 tons. (Verne, 1946: 90)

From the quotations above, we can see how enormous the Nautilus is. With its measures, it can hold for many people. The interior of it is very exquisite. It has an extravagant dining room, library, many compartments, and all the five stars hotel could hold,
I then entered a dining room, decorated and furnished in severe taste. High oaken sideboards, inlaid with ebony, stood at the two extremities of the room, upon their shelves glittered china, porcelain, and glass of inestimable value. It was a library. High pieces of furniture, a black violet ebony inlaid with brass, supported upon their wide shelves a great number of books uniformly bound... (Verne, 1946: 78)

The dining room of Nautilus is very exquisite. It furnished with fine woods. Decorated with expensive porcelain from China and a great collection of books.

A double door, contrived at the back of the dining room, and I entered a room equal in dimensions to that I had just quitted. It was a library. High pieces of furniture, of black violet ebony inlaid with brass, supported upon their wide shelves a great number of books uniformly bound. They followed the shape of the room, terminating at the lower part in huge divans, covered with brown leather, which were curved, to afford the greatest comfort. (Verne, 1946: 78)

The library also furnished with fine woods. With its collections in it, it can compare to the Bibliotheque of Paris. Library is also the place for relax, because it has a huge divans with greatest comfort. From the quotation below, can bee seen that the library is not only the place for reading a book. It is also the smoking room fro Nemo.

"this is a library which would do honor to more than one of the continental palaces, and I am absolutely astounded when I consider that it can follow you to the bottom of the sea."

"Where could one find greater solitude or silence, Professor?" replied Captain Nemo. "Did your study in the Museum afford you such perfect quiet?"

"No, Sir; and I must confess that it is a very poor one after yours. You must have six or seven thousand volumes here."

"Twelve thousand, M. Aronnax. These are the only ties which bind me to the earth. But I had done with the world on the day when my Nautilus plunged for the first time beneath the waters. That day I bought my last
volumes, my last pamphlets, my last papers, and from that time I wish to think that men no longer think or write. These books, Professor, are at your service besides, and you can make use of them freely." (Verne, 1946: 79)

"This room is not only a library," said Captain Nemo, "it is also a smoking room."
"A smoking room!" I cried. "Then one may smoke on board?"
"Certainly."
"Then, Sir, I am forced to believe that you have kept up a communication with Havana."
"Not any," answered the captain. "Accept this cigar, M. Aronnax; and though it does not come from Havana, you will be pleased with it, if you are a connoisseur." (Verne, 1946: 80)

Nemo and the crew never get sick, and they never need anything for the sea has everything they need.

"The greater parts of these dishes are unknown to you," he said to me. "However, you may partake of them without fear. They are wholesome and nourishing. For a long time I have renounced the food of the earth, and I am never ill now. My crew, who are healthy, are fed on the same food." "So," said I, "all these eatables are the produce of the sea?" "Yes, Professor, the sea supplies all my wants. Sometimes I cast my nets in tow, and I draw them in ready to break. (Verne, 1946: 76-77)

What Aronnax believe as meat is exactly not meat. From the quotation below, Nemo explained about the meat Aronnax eat. It was a filet of sea turtle.

From it can be seen that Nemo gather all the food from the sea.

"This, which you believe to be meat, Professor, is nothing else than fillet of turtle. Here are also some dolphin's livers, which you take to be ragout of pork. My cook is a clever fellow, who excels in dressing these various products of the ocean. Taste all these dishes. Here is a preserve of holothuria, which a Malay would declare to be unrivaled in the world; here is a cream, of which the milk has been furnished by the cetacea, and the sugar by the great focus of the North Sea; and lastly, permit me to offer you some preserve of anemones, which is equal to that of the most delicious fruits."
I tasted, more from curiosity than as a connoisseur, while Captain Nemo enchanted me with his extraordinary stories. (Verne, 1946: 77)

Inside the Nautilus M. Aronax, Conseil, and Ned Land has an extravagant adventure. Nemo takes them to the deepest of the sea. Place where they can only imagine in their mind. First, they go to the black rivers where Ned Land the seaman harpooner can only feel good for what he sees in the deepest sea.

"You wished to see, friend Ned; well, you see now."
"Curious! curious!" muttered the Canadian, who, forgetting his ill temper, seemed to submit to some irresistible attraction; "and one would come farther than this to admire such a sight!"
"Ah!" thought I to myself, "I understand the life of this man; he has made a world apart for himself, in which he treasures all his greatest wonders." (Verne, 1946: 99)

Our imagination was kept at its height, interjections followed quickly on one another. Ned named the fish, and Conseil classed them. I was in ecstasies with the vivacity of their movements and the beauty of their forms. Never had it been given to me to surprise these animals, alive and at liberty, in their natural element. (Verne, 1946: 102)

After that, Nemo takes them by walking at the bottom of the sea. They go hunting in the submarine forest, as they are hunting in the forest at the land.

"TO PROFESSOR ARONNAX, on board the Nautilus.
16th of November 1867.
"Captain Nemo invites Professor Aronax to a hunting party, which will take place tomorrow morning in the forests of the Island of Crespo. He hopes that nothing will prevent the Professor from being present, and he will with pleasure see him joined by his companions.
"CAPTAIN NEMO,
Commander of the Nautilus." (Verne, 1946: 105-106)

First, they think they will go hunt in some dry land in deserted island, because Ned Land has an escape plan in his mind. Where will you go hunting if not in the land? However, what they find is they hunt in the bottom of the sea.
"A hunt!" exclaimed Ned.
"And in the forests of the Island of Crespo!" added Conseil (Verne, 1946: 106)

They were very excited to hear about going to hunt. They thought that they will go to the forest. Then they planed to escaped from nemo when they get to the land.

"Well, we must accept," said the Canadian. "But once more on dry ground, we shall know what to do. Indeed, I shall not be sorry to eat a piece of fresh venison." Without seeking to reconcile what was contradictory between Captain Nemo's manifest aversion to islands and continents, and his invitation to hunt in a forest, I contented myself with replying:
"Let us first see where the Island of Crespo is." (Verne, 1946: 106)

From the quotaion below, they thought that if nemo would go to the dry land, he would go to some deserted islands.

"If Captain Nemo does sometimes go on dry ground," said I, "he at least chooses desert islands." (Verne, 1946: 106)

However, what they thing was oppose. Nemo ask them to go hunt in the underwater forest, that Aronnax and his companion thing that it was a crazy idea.

"Sir, when I proposed to you to hunt in my submarine forest of Crespo, you evidently thought me mad. Sir, you should never judge lightly of any man."
"But, Captain, believe me".-
"Be kind enough to listen, and you will then see whether you have any cause to accuse me of folly and contradiction." (Verne, 1946: 107)

"But, my worthy Ned, the forests of the Island of Crespo are nothing but submarine forests." (Verne, 1946: 111)

Throughout the novel, the adventure of M. Aronnax and friends is set under water and inside the Nautilus, the title is Twenty Thousand Leagues under the Sea. Here Aronnax is very amused for what he has found under the sea. He has published
a book about under water creature, but he has never travel under water. From the
adventure he has learn so much. In addition, he has learned about the captain of the
vessel. For Nemo, M. Aronnax is an equal friend for he has no friends with same way
of thinking in the name of the science. More over the setting, the nautilus and the sea
is shaping the character of Nemo into something beyond man imagination.

C. The impact of the setting to Captain Nemo

In this part, I will explain about the impact of the settings toward captain
Nemo. In order to have a proper analysis, I am using the theory from M.J. Murphy
and Van De Loar Schoenderwoerd. Murphy stated that the setting have a great effect
upon the characters' personalities, action, and way of thinking. The settings "where"
and "when" they live in or at determine the characters in the novel (Murphy,
1972:41). Similar to Murphy, Van De Loar Schoenderwoerd says that the character's
behaviours in the novel shaped by environment where he lives in: Scene and
environment in them is as important as the characters them selves, as the characters
determined and shaped by environment. (Van De Loar and Schoenderwoerd,
1958:172)

According to Aronnax Nemo is the unknown savant who is seeking for
freedom. He is a man who lives in the Nautilus for years. He has done enough with
society. Society has nothing to do with him anymore.

"I have hesitated for some time," continued the commander; "nothing
obliged me to show you hospitality. If I chose to separate myself from
you, I should have no interest in seeing you again; I could place you upon
the deck of this vessel which has served you as a refuge, I could sink
beneath the waters, and forget that you had
ever existed. Would not that be my right?"
"It might be the right of a savage," I answered, "but not that of a civilized
man."
"Professor," replied the commander quickly, "I am not what you call a
civilized man! I have done with society entirely, for reasons which I alone
have the right of appreciating. I do not therefore obey its laws, and I desire
you never to allude to them before me again!" (Verne, 1946: 73)

From the quotations above, I see that in Aronnax minds, Nemo is the man who
throws himself to his own made society. It is where he becomes God to his belongings.
He can spare people's life in other way; he can give them life itself. When he takes
some action regardless to life of human, no one can accuse it, because he is God.
Aronnax interacts with Nemo with fear and interest. It is the same way like when we
interact with God. We have fear of God in the same way, we also interest about God.

The idea of playing God was pictures in the act and the speech Nemo shows.

"I have hesitated," said he, "but I have thought that my interest might be
reconciled with that pity to which every human being has a right. You will
remain on board my vessel, since fate has cast you there. You will be free;
and in exchange for this liberty, I shall only impose one single condition.
Your word of honor to submit to it will suffice."

"Just the liberty to go, to come, to see, to observe even all that passes here,
save under rare circumstances, the liberty, in short, which we ourselves
enjoy, my companions and I."
It was evident that we did not understand each other.
"Pardon me, Sir," I resumed, "but this liberty is only what every prisoner
has of pacing his prison. It cannot suffice as."
"It must suffice you, however."
"What! we must renounce forever seeing our country, our friends, our
relations again?"
"Yes, Sir. But to renounce that unendurable worldly yoke which men
believe to be liberty, is not perhaps so painful as you think." (Verne, 1946:
74-75)
From the quotations above, we can see how Nemo acts like God. He takes peoples freedom in spare of life.

The act of playing God is all because he has never gone to the surface of the ocean. He never goes to land. He only goes to the land if he needs something for the vessel or if he wants to sell the good, he has gathered from the sea. Nautilus has been home for Nemo. He did everything in the vessel. He has never needed the society for society has something with him. He has thrown his life inside the Nautilus. He decides to spend his entire life in the vessel and the ocean. He has prepared a grave in the deepest of the abysses.

Nemo's life was passing even to his grave, which he had prepared in one of its deepest abysses.

I could no longer content myself with the hypothesis which satisfied Conseil. That worthy fellow persisted in seeing in the commander of the Nautilus one of those unknown savants who return mankind contempt for indifference. For him, he was a misunderstood genius, who, tired of earth's deceptions, had taken refuge in this inaccessible medium, where he might follow his instincts freely. To my mind, this hypothesis explained but one side of Captain Nemo's character. (Verne, 1946: 185)

For that Nemo has change to God for him self and for the crew of the Nautilus. The crews always obey him, and never say anything to him. Other way is Nemo takes care of the crew.

The act of playing God also shows when he attacks the native people of the Papua. He does it that just for fun. The native has never done him any harm. He just strikes them down with his magnificent thunderbolt.
Meanwhile, the exasperated Papuans had beaten a retreat, paralyzed with terror. As for him, half laughing, he consoled and rubbed the unfortunate Ned Land, who swore like one possessed. (Verne, 1946: 165)

By the quotation shows, that Nemo never cares with no one’s life. He as a God has the right to do anything he likes. He rules the ocean. He has the right to attack every ship he finds in his way in the sea. He does this for fun, for some plunder, and his act to stops the war.

D. The Plot

1. Expositions

In this part, I will analyze the background information that sets the scene. I will also give some description about the situation, and the time when the action takes place by introducing the characters and the conflict, or the potential for the conflict.

Captain Nemo, an enigmatic figure who has withdrawn himself from the world, tours the oceans in his submarine called the Nautilus. We see this journey of 20,000 leagues (approx. 43,200 miles) through the eyes of Professor Pierre Aronnax, a scientist who is both Nemo’s guest and prisoner. Also aboard with Aronnax are his manservant Conseil and a gruff ships harpooner, Ned Land. The Nautilus encounters many wonders and obstacles on its long voyage: underwater forests, giant clams, and attacks by huge squid, imprisonment in ice at the South Pole, monster storms, a war with a pack of sperm whales, and the discovery of the lost continent of Atlantis.
Nevertheless, as something deep and destructive gnaws away at Captain Nemo, his prisoners seek a way to escape from the miracle ship.

In the year 1866, in different part of the ocean, a number of ships have sighted a mysterious monster, gleaming with light, such as no man has ever seen before.

For sometime past, vessels had been met by "an enormous thing," a long object, spindle-shaped, occasionally phosphorescent, and infinitely larger and more rapid in its movements than a whale. (Verne, 1946: 13)

on the 20th of July 1866, the steamer Governor Higginson, of the Calcutta and Bumach Steam navigation Company, had met this moving mass five miles off the east coast of Australia. (Verne, 1946: 14)

Similar facts were observed on the 23d of July in the same year, in the Pacific Ocean, ... (Verne, 1946: 14)

After this monster has attacked and sunk several vessels. People all over the world are both amazed and alarmed. Finally, an American frigate, the Abraham Lincoln, fitted out to track down and destroy the mysterious sea creature. Among its passengers, Professor Aronnax, professor of Natural History in the Museum of Paris, the man who had published his opinion that the monster was a giant narwhal. One of the crew was Ned land, an expert harpooner and Conseil, Prof. Aronnax servant.

The creature sighted at last. When the Opportunity presented it self, Ned Land throws his harpoon, but the monster is uninjured and Land realizes that the creatures protected by thick steel-like armour. During a pursuit in the darkness, a terrific explosion rocks the ship. Professor Aronnax, Ned Land, and Conseil find that they are floundering in the water. Aronnax faints. Regaining consciousness, he discovers
that they are aboard some sort of underwater craft. Later, two men come to greet them. The survivors from the ship speaks to them in various languages, but men appeared no to understand. Then the captain of the vessel appears and spoke to them in French. He reveals that his name is Nemo, that the vessel is a submarine, and that they are, in effect, prisoners who would have every liberty aboard, except on occasions when they would receive orders to retire to their cabins.

2. Complications

Complications or raising actions will talk about the breaks of the existing equilibrium and introduces the character and the underlying or inciting conflict.

The complication of the novel is when Captain Nemo is saves M.Aronnax, Conseil, and Ned Land. There, M.Aronnax and his companions are free to do everything on board, as long as Nemo and his companions not being distract.

You will remain on board my vessel, since fate hast cast you there. You will be free; in exchange for this liberty, I shall only impose one single condition... (Verne, 1946: 74)

just liberty to go, to come, to see, to observe even all that passes here,-save under rare circumstances,-the liberty, in short, which we enjoy ourselves, my companions and I. ( Verne, 1946: 74)

From the quotation above, we can see the tension begins to develop. Instead of releasing or killed, the hostage as if he does before, Captain Nemo keeps them in the vessel as a permanent guest; he will never allow them to leave to reveal his secrets. As a prisoner, Ned Land, Prof. Aronnax, and Conseil are treating well by the
Captain of the vessel. Unfortunately, it is not enough. Being free is the major thing in life, though.

They cast on the vessel. Free to go and observe all things in the vessel, wandering around, but they are not able to go out from the vessel.

3. Crisis

A crisis is a turning point in events. Typically, an illness may go on to death or recovery from the moment. More loosely, it is a term meaning 'a testing time' or 'emergency event.'

The crisis in this novel is when Aronnax, Conseil, and Ned Land trapped in the Nautilus and cannot go out. Nemo give the proposition to stay in the vessel as long as the want and not killing them.

These words indicated a resolution taken on the part of the commander, against which no arguments would prevail.
"So, Sir," I rejoined, "you give us simply the choice between life and death?"
"Simply."
"My friends," said I, "to a question thus put, there is nothing to answer. But no word of honor binds us to the master of this vessel." (Verne, 1946: 75)

Their only choice is simply between life and death. If they follow Nemo not trying to escape from the vessel, Nemo would spare their life and let him live a little bit longer. Nemo have the right to kill or let them live because they were the prisoner of war fro Nemo. It is in the quotation below.

"Sir," I replied, beginning to get angry in spite of myself, "you abuse your situation toward us; it is cruelty."
"No, Sir, it is clemency. You are my prisoners of war. I keep you, when I could, by a word, plunge you into the depths of the ocean. (Verne, 1946: 75)
Their life is depending on Nemo’s word. Every time Nemo wants to kill them, he just told his crew and life of Aronnax and his companion is end.

4. Falling Action

Falling action or the tension subsides once the crisis has reached and the plot moves toward its appointed conclusion.

In this novel is when the Nautilus catches by the maelstrom and Pierre Aronnax, Conseil, and Ned Land escapes from the Nautilus.

...the maelstrom could a more dreadful word in a more dreadful situation have sounded in our ears!” (Verne, 1946: 371)

“But when I returned to consciousness, I was lying in a fisherman’s hut...
(Verne, 1946: 374)

When the maelstroms strikes, the magnificent Nautilus sinks and drowning. For that, Prof. Aronnax and friend have a chance to escape from it. Their escape is not predictable. When they realize that they have escaped from the Nautilus, they are just lying in the hut in nearby island.

5. Resolution
The author vividly describes the resolution or the final section of the plot in the novel. Here the resolution is when Pierre Aronnax and friends actually escaped from Captain Nemo and the maelstrom.

Thus ends the voyage under the seas. What passed during that night-how the boat escaped from the eddies of the maelstrom-how Ned Land, Conseil and my self ever came out the gulf, I cannot tell... (Verne, 1946: 375)

From the quotation above, we can see Prof. Aronnax and companions has incidentally free from the Nautilus and the maelstroms during the night. Without any plan, they are out of Nemo’s control.
CHAPTER V

CONCLUSION

From the analysis, I find the answer to the three problems formulated in the first chapter. The first problem is about the plot and the setting in the novel. I find that the plot of the novel is very challenging to analyze, because the novel consists of two parts.

The exposition of the novel is when the sea is not as the safeties place anymore. An enormous thing that man can classify it into some sea creatures has shocked people throughout the world. They think that it is a unique sea monster. In the complication part, the action is rising where Nemo picks Aronnax, Conseil and Ned land from the sea. They think that Nemo saves them but it is not like in their imagination. Nemo picks them as prisoners. As for that, they are not able to go out from the ships, unless they told to do so. They are locked inside it. Nemo has taken their liberty away from them. They will do everything in order to try to escape from it. In the falling action, it is when the Nautilus gets struck by a maelstrom. The magnificent ships are unable to bear the power of the nature. Aronnax and his companion try to save their lives. In the resolution, I find that Aronnax and his companions have escaped from the ships and find their selves are lying down in the beach. However, they cannot find Nemo with them. At last, they are free from him.
The setting in the novel mostly takes place inside the Nautilus and throughout the seven seas. Nautilus is a great vessel it is an enormous submarine. It has everything man can dream of a mobile underwater castle. Inside Nautilus, it has a huge library, a smoking room, an exquisite dining room, extravagant compartment, and many other things.

In the sea, as the other settings, it is described in the novel that the sea is also as an attractive place as well as the land. It has a sea forest where Nemo usually goes hunting there. Nemo also gathers his food and his wealth from the sea. It has something man can imagine. Here Verne brings us in to the underwater adventures. We go to the deepest sea forest, through the North Pole, hunting in the sea, collect giant pearls, and feel the power of the sea.

The second question of the problem formulation is about the description of major character of Twenty Thousand Leagues under the Sea. The first is Professor Pierre Aronnax. Professor Pierre Aronnax is the main character in the novel. He is the professor of the Paris Museum of Natural History also a writer of The Mysteries of the Ocean Deep. He heads the expedition aboard the American frigate Abraham Lincoln to track down a mysterious sea creature that has attacked and sunk ships all over the world. He is also the author of the Depth of the Sea. He is single, indeed the author never mentions anything about his love life, or the family he has. The only relative he has in the novel is Conseil, the servant and Ned Land, his adventure companion. He is a clever and patient one. He is a calm person and because of his educations, he tends to think in some systematical ways. Prof. Aronnax is one of the
kinds. He is the most real character in the novel. Based on his biological education, he begins to draw the attention of Captain Nemo who has the same intelligent as Prof. Aronnax. The Captain uses this meeting with Dr. Aronnax, whose book he has read, to begin a new cruise through the oceans and seas of the world, so that he can show Dr. Aronnax where his book is lacking in details.

He always loves science. When Nemo tells him that he will find many things that he would ever imagine, Aronnax's weakness point is touched.

Second character is Captain Nemo. Captain Nemo is the main character of the novel. He is the round character in the novel, for he always changes his manner and attitude. Captain Nemo is a clever man who collects over 12000 volumes of books in his private library in Nautilus. Here we also can see that captain Nemo has forgotten about the surface and thinks that there is no more civilization exists since he gets into Nautilus. He only goes to the surface for stockpiling and selling plundered thing he takes from the sinking ship. He can talk in many languages, seems like he understand all of the languages that presents in that period. Although he collects many books, but none of the collections of captain Nemo are a book of economy. It seems like economy ban from his life, since society have no meaning in his life.

Captain Nemo's self-imposed exiles from a world of political oppression lead him to the salvation in the sea. He does believe in neither the society nor the politics. Captain Nemo whose means "nothing" is the major character in the story. He has a major role in the story development. The background of Nemo is unknown; Nemo is very fond of the sea. Sea is the wonderful places in his mind, since the sea has
reserved the nature with all it has. Nemo’s character is made to be mysterious. Throughout the novel I cannot find the origin of captain Nemo. Not from his dialect, or from the conversations.

The third character is Conseil. Conseil is a thirty years old loyal servant to Prof. Aronnax. He has followed Prof. Aronnax for a quite long time. He was blessed with a good healthy, strong body and good morals. He is the good servant of M. Aronnax. He always goes whenever the master goes. M. Aronnax never threats Conseil, although Conseil is a servant, Aronnax treats him as his family. In him, Conseil has everything Aronnax wants, a servant, helper, assistant and a family. Although his name means counsel, Conseil never gives an advice unless he asks for it. Aronnax always asks Conseil for what he thought about the experiments he has worked.

One thing Aronnax’s dislike from Conseil is that Conseil always addresses him with third persons. Conseil is the calmest person. He is never getting too exited or too courageous. He always handles everything in a calm way. He always on Aronnax’s side he never leaves his master alone. Always he helps his master. Until the end of the story, Conseil is always in M. Aronnax side. He always serves Aronnax like he does before. The only thing in his mind is trying to escape from Nemo and giving the vest for Aronnax.

The last character in the novel is Ned Land. He is a whale harpooner Canadian who has been in the same ship with Prof. Aronnax and Conseil. He is a tall 40 years old Canadian with strong body and an aggressive behaviors. Prof. Aronnax is very
fond of Ned land. Because he feels that a Canadian is French since Aronnax French
blood, and unfortunately, Ned Land’s mother is French. For they are bond in the
same journey, Aronnax loves to hear the adventure story of Ned Land. Ned Land
adventure is unexceptionable. First, Ned summoned to Abraham Lincoln by Farragut
to be the expert harpooner, but in some incidents Ned escapes from the sinking
Abraham Lincoln and deserts with Aronnax, and Conseil. From the quotation above,
Aronnax has the feelings with Ned for he is a Canadian. Aronnax always has an
argument with Ned about the sea creature that Ned has harpooned in his life. Ned
Land is the impatience person he always cries for something. He does not like his
appearance is the cry-baby. He is easily depressed by something. He is the one who
always want to get out from the Nautilus and from Nemo. He is also the hot headed
one. In the way to get escaped from Nemo and Nautilus he always gets furious of
something. When he talks to Nemo he sounds like he does not like him so much. It is
because he does not like the action of what Nemo has done to him and his
companion, taking them into his prisoner. The only thing in Ned’s mind is to escape
from Nemo.

The last problem is the impact of the setting toward Captain Nemo in the idea
of playing God. According to Aronnax, Nemo is the unknown savant who is seeking
for freedom. He is a man who lives in the Nautilus for life. He has done enough with
society. Society has nothing to do with him anymore. This is all because he has never
gone into the surface of the ocean. He never goes to the land. He only goes to the land
if he needs something for the vessel or if he wants to sell the good he has gathered
from the sea. Nautilus is the only home for Nemo. He does everything in the vessel. He never needs the society, because society has done something to him. For that Nemo has changed to God for him self and for the crew of the Nautilus. The crews always obey him, and never say anything to him. Other way is Nemo takes care of the crew. The act of playing God also showed when he attacks the native people of the Papua. He does that just for fun. The native has never done to him any harm. He just shoots them down with his magnificent thunderbolt. He is as God has the right to do anything he likes. He rules the ocean. He has the right to attack any ships he finds in his way in the sea. He does this for fun, and some plunder, and the actions to stops the war.
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