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**Objective:** I am a recent graduate from San Francisco State University with a BA in English seeking a position that utilizes my skills as a writer.

**Skills and Capabilities**

* Extensive interest in literature including fiction, philosophy, and poetry.
* Knowledgeable of various writing styles.
* Experience working in a team based environment.
* Punctual with excellent time management skills.

**Education**

San Francisco State University, San Francisco, CA  
Bachelor of Arts in English: Creative Writing, Summa Cum Laude, 2015

GPA: 3.85

Recognitions/Awards: Dean’s List

* Fundamentals of Creative Writing
* Comparative World Literature
* 17th Century Literature
* Craft of Poetry
* Writing and Performing Monologues
* American Poetics
* Directed Writing (Under Supervision of Professor)

Monte Vista High School, Danville, CA

Graduated 2009

* Yearbook Editor, 2007-2009
* Creative Writing

**Work Experience**

Half Price Books, Berkeley, CA

Bookseller, August 2016 to present

* Was responsible for organizing and restocking “Law” and “Health” sections.
* Negotiated with customers while buying used books.
* Provided a friendly and comfortable experience for customers.
* Helped customers locate desired books, discover new authors, and identify new interests.

Barnes and Noble, Walnut Creek, CA

Bookseller, August 2014 to August 2015

* Aided customers in ordering unavailable merchandise.
* Replenished books on shelves and organized misplaced merchandise.
* Organized received shipments.

**Literary Accomplishments**

* Published "Song for a Bastard," poem in Transfer Magazine (Spring 2014)

**Writing Samples:**

Social Boundaries and the Utopian Voyage

Prior to their journey aboard Captain Nemo’s submarine, the Nautilus, in Jules Verne’s *Twenty Thousand Leagues Under the Sea*, Professor Pierre Aronnax’s relationship to his fellow companions Conseil and Ned Land obey the typical social structures of Victorian Society. Conseil is nothing more than the servant who “never speak[s] to me but in the third person,” and Ned Land is the “Canadian” harpooner with a “dangerous occupation” (579, 583). Published as a serial in 1869, Verne’s adventure novel makes large use of what Mikhail Bahktin termed “chronotopes,” such as “the chronotope of the road,” or here, the ocean (243). Verne’s sub-aquatic journey brings together “the spatial and temporal paths of the most varied people,” using the claustrophobic environment of the Nautilusto “collapse [the] social distances” between his characters (243). As a result, Verne’s use of the Adventure Genre brings Aronnax and his two companions closer together to the point that they begin behaving outside their social roles. In this way, by analyzing Professor Aronnax’s relationships to Conseil and Ned Land we see how the Adventure Genre can momentarily breakdown social boundaries, but never fully do away with them.

Before embarking on his search for the massive “narwhal,” Aronnax’s relationships to Conseil and Ned Land are clearly dictated by their roles in society. He views Conseil as “my servant, a true, devoted Flemish boy” despite the fact Conseil is thirty and Aronnax forty years old (579). He believes Conseil to be without emotion, mentioning “[he evinced] little disturbance at the [. . .] surprises of life” and even notes “as a rule, I never asked him if it were convenient for him [. . .] to follow me in my travels” (579). As for Ned Land, Aronnax views him as another “means of destruction” aboard the Nautilus, noting his “uncommon quickness of hand” alongside a description of “blunderbuss[es], and the explosive balls of the duck-gun” (583). He even feels the need to lecture Land when he asks him, “do you know how many square inches you carry on the surface of your body?” (585). Rather than companions, Aronnax views Conseil and Land as something closer to automatons – resources to be used and exhausted without consideration for their feelings or concerns. To him Conseil is a “boy,” not an equal. Were they actually “good friend[s]” Conseil would not feel it necessary to ask, “must I say it?” when criticizing Aronnax’s judgment (591). Land likewise is considered uncultured, a “whaler by profession” whose “vulgar” imagination should believe “in the existence of antediluvian monsters” (585). All of this illustrates how Aronnax’s relationship to his companions at the beginning of the novel is one strictly defined by their respective social institutions.

Aronnax’s relationship to Conseil and Ned Land begins to change with their capture and detention aboard the Utopian setting of the Nautilus. The Nautilus being a vessel where the crew speaks “in an unknown tongue [. . .] of very varied accentuation,” and their individual “nationalit[ies] [. . .] hard to determine,” the submarine personifies Bakhtin’s “one spatial and temporal point” where “social classes, [. . .] religions, [and] nationalities” intersect (Verne 606; Bahktin 243). In other words, Aronnax’s relationship to his companions begins to transform as they dine together in a dining room that could be “of the Adelphi Hotel at Liverpool, or at the Grand Hotel in Paris,” and go on underwater “pleasure parties” together in the search for pearls and sharks (608, 707). We can see this in how Conseil begins to instruct Aronnax, such as telling him “master have patience,” while they are confined in a cell shortly after being captured by Captain Nemo (603). Land also begins to speak more freely when forced into close quarters with Aronnax when he exclaims “we speak to [the crew] in French, English, German, and Latin, and [they lack] the politeness to answer!” (606). This illustrates that the setting of the Nautilus as the Utopian “spatial and temporal point” within the Adventure Genre affects how the characters interact with one another.

Perhaps more important than the vessel is the journey itself, and how the act of traveling alters Aronnax’s relationship to his companions. During an excursion on the Island of Gilboa, we see Conseil in a different light as he jokes about Land’s love for alcohol, saying, “See, friend Ned, [. . .] the monstrous effects of intemperance!” (673). He exclaims “Exquisite!” after discovering a cocoa-nut tree, and even remarks “so much the worse for him” regarding Nemo’s distaste for all land based provisions (669). Land similarly asserts himself with his own expertise. “You will see [. . .] how good this bread is,” he says, referring to the “bread fruit” Rima (672). He even goes so far to pronounce himself “king of the harpooners” (672). This is clearly not the same Conseil and Ned Land we meet at the novel’s outset. Conseil is anything but emotionless, excited by the exotic landscape. He speaks freely, even commanding, “Let us go toward the sea. [. . .] I think we had better regain the region of forests” (673). Land is assertive and doesn’t at all seem like someone who, as Aronnax initially described him, needs to “acquire a taste for chatting” (583). As Bakhtin puts it, the “chronotope of the road” combines “fates and lives”(243). Here, in the “alien world” of Gilboa, Arronax’s relationship to his companions begins to even out as they find themselves further away from all social institutions.

Along with the “chronotope of the road,” Verne also makes large use of what Bahktin refers to as the “miraculous,” which acts in a way that makes Conseil and Ned Land rounder characters. Bakhtin discusses the “miraculous” as when “events take an unexpected and unforeseen turn” (152). He goes on to say “in [the] miraculous world heroic deeds are performed by which heroes glorify themselves,” illustrating how each character takes on their own identities (153). This is certainly true for Conseil who “[throws himself] into the sea” to “follow” Aronnax (598). This loyalty comes to define Conseil as he repeatedly “suffer[s] in the same manner, [but] never leave[s Aronnax]” (796). Ned Land similarly becomes associated with bravery when he helps fight off a massive cuttle-fish with his “harpoon [. . .] at each stroke plunged into the staring eyes” (813). As Alex Woloch puts it “each moment magnifies some characters while turning away from [. . . ] others,” which here is found in the “miraculous” (12). Because what will happen next is so uncertain, Conseil and Ned Land become rounder characters by aiding Aronnax in future events he is not prepared for. In this manner, Conseil and Ned Land bolster their own importance to Aronnax and the plot at large.

While the Adventure Genre makes large use of the “road” and the “miraculous,” Verne’s use of what Bakhtin calls “the time of labor,” also affects how Aronnax and his companions interact (207). After the Nautilus becomes trapped in a pocket of ice below an iceberg, Aronnax, Conseil, and Ned Land are all forced “to work simultaneously with their screws [and pickaxes]” (793). As laborers they come together through their work, all “showing the same symptoms” of impending suffocation (798). Here even Land lectures Aronnax when he points out, “even if we get out of this infernal prison, we shall also be imprisoned under the iceberg” (795). As Bakhtin notes “this is a time maximally tensed toward the future [. . .] when collective labor concerns itself towards the future,” which Aronnax reflects when he considers how “all this time, no one prolonged his voluntary task beyond the prescribed time” (Bakhtin 207; Verne 796). Through the “time of labor” every character’s position within the narrative is equalized in the face of nature. It’s at this moment that the social boundaries collapse.

With impending death looming over their shoulders the social distance between Aronnax and his companions finally breaks down. Suddenly Conseil is no longer a mere servant, but a cherished friend, when Aronnax reflects, “my brave Conseil, though [. . .] suffering [from oxygen loss] in the same manner, never left me” (796). “Tears came into my eyes hearing him speak” he goes on, illustrating how he has come to view Conseil as a source of comfort and companionship, rather than another resource to be expended. Similarly, Ned Land asserts himself as the leader of the group shortly after their close call with death, stating, “I shall take you with me when I leave this infernal Nautilus” (799). After the ordeal Aronnax even proclaims “friends, [. . .] we are bound one to the other forever” illustrating a complete collapse of “social distances” between each character (799). In this rare instance Aronnax’s place in society as a professor doesn’t take precedence over his companions’ social roles. In the face of nature social institutions play no role, allowing Conseil and Ned Land, if only for a moment, to be Aronnax’s equals.

But this rupture of social boundaries is short lived, in part because the Utopia built around the Adventure Genre is ingrained with aspects of the social institutions it is trying to escape. Regarding chronotopes, Deborah Schiffrin notes, “chronotopes are not only useful for analyzing narrative, but also for theorizing both the [. . .] storyworld and the interactional world,” which is to say that chronotopes exist in both the storyworld and the “real world” (423). This can be seen in how the Nautilus as a Utopian ideal still adopts qualities from real world’s social institutions, such as its inclusion of a library with “six or seven volumes,” or Captain Nemo’s preference for Aronnax over his companions due to his status as a “learned [man]” (618,745). Conseil and Ned Land never fully overcome this hierarchy, referring to Aronnax as “Master” or “Sir.” Even after being thrown overboard, Conseil still refers to Aronnax with these titles, saying, “[I am] waiting [for] master’s orders,” and Land still refers to him as “Professor” after meeting him on the “floating Island” of the Nautilus (598, 599). What this shows is that the Utopia of the Nautilus does not fully exist without reference to the “real world” and it’s accompanying social institutions. As a result hierarchy still exists between Aronnax and his companions.

Proximity of the Utopian to the real world also plays a part in upholding the old social institutions within each character’s mind. After Ned Land’s own plans for escape never take hold he immediately turns to Aronnax for help when he say, “Master, [. . .] this must come to an end” (815). He even goes so far to ask Aronnax for permission “to [speak] to the Captain,” finally settling on Aronnax “[asking] Captain Nemo his intentions concerning [them]” (815). Conseil likewise looks to Aronnax’s leadership concerning their escape when he asks him, after their near stroke with death, “after all this, we are going right?” (799). What this illustrates is that the social institutions the Nautilus is trying to escape are not only physical, but also mental. When memories of these institutions reemerge, Conseil and Ned Land instinctively look to Professor Aronnax for his guidance. This embedment of social institutions within Conseil and Ned Land is what keeps them from fully abandoning their social roles.

Conseil and Ned Land revert to their embedded social roles just as they gain an equal status with Aronnax. When facing the threat of death by suffocation Conseil laments, “if I could only not breathe, so as to save my master!” (796). Likewise, when Aronnax is close to suffocating to death both Conseil and Ned Land attempt to “[sacrifice] themselves to save [him]” by saving some oxygen “for [him] while they were being suffocated” (798). Here we see that, while brought together through the perils of being trapped under an iceberg, the threat of death also forces Conseil and Ned Land to revert to their respective social roles. Even after escaping, Conseil’s sole concern is Aronnax. “How delightful this is! Master need not fear to breathe [the air],” he exclaims, his joy more focused on Aronnax’s well being then his own (799). What this illustrates is that while the Adventure Genre may momentarily breakdown the social boundaries between characters, it can do so only temporarily as characters will naturally relapse into their defined roles when placed in immediate danger or considering the end of their journey.

Perhaps the greatest reason the Adventure Genre cannot sustain its Utopian ideals is the way it requires its characters to keep moving from situation to situation. “Poor Ned is longing for everything that he cannot have. His past life is always present to him,” Conseil observes, regarding the pervasive melancholy that takes over Ned Land whenever he considers how far he is from home (767). Conseil and Aronnax also display their own homesickness when Conseil wishes Aronnax, “a happy new year,” to which Aronnax promptly replies, “Do you mean the year that will bring us to the end of our imprisonment?” (665). For Aronnax, Conseil, and Ned Land, the “past” constantly haunts them. This is what drives Aronnax to decide, “We will fly to-night, even if the sea should swallow us up” (832). Their constant traveling, while stripping them of their class roles, also forces them back into these roles as they look for a way to unite their past with their present by returning to the “real world’s” social institutions. In the desperation of belonging nowhere, Aronnax, Conseil, and Ned Land decide they would rather return to their former lives.

Ralph Cohen describes Genre as “ideological,” and states the “author in making [a] generic choice involves himself in an ideological choice” (100). This is certainly true in the case of Jules Verne and the Adventure Genre. As Timothy Unwin puts it, Verne’s novels “are futuristic only in so far as they foresee an era of conflict” (10). In *Twenty Thousand Leagues Under the Sea*, Verne’s use of the Adventure Genre does just that, “[describing] the more liberating aspects of travel” and the conflicts they raise with social boundaries (10). The Adventure Genre can strive to create a Utopian world without social institutions, but it can only escape these institutions as long as its characters keep moving. For this very reason, while Aronnax and his companions Conseil and Ned Land reach a level of equality this equality is unavoidably fleeting as they find the journey cannot go on forever.

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