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DEPARTMENT OF ENGLISH



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William Henry Giles Kingston's *The Rival Crusoes* (1878) and Emile Carrey's *Les Aventures de Robin Jouet* (1907): A Comparative Study.

Presented by;

- **Karim TIFRANI**
- **Yahia HABAREK**

Supervised by;

Pr. Mouloud SIBER

Board of Examiners:

**Examiner: Ms. Sarah CHABANE CHAOUICHE,
Supervisor: Mr. Mouloud SIBER,
Chair: Mr. Mohamed GARITI,**

**M.C.B UMMTO
Professor UMMTO
M.C.A UMMTO**

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Dedications

To all our families and friends.

Yahia and Karim

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Abstract

This research paper is a comparative study of William Henry Giles Kingston's *The Rival Crusoes* (1878) and Emile Carrey's *Les Aventures de Robin Jouet* (1907). To carry out this study, we have relied on Julia Kristeva's Intertextuality and Mikhail Bakhtin's Dialogism. In our analysis, we have focused on the intertextual affinities between the two authors and their novels. Focus has been laid on the similarities between the authors' cultural and historical contexts, we have also dealt with the intertextual similarities between the two novels at the level of themes and characters. Our work is not limited to examining similarities between the two novels. We also stared at the dialogic differences between Kingston's and Carrey's works. To implement this analysis we have relied on Bakhtin's theory of Dialogism. This dissertation is divided into five major sections: an introduction, a section for methods and materials, another for results and discussion, a conclusion and a bibliography. After a substantial analysis of the two novels, we have come to some conclusions. The first conclusion is that both Kingston's and Carrey's works share similar historical and literary contexts and both authors belong to the same era, having been influenced by 19th century events such as the Napoleonic Wars, the Industrial Revolution, and the Grand Tour. The second conclusion indicates that characters like Richard Hargrave and Robin Jouet, as well as themes like adventure, shipwrecking, and exploration are intertextually linked in both stories. The last conclusion reached in this study is that Kingston and Carrey's literary works are intertextually different because of the characters different social background, national origins, and especially traits of the protagonists.

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I. Introduction

Casey Blanton defines travel literature as “a conscious commitment to represent the strange and exotic in ways that both familiarize and distance the foreign.”¹ The origins of travel writing can be traced back to Herodotus’ works in ancient Greco-Roman periods.² Travel writing is a literary genre that comes either in fiction in the form of adventure tales or non-fiction in the form of diaries and travelogues. It consists mostly of narratives that depict new, remote, and frequently unfamiliar areas, also recording the intricacies of the journey. It provides geographic information as well as a confrontation with human nature or human contact.

Travel writing became popular in Europe and the United States of America. It was instrumental for the breathtaking views and the landscapes of the countries visited, as well as the habits, customs, and culture of the people who live there are all fascinating inhabitants, that is what pushed visitors to write about the visited places and the people who lived there. According to Blanton, travel writing typically included a fragmentary description of nature as well as a subjective and prejudiced portrayal of the people who lived in the areas visited. He states: “but also served to shift the emphasis in travel writing from descriptions of people and places to accounts of the effects of people and places on the narrator.”³ Travel writers chronicled all of the significant events that occurred throughout their tours, because people were travelling a lot during the 19th century, even to discover unknown regions or by a fleet under a military leadership. Some of these kinds of travel books took place at sea, as the fundamental topics that are dealt with appear to be identical but in a diverse content, novels produced in the style of travel writing tend to resemble each other. Among numerous authors, W.H.G Kingston and Emile Carrey can be considered as examples of European travel writers who wrote respectively *The Rival Crusoes* (1878) and *Les Aventures de Robin Jouet* (1907). These

two classics tend to be similar in some ways because they were both written by two travel writers, who are considered a symbol of European literature mainly travel writing.

Review of the Literature

From our readings of some of the literature written on William Henry Giles Kingston and Emile Carrey's works, we have noticed that their works have been scrutinized from various perspectives by some critics. Kingston's novel has been the fixed interest for many critics. One of the reasons which pushed critics to write about him is that he was an important writer of the genre of travel writing, for he is considered as an important genre in literature. Reading Kingston's novel was as a revision of Strickland's work, Thomas Fair in his work *19th Century English Girls' Adventure Stories: Domestic Imperialism, Agency, and the Female Robinsonades*, had studied Strickland's novel as a precursor of the adventurous story stating:

“The importance of Strickland's contribution of an essential domestic component becomes clearer in a comparison to noted boys' adventure author William Henry Giles Kingston's revision of Strickland's novel that is published in 1881. Under the influence of aggressive imperialistic fervor during the later nineteenth-century, Kingston's revision abbreviates the island component.”⁴

Fair studied the original text of Strickland and compared it with Kingston's *The Rival Crusoes* that he had created after a revision of Strickland's novel, regarding it as the original source of Kingston's novel. Thomas Fair adds that “Kingston's male-oriented revision emphasizes the character's feats, relegates the domestic component to minimal importance and, consequently, misses a significant point of the original text.”⁵ Throughout Fair's point of view, Kingston's revision had missed important acts that were present in the original novel.

Furthermore, another critique that has been focused on the subject of Kingston's works involves its relation to boy's adventure literature. This has been conducted by Patrick A. Dunae in his work *Boy's Literature and the Idea of Empire, 1870-1914*, where he examined the imperial idea during the age of empire and the contribution of Kingston in

the rise of boy's literature. For this reason, he states: "Kingston and Ballantyne both contributed to the early volumes, and there were often stories from or about overseas missionaries."⁶ This shows that Kingston was one of the first authors to write stories about adventure in foreign places. Dunae shows that Kingston wrote significant volumes of adventure stories and contributed to the growth of the popular serial literature known as "*Penny Dreadfull*", as he states: "The former included instructive magazines and adventure tales by such respected writers as R. M. Ballantyne (1825-94) and W. H. G. Kingston (1815-80)."⁷

Emile Carrey has attracted some critical attention as an early and very popular writer, especially on the travel writing genre. *Les Aventures de Robin Jouet* has been criticized from different perspectives. Previous research on it highlights significant interpretations of the literary work as dealing with different issues. For instance, Nataly Jollant in her work entitled "*L'Amazonie Comme Identité, Géographie Imaginaire et Cartographie Littéraire au Brésil du XIX^E Siècle*", analyses the disclosure and vulgarization of the Amazon within French press, with reference to Emile Carrey's novel to reinforce her argument. Jollant focuses on studying the image of the Amazon in French literature through adventure novel of the 19th century and its contribution in raising a significant place for the Amazon in Europe. Dealing with this purpose, Jollant takes Emile Carrey's *Les Aventures de Robin Jouet* as a substantial novel that sheds light on the Amazon in the mind of his readers. She states that: "Emile Carrey et Jules Verne furent pionniers dans la mise en valeur de l'Amazonie dans le roman d'aventures au XIX^e siècle."⁸ After analyzing the novel, she suggested that it was written for the purpose of attracting people to cross toward the new world. Jollant states that "Soulignons tout d'abord que ce roman était aussi pour séduire des candidats à tenter l'aventure du Nouveau

Monde.”⁹ Throughout the novel, Carrey appreciates the Amazon which can convince the Europeans to migrate to it.

In addition to Jollant, Marcia Abreu examines the works of Emile Carrey through her work *Beyond National Borders 19th Century Fiction from and about Brazil*. She deals with sources of Amazonian travel writing. Marcia Abreu claims that Emile Carrey’s texts were a reference of authentic travel literature texts, for it is classified among the best Amazonian writers alongside Jules Verne. Marcia Abreu compares Jules Verne’s *La Jaganda* to previous texts. She writes:

“there are explicit to the writings of Louis Agassiz, Jules Creveaux, Emile Carrey...quoting a paragraph from the novel is enough for one to understand that the narrator construes himself as someone full of bookish knowledge about the place that they describe.”¹⁰

This quotation demonstrates that Carrey was one of the leaders of Amazonian travel writing. Marcia Abreu claims that Carrey produced many texts which were the center of interest of many authors as Michel Riaudel who believes that Carrey contributed to the growth of fictional works about the Amazon. In this case, Marcia Abreu states:

“This author also believes that the citation of Emile Carrey’s name in the novel would cover the texts of *Productions et Moeurs de L’Amérique du Sud* (published serially in *Le Journal pour Tous* in 1864), as much as his fictional writings about the Amazon published in the trilogy *Huit Jours sous l’Equateur*, *Les Métis de la Savane*, and *Les Révoltés du Pará* (1856-57).”¹¹

One should not ignore what previous research has demonstrated through their analysis of Kingston’s and Carrey’s novels. It is worth saying that they studied a variety of their works. However, to our knowledge, a comparison of *Les Aventures de Robin Jouet* and *The Rival Crusoes* has not been performed.

Issue and working hypotheses

The aim of this research is to compare William Henry Giles Kingston's *The Rival Crusoes* (1878) and Emile Carrey's *Les Aventures de Robin Jouet* (1907) in terms of similarities and differences. To the best of our knowledge, there seems to be scarce comparative research done on this topic that is what prompted us to do this research. Our first hypothesis is that the two works share a number of similarities, but our discussion will be narrowed down to three aspects which are the similarities between the two texts in terms of context and texts' historical and literary context using Julia Kristeva's Intertextuality. Our second hypothesis will be based on the similarities between the authors' major common themes and characters by applying Kristeva's Intertextuality "Transposition". Concerning differences, our third hypothesis suggests that the major differences between the two books are at the level of characters traits which are deployed to make their work special and unique.

First, we will try to show how both authors are influenced by their social and cultural contexts. Despite their different social and cultural backgrounds, W.H.G Kingston and Emile Carrey portray their characters as mirrors that reflect the life of the human within their respective societies and challenges. We also intend to investigate the common points between W.H.G Kingston's and Emile Carrey's novels in relation to their readings. In so doing, we will try to improve the connection between the two texts. Second, we intend to demonstrate the connection between Kingston's and Carrey's novels in relation to major common themes and their characters' resemblances. In order to establish this comparative study, we also plan to apply Kristeva's Intertextuality, using the concept of Transposition. Third, we will deal with the two novels in terms of difference. We will demonstrate the ways in which the two novels are different, and this will be by studying the characters, their social background, and their national origins along with traits that

distinguish the novels' protagonists. To deal with this issue, we intend to base our analysis to study the dissimilarities between the two novels. Concerning the differences we focused on dialogic concepts borrowed from Mikhail Bakhtin's dialogism and Kristeva's elaboration of his ideas to carry out the disconnection that exists on both works.

Endnotes

¹Casey Blanton. *Travel Writing: the Self and the World* (genres in context), (London: Routledge, 2002), 1-2.

²Ibid.,5.

³Ibid.,15.

⁴Thomas Fair, "19th-Century English Girls'Adventure Storie : Domistic Imperialism, Agency,and the Female Robinsonades", *Adams State College*, (FALL 2013), 146 accessed on 20 April2022, <http://www.jstor.org/stable/24372823>.

⁵Ibid.,146.

⁶ Patrick A.Dunae, *Boy's Literature and the Idea of Empire, 1870-1914*, Victorian Studies 1980 Indian University Press, accessed on 20 April2022,<http://www.jstor.org/stable/24372823>.

⁷Ibid., 106.

⁸ Nataly Jollant, *L'Amazonie Comme Identité, Géographie Imaginaire et Cartographie littéraire au Brésil du XIX e siècle*. Chapter two, Lamazonie vue depuis la France, 124.

⁹Ibid., 129.

¹⁰Marcia Abreu, "Beyond National Borders 19th Century Fiction from and about Brazil", 2014,06, approved on March 03, 2015, Available on <https://core.ac.uk/download/pdf/303991248.pdf>.

¹¹Ibid., 08.

II. Methods and Materials

1-Methods

This dissertation studies the similarities and differences in Kingston's *The Rival Crusoes* (1878) and Emile Carrey's *Les Aventures de Robin Jouet* (1907). To accomplish our study, we have decided to rely on Julia Kristeva's theory of Intertextuality and Bakhtin's dialogism. Our choice of Kristeva's theory of Intertextuality stems from the fact that we intend to look into the ways both authors' texts are connected. Then our choice of Bakhtin's Dialogism is for showing the point of differences between the two texts.

a. Julia Kristeva's Intertextuality

Intertextuality is said to have its origin from the Latin word *intertexto*¹². The term is first introduced by the Bulgarian born French semiotician and philosopher Julia Kristeva in the late 1960s. The primary concern of this theory is to draw relations between texts. It is simply a literary device that creates an inter-relationship between two or more texts. Julia Kristeva has been greatly influenced by Bakhtin's works; her theory is generated originally from his ideas. The term Intertextuality appeared first in her essay "*Word, Dialogue, Novel*" devoted to Mikhail Bakhtin. According to Kristeva. The text is not an individual, isolated object but rather a compilation of cultural textuality¹³, to say that texts are made up of all the different discourses and social structures which are the culture as a whole. A cultural or social text then holds with it all the ideological structures and struggles that exist in society.

Furthermore, she describes Intertextuality as being dynamic, for a literary word or a text is dynamic in terms of horizontal dimension and vertical dimension¹⁴. In the first dimension, the word (text) is linked to the writing subject addresses, for the second dimension the word (text) belongs to the text and the context to establish a simultaneous

communication between author and reader with the text that communicates the existence of past texts within.¹⁵ Kristeva writes:

Horizontal axes (subject-addressee) and vertical axis (text-content) coincide, bringing to light an important fact: each word (text) is an intersection of word (texts) where at least one other word (text) can be read....any text is constructed as a mosaic of quotations, any text is the absorption of another¹⁶

Kristeva's Intertextuality also explains the importance of history in writing texts. That is to say that all written texts are connected to the historical background of their era. Through the term "ambivalence of writing" we understand how history reinforces writing new texts. She states in her work *The Kristeva Reader*:

"The term 'ambivalence' implies the insertion of history (society) into a text and of this text into history; for the writer, they are one and the same. When he speaks of 'two paths merging within the narrative', Bakhtin considers writing as a reading of the anterior literary corpus and the text as an absorption of and a reply to another text."¹⁷

Consequently, we notice how history and society are substantial in creating new texts. History and society are texts in the eyes of the writer from where he or she obtains his or her knowledge and transform it to insert himself. Furthermore, by using Bakhtin's dialogic quality of words, Kristeva rejects the principle of singularity based on logic; for her language or the text as the subject may always have double meaning. For Kristeva, language can be considered beyond logic, for the logic principle of singularity contradicts her statements.

Kristeva's Intertextuality aims at studying and comparing different texts. Besides, according to her, Intertextuality is based on the idea that there is a link between texts and their context. Graham Allen suggests in his book *Intertextuality*: "the polyphonic novel presents word in which no individual discourse stand objectively above any other discourse; all discourses are interpretations of the word, responses to and calls to other discourses."¹⁸

In addition, Kristeva challenges the traditional study of influence by claiming that a text is a transposition of one or several signs or systems into others. For her, a text can be seen as a system of signs in itself, and as such Intertextuality allows its transposition to another text. Through the *Revolution in Poetic Language*, Kristeva explains the process through which a text is created as a new signifying system. She writes:

The new signifying system may be produced with the same signifying material; in language, for example, the passage may be made from narrative to text. Or it may be borrowed from different signifying materials: the transposition from a carnival scene to the written text, for instance. In this connection we examined the formation of a specific signifying system - the novel as the result of a redistribution of several different sign-systems: carnival, courtly poetry"¹⁹

Transposition is another term that can define Intertextuality, which means that a text is a transposition of another text. This means that the authors borrow different signs from previous texts and transpose them to create new texts. Graham Allen explains the notion of transposition and argues that it directly concerns the use of pre-existent signifying practices for different purposes. He writes: "we shall call transposition the signifying process' ability to pass from one sign system to another, to exchange and permute them."²⁰

b. Bakhtin's Dialogism

Bakhtin's theory elaborated in *The Dialogic Imagination: Four Essays* describes the novel as a new genre. Bakhtin sees the novel as new and unique among genres because of its capacity to incorporate material from other genres, and reformulate and parody them. Bakhtin was influenced by Dostoevsky's invention of the polyphonic novel. This genre is a new one in contrast to those that precede it. It means that his novel unlike the others is organised in a way that equals authority to the word of the characters is given. The main characteristic of Dostoevsky's novels, Bakhtin writes, is "a plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices."²¹ The voices of the characters and that of the narrator engage in an unfinished dialogue. The dialogue of the polyphonic novel is authentic when it represents a dialogue or discourses of

self and other. Bakhtin celebrates Dostoevsky's idea that the "other" is included in discourse. He writes: "to affirm someone else's "I" not as an object but as another subject which is the principle governing Dostoevsky's worldview."²² Bakhtin affirms that "consciousness is in essence multiple."²³ According to Bakhtin, consciousness can realise itself only in dialogue with the other. Therefore, "Two voices are the minimum for life, and the minimum for existence."²⁴ It means that Dostoevsky's novel is dialogic since the words of the characters are highly dialogised. An utterance acquires meaning only when it is related to another one. The dialogic novel ought not to give priority to one dominant voice, attitude or idea but to the interaction of many voices which creates the dialogue.

Dialogism, though being coined decades before Kristeva introduces the concept of Intertextuality which borrows immensely from Bakhtin's work developed in his *Dialogic Imagination* (1981). It is usually classified as a kind of Intertextuality to avoid confusion. Bakhtin argues that every author writes in a separate way from other authors and every character in a dialogic novel has a specific and unique personality. The character's worldview, normal way of speech, ideologies and the positions of society are all portrayed through the character's words. Characters, according to Bakhtin, communicate a concept or "world view" and the image of voice associated with that character's consciousness. In Dostoevsky's work, each character has his or her own perspective of the universe, which he communicates through his unique discourse. However, this implies the personality of the author, Bakhtin writes:

constructs the hero [character] not out of words foreign to the hero, not out of neutral definitions; he constructs not a character, nor a type, nor a temperament, in fact he constructs no objectified image of the hero at all, but rather the hero's discourse about himself and his world. Dostoevsky's hero is not an objectified image but an autonomous discourse, pure voice; we do not see him, we hear him; everything that we see and know apart from his discourse is nonessential and is swallowed up by discourse as its raw material, or else remains outside it as something that stimulates and provokes.²⁵

As a matter of fact, “hidden polemic” and “parody” are two important concepts that Bakhtin uses to express dialogic differences. Bakhtin also highlights different mutual relations between the speakers in this third category: “Stylisation, parody, and hidden internal polemic.”²⁶ He considers hidden polemic as an active form of Dialogism because it is the words of others that are imposed upon the author. Bakhtin states

In a hidden polemic the author's discourse is directed toward its own referential object, as is any other discourse, but at the same time every statement about the object is constructed in such a way that, apart from its referential meaning, a polemical blow is struck at the other's discourse on the same theme, at the other's statement about the same object.²⁷

The parody, according to Bakhtin, stimulates ideological and stylistic pluralism in a culture's sociolinguistic constellation and undermines the strength of prevailing ideas by disclosing their conditionality. On the other side, its cultural influences can be conservative and cohesive. For this fact Bakhtin claims:

Here, as in stylization, the author again speaks in someone else's discourse, but in contrast to stylization parody introduces into that discourse a semantic intention that is directly opposed to the original one. The second voice, once having made its home in the other's discourse, clashes hostilely with its primordial host and forces him to serve directly opposing aims. Discourse becomes an arena of battle between two voices.²⁸

2. Materials

In this part of our work we will try to provide some biographical elements of W. H. G. Kingston and Emile Carrey that we consider of great relevance to explore our subject under study. We will also include brief synopses of the two novels under study: *The Rival Crusoes* and *Les Aventures de Robin Jouet*.

a. Biographical Background of W. H. G. Kingston

William Henry Giles Kingston, often credited as W.H. G. Kingston, was an English writer of fiction travel writing and adventure novels during the 19th century. According to an article published on FCIT^{28a}, he was born on 28 February 1814, in Westminster, London, England. He was the eldest son of Lucy Henry Kingston and his wife Frances

Sophia Rooke, daughter of Sir Giles Rooke. Kingston's father Lucy entered into the wine business in Oporto, where Kingston lived there for many years, making frequent voyages to England and developing a lifelong affection for the sea. Kingston was educated at Trinity College, Cambridge, afterwards entered his father's wine business, but soon indulged in his natural bent for writing. Kingston's literary works are considerable and varied. His first book was *The Circassian Chief*, a story published in 1844. While still living in Oporto, he wrote *The Prime Minister*, a historical novel based loosely on the life of Sebastiao José de Carvalho e Melo, 1st Marquis of Pombal, and *Lusitanian Sketches*, descriptions of travels in Portugal. After that Kingston's move to England, he became interested in the emigration movement, edited *The Colonist* and *The Colonial Magazine* and *East India Review* in 1844. He was also honorary secretary of a colonization society, where he wrote *Some Suggestions for a System of General Emigration* in 1848. From 1850, Kingston's chief occupation was writing books for boys, or editing boys' annuals and weekly periodicals. He started the *Union Jack*, a paper for boys, only a few months before his death, on 5 August 1880 on Willesden, Middlesex (now London), England. His stories number more than a hundred, his major stories known are: *Peter the Whaler* (1851), *Blue Jackets* (1854), *Digby Heathcote* (1860), *The Cruise of Frolic* (1860).

b. Short Synopsis of *The Rival Crusoes*

The Rival Crusoes is a 19th century novel written by W. H. G. Kingston. It is written in the style of travel writing. It is composed of sixteen chapters in which the events take place in sea and land. The narrative turns around a seafaring man named Richard Hargrave or Dick. After being a fugitive for a short while because he has threatened the head of his village who was Lord Reginald, he is captured. Instead of being imprisoned, he joins the *Nancy* in the service of the English military navy. Under the leadership of Lord Reginald, surfing the French coast where they were shipping the contraband goods. The

story progresses to where Dick and Ben are taken aboard *The Wolf*, a navy ship to serve their majesty. Ben tries to get away from the *Wolf*, but Dick refuses to come with him as he wants to learn what a man of war is like. The *Wolf* had a chase to a big Frenchman ship, which is destroyed. After a long sail, the *Wolf* meets an English ship named “*Triumph*”, on which Dick flees from the navy to reach Keyhaven.

As the events progress, Dick is captured for a second time and placed on board the *Cutter* to serve their majesty and fight for the Cutter from the French shift named “*Lugger*”. Then the Cutter wins the battle, leading Dick to come back on board the *Wolf*, heading to the East Indies for the purpose of protecting British merchant ships. Throughout a dark night one of the convoys named “*Ione*” is attacked. After a tempest, Reginald and Richard Hargrave find themselves thrown to an unknown island. Here the events reach their peak. After the death of Voules, Reginald finds himself without a companion in the deserted Island, he did not resist to his new life, and consequently, he falls badly sick and lost all his strength. But Dick who gets used to the companion life, he rapidly adapts to the island lifestyle. Despite of Reginald’s mistreating toward the young Hargrave farmer, Dick’s generosity and consciousness push him to save Reginald’s life which puts an end to their rivalry. After the recovery of the young Lord, Kingston interprets how the two Crusoes set up to build a craft for leaving the island. After a long period of hard work to build it, the craft is finished and they head to the sea. After few days at sea, they are captured by a pirates’ ship, but they escape from them and they are finally secured by the *Wolf*. The events end with the coming back to England with a great prize. Dick becomes a first lieutenant, and with his promotion he stayed with Reginald and work together.

c. Biographical Background of Emile Carrey

As it is cited in Wikipedia^{28b}, Emile Carrey is a French politician and novelist. He was born in 1820 in Paris, France. He studied at the Lycée Saint-Louis, and then became a

lawyer. In 1847, he was attached to the conservation of the Library of the House where he was responsible for negotiating the annual exchanges of parliamentary documents between the Washington Senate and the House of Peers. Therefore, in 1848 he published a collection of acts of the Provisional Government. He left in 1852 for South America where he was charged by the Ministries of Foreign Affairs, and the Navy to visit Peru and Amazon in order to study political and commercial interests. After that in 1857, he was part of an expedition to Kabylia, and in 1863, he published a pamphlet in praise of the United States in the midst of the Civil War, under the title of: *The Greatness and Future of the United States*. Back to France, Carrey became a mayor of the commune Vieille-Eglise between (1857-1880). In 1876, he was elected deputy for the district of Rambouillet. He died in 1880 in Paris. The most important work of Emile Carrey are *L'Amazone: The rebels of the Para* (1857), *Les Aventures de Robin Jouet* (1907), he also wrote about Kabylia in *Récits de Kabylie* (1876), before his death he published *Questions of today and tomorrow* (1878).

c. Short Synopsis of *Les Aventures de Robin Jouet*

Les Aventures de Robin Jouet is a novel published in 1907; it was written by Emile Carrey. It tells about the adventures of a young man named Robin Jouet engaged in the naval infantry, on aboard a navy ship called *La fortune*. He is from a rich family, but he decides to live a normal life in the Marine. Robinson, as his friends call him, is impressed by the country life (fishing, hunting and ships). During his trip on aboard *La fortune*, Robin Jouet is impressed by all his mates especially his captain because he is intelligent and skilly. He enjoys his marine life until one day a storm drowns the ship and throws Robinson in an inhabited island which is in *La Guyane*. He fights to survive in that island for months; he undergoes a survival experience which reverts him to a primitive life. After a long journey in that unknown island, he is rescued by the native Indian people, and they

navigate through the Amazon river in order to reach the sea. A few days after, a French ship takes him back home.

Endnotes

¹²Voicu mihnea, Simandan. Brief Consideration on the Concept of Intertextuality/ *Literary Theory*,101 (2018)

¹³ Allen Graham. *Intertextuality* (London and New York: Routledge, 2000),36.

¹⁴.Ibid., 39.

¹⁵ Ibid.,39.

¹⁶ Ibid.,39.

¹⁷ Julia Kristeva, *The Kristeva Reader* (New York: Columbia University Press, 1986), 39.

¹⁸ Graham, *Intertextuality*, 23.

¹⁹ Kristeva, *The Kristeva Reader*, 111.

²⁰ Graham. *Intertextuality* (London and New York: Routledge, 2000), 52-53.

²¹ Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, ed. and trans. Caryl Emerson (Minneapolis : University of Minnesota Press, 1984), 6.

²² Bakhtin, *Problems of Dostoevsky's Poetics*, 10.

²³ Ibid., 288.

²⁴ Ibid., 252.

²⁵Ibid.,53.

²⁶ Ibid.,199.

²⁷Ibid.,195.

²⁸ Ibid.,193.

^{28a} FCIT, "W.H.G Kingston author page" Accessed March 22, 2022 <https://etc.usf.edu/hit2go/authors/102/whg-kingston>.

^{28b} Wikipedia. 2012. "Emile Carrey." Last modified April 23, 2021. [https://fr.m.wikipedia.org/wiki/Sp %C3%A9cial:History/%C3%89mile Carrey](https://fr.m.wikipedia.org/wiki/Sp%C3%A9cial:History/%C3%89mile%20Carrey).

III. Results and Discussion

The following dissertation elaborates a comparative study between W.H.G Kingston's *The Rival Crusoes* (1878) and Emile Carrey's *Les Aventures de Robin Jouet*(1907) in terms of similarities and differences. To carry out our study, we have first decided to rely on Julia Kristeva's Intertextuality developed in *The Kristeva Reader*, in the chapter "*Linguistics, Semiotics, Textuality*" and Graham Allan's *Intertextuality* (2000). In order to deal with common points related to historical and literary context of both Kingston's and Carrey's novels, we apply Kristeva's Intertextuality which analyzes the relationship between text and its context. Our choice of this theoretical framework is motivated by the fact that Kingston's and Carrey's works share similar aspects of historical and literary contexts. Both authors belong to the 19th century era and are influenced by the same events of that period which are the industrial revolution and the Napoleonic wars. In addition, the investigation has revealed that both works are coined in the same literary genre which is travel writing and the Robinsonade. Then, it has been demonstrated the explicit connections of the two authors' readings.

As for the second one, it consists in the intertextual connections in Kingston's and Carrey's works in relation to content. We indeed applied Julia Kristeva's Intertextuality by basing our analysis on the concepts of 'Transposition'. Our study has showed that both novels are intertextually connected at the level of characters like Richard Hargrave and Robin Jouet as well as themes such adventure, shipwrecking and exploration.

Finally, we focus on the dialogic differences in themes, characters and authors' personal voices in both Carrey's and Kingston's novels. This is carried out by relying on Bakhtin's Dialogism as highlighted in *Problems of Dostoevsky's Poetics* (1984) and *The Dialogic Imagination* (1981).

Chapter One: Historical and Literary Context

Intertextuality came from Bakhtin's dialogism, introduced by Julia Kristeva. By studying dialogism, she adds some new aspects which give a new version of this theory under the name of intertextuality. Its aim is studying and comparing different texts. Besides, according to Kristeva, Intertextuality is based on the idea that there is a link between texts and their context. *Graham Allen* suggests in his book *Intertextuality*: "the polyphonic novel presents world in which no individual discourse stand objectively above any other discourse; all discourses are interpretations of the world, responses to and calls to other discourses."²⁹

In other words, there is no original text: Kristeva argues in "*Word, Dialogue and Novel*" that all texts are written in relation to other texts. She states:

"what allows a dynamic dimension to structuralism is his conception of the 'literary word' as an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings: that of the writer, the addressee (or the character) and the contemporary or earlier cultural context."³⁰

In addition, the ambivalence of writing is a term that implies the insertion of history (society) into a text and of this text into history; for the writer, they are one and the same.³¹ For that in "*Word, Dialogue and Novel*" Kristeva states that according to Bakhtin, writing is a reading of the earlier literary corpus, and the text is an assimilation and response to another text.³² She also stresses that "Bakhtin situates the text within history and society, which are then seen as texts read by the writer, and into which he inserts himself by writing them... history and morality are written and read with the infrastructure of texts."³³ In other terms, history and society are texts in the eyes of the writer from where he or she collects knowledge for their text in which he or she inserts themselves.

Kingston and Carrey wrote their books in the second half of the nineteenth century. Europe has known periods of decline as well as development through its history. By the 19th century, it comes to the top of its development due mainly to the Industrial Revolution,

which impacted economy, social organization, culture and Europe's political sphere. The Industrial Revolution was the nucleus of the European development. The first change was the change of an economy based on manual labor by one dominated by industry and machine manufacture. Industrialization began in England. Then it spread to Europe and the world over. Productivity increased thanks to the spread of factories. Industrialization affected patterns of world trade. Industrialization in Europe revealed the need for raw materials which were to be found elsewhere and more markets for the sale of manufactured products. This led to the division of the world into two parts. One part was the industrialized, and it produced manufactured products. The other part was the less industrialized, and it furnished the raw materials necessary for the production.

The quest for raw materials and new markets led to the spread of the phenomenon of colonialism. Indeed, colonization of the non-industrialized areas started in order to collect the raw materials instead of buying them. Thanks to the increase of industrialization, more materials like iron, coal and fibers were needed. For this fact, the British Empire grew rapidly in order to meet these demands. In addition to that, with the rise of colonialism the number of European colonies started to increase around the world such as Latin America, south Asia, Sub-Saharan Africa, where imperial powers controlled the plantations that produced the raw materials, so that most of the profits went to them. We can say is that this colonization is the highest level of imperialism during the 19th century.

Throughout the highest level of development that the industrial revolution had done for England and other European countries like France in different spheres gave birth to a warmed competition between imperial powers. That between England and France was particularly vivid, and it was meant to establish an important number of colonies for their benefits. Arguably, this Anglo-French rivalry takes its roots in Napoleon's European wars

of expansion. Between 1803 and 1805, Napoleon was fighting the British. France could hope for victory only by landing an army in the British Isles, but the British could defeat Napoleon only by forming a continental coalition against him.

These important events are revived in Kingston's *The Rival Crusoes* in which he reflects the war between French and British navies. For instance, it is stated:

We were quickly on our feet again, and engaged in firing every gun we could bring to bear. After some time, having crossed each other's courses, we being ahead of the French ship, she stood right at us, bringing her larboard bow against our starboard quarter, over which her bowsprit ran, pressing against the mizzen rigging.³⁴

It is clear from this passage the presence of the Napoleonic wars at sea. We affirm that Kingston was largely influenced by this context which reinforces his narration. Similarly, the French naval presence across the Atlantic during the Napoleonic wars is revived in Carrey's *Les Aventures De Robin Jouet* as we see it through the coming passage:

Je partis très peu de jours après mon engagement ; car dans la même semaine ma compagnie prit passage sur le transport de l'Etat *la Fortune*, qui faisait voile pour la Guyane, ou il allait porter et reprendre des troupes de garnison.³⁵

The passage above shows the existence of the French navy and military in the Atlantic, which was a feature of the nineteenth century Napoleonic expansionist agenda. Carrey reflects the long voyage to "Guyane" which was a French colony during the Napoleonic wars. We stress that Carrey was widely influenced by this context.

As a result, we can say that the two books we are working on W. H. G. Kingston's *The Rival Crusoes* and Emile Carrey's *Les Aventures De Robin Jouet* are the products of their time. They are reflecting the period, and they are to a certain degree its result. "Kingston was the son of a merchant in Oporto."³⁶ He wrote travel books with simple plots, full of adventures and escapades. They tend to have substantial moral tone. Thanks to his father's job, he had the opportunity to travel across the world, for at his time there was the free trade and transportation development caused by industrialization. We can say that it is from here that Kingston is inspired to reflect the culture of travel in his text. *The*

Rival Crusoes reflects aspects of the 19th century in narrating his story. For example, it is stated:

He has held that farm since his father's time. His father and grandfather and great-grandfather, and I don't know how many before them, have held it...and would as soon turn spies to the French as give notice to the revenue when a cargo was to be run.³⁷

From here, we notice that the connection between the British agricultural revolution and the mercantile navy appears at the beginning of the story, for it was the ground of industrial booming on England.

In addition, Kingston was captivated by the new feature that changed Europe positively, namely the development of transportation. This had a considerable importance in his novel since his father's job gave him big opportunities that inspired him in writing *The Rival Crusoes*. The most significant opportunity for him was traveling with his father on board the merchant ship across different foreign countries as the free trade system was raised. Travel allowed him to opt for travel writing as a literary genre. His experiences of travel can be seen in the following statement:

A few days after Lord Reginald Oswald and Richard Hargrave returned on board the *wolf*, she went out of harbour and came to an anchor in Cawasand Bay, where she, with another frigate, surrounded by a flee of merchantmen which they were to convoy to the East Indies, lay waiting for a fair wind.³⁸

This quote shows that Kingston was aware of British merchant outreach around the world. He refers to the East Indies as a real image of the countries where trade took place during that period. Kingston also refers to the British colonialist and expansionist mindset in the nineteenth century when he states: "after visiting several of the Dutch settlements lately taken possession of by England, the *Wolf* returned to Batavia, where the Janet was landed."³⁹ This certifies that Kingston had experienced with his father different journeys that reinforce him in writing his book. These journeys were conducted in the framework of Britain's imperial trajectory. As we have learned, there is no independent text, according to

Kristeva each text is an imitation of another text. But in our case it is also a reflection on the context.

The book in relation to which we read Kingston's book is Emile Carrey's *Les Aventures De Robin Jouet*. Like Kingston, Carrey reflects aspects of the nineteenth century and the culture of travel in his text. The Industrialization and the large developments in all domains that France knew at that period provide the background to Carrey's *Les Aventures De Robin Jouet*. The writer reflects expansionist mindset of 19th century France. For example, he writes:

La France alors, poursuivant un de ces caprices d'inspiration qui lui prennent par intervalles come des fièvres salutaires, semblait vouloir rentrer dans des voies colonisatrices. On parlait de la Guyane, de Madagascar, des Indes. J'avais envie de voir du pays. Je m'engageai dans l'infanterie de marines à condition que je ferais partie d'une compagnie qui partait le mois suivant pour Cayenne.⁴⁰

This quote from Carrey's book demonstrates that its author was well impregnated in the imperial mindset of his age. Another important quote that reinforces this statement is when the writer says:

Car on m'avait répété à maintes reprises que l'Amérique de Sud on était bien souvent force de chasser pour vivre. Je comptais donc sur mon fusil comme sur moi-même pour m'aider à traverser les forêts qui devient me séparer de Cayenne, ou j'avais l'idée d'aller en suivant le rivage.⁴¹

From this passage, we can see that Carrey makes a direct reference within his novel to a substantial French colony, which is Cayenne.

Furthermore, we shed light on an important piece of information that proves Carrey's influence and inspiration in writing his novel. He traveled to South America in 1852, as a politician charged by the foreign affairs minister and marine to visit Perou and Amazon, for studying political and commercial advantage. Then, he crossed the entire coast until Cayenne. Through these remarkable notes we understand from where Carrey collects his knowledge to write his novel. In addition, we can notice that he narrates his

personal adventure in Guyana, adopting Robin Jouet's character to reinforce his image. For example, he states :

Je me trouvais évidemment sur quelque plage située le long des Guyannes. De plus, les arbres naufragés et l'eau douce qui m'entouraient me prouvaient que j'étais dans les flots du grand courant amazonien.⁴²

Departing from this quote, we can confirm that Carrey's protagonist adventures took place in Guyana. What we understand is that Carrey's personal experience in the Latin America was largely the nucleus of his inspiration for writing *Les Aventures de Robin Jouet*.

Through an analytical reading of the two texts we notice that both Kingston's *The Rival Crusoes* and Carrey's *Les Aventures de Robin Jouet* constitute a reflection of the 19th century. The historical context had a substantial inspiration for them. In addition to that, we cannot close this historical context without referring to the extensive role of the literary flank, which had a significant importance in the authors' texts.

Europeans have travelled all over the world, and many have written about their experiences. As stated by Casey Blanton in his book *Travel Writing : The Self and the World*, "This complex family, then, includes memoirs, journals, and ships' logs, as well as narratives of adventure, exploration, journey, and escape."⁴³ Many roles have been played, or are alleged to have been played, by such writings. According to Wendy Bracewell and Alex Drace-Francis, "Travel writings have linked communities of humanists or scholars."⁴⁴ They have brought together communities of humanists and intellectuals, helped establish national boundaries, promoted vernaculars and contributed to the growth of literary traditions, propagated new ideas, and handled risky issues in ways that eluded the censor. According to an author, travel writing is "a broad and ever-shifting genre."⁴⁵ One scholar believes that travel writing, as a literary form, is a "notoriously raffish open house where different genres are likely to end up in the same bed."⁴⁶ The 19th century saw an increase in travel writing thanks to the transportation improvements and expending European powers'

overseas influences. Here we notice the emergence of the Victorian travel writing in the period as a commercially popular and successful genre.

Travel gives rise to accounts of adventures. This is what Kingston mentions: “They will all be eager to hear an account of our adventures on the island, and I am sure you need have no fear as to the way they will receive you.”⁴⁷ Among these adventures, he mentions:

However, instead of that, we may possibly have to spend the next few months at Verdun, or some other delectable place in France. I suppose they won’t shut us up in the Bastile, or treat us as Napoleon did Captain Wright?⁴⁸

In parallel, in *Les Aventures de Robin Jouet* Emile Carrey calls himself travel writer⁴⁹, someone who travels and writes accounts of his adventures. Among his adventures, he mentions the captain, who had taken a great liking to Robin Jouet since the adventure of the shark, took him on as secretary, and he visited the Spanish town in company with him.⁵⁰

By the seventeenth century, an artistic and cultural movement called *The Grand tour* appeared in Europe. According to Lain Brown it was formed by young people who aimed to travel, study, and record their journey. *The Grand Tour* was not available for everyone at that time because the majority of travellers were from French and English aristocratic families. Lain Brown asserts: “Many were the English travellers who recorded their experiences and opinions.”⁵¹ This point was depicted in Kingston’s *The Rival Crusoes* where access to the culture of traveling in England was given only to rich families as Lord Reginald’s family. He states:

Yes, indeed,” answered Lord Reginald; “they are bold fellows to travel through the country so openly, even at night; but, as my father says, ‘Bold as they may be, they must be put down.’⁵²

Reference to the culture of travel is also made in *Les Aventures de Robin Jouet* when Carrey writes about Robin Jouet’s mother who found herself alone because all her

daughters and sons were travelling far away from their home; one in Marseilles and the others in other places of the country.⁵³

Travel literature became a recognized genre aimed at a newly mobile public who were beginning to know their nation and their globe, and it was a 19th-century readership that was most open to it. Travel writers began to record their adventure in the Atlantic Ocean and Mediterranean sea or across the European coasts as it was stated by P. Crowley and others in their book *Mediterranean Travel* “Mediterranean coasts there were zones where trade had become almost habitual over time (between Genoa or Florence and France or Spain, for example).”⁵⁴ The authors of that time were generally nostalgic people who love travelling and embracing foreign cultures, translators and grown in an elite class. The French writer and translator Emile Carrey, as well as, the English author W.H.G Kingston both reflect the genre of travel writing during the 19th century via their novels. For instance, the journey across the European and English coasts is portrayed by Kingston in *The Rival Crusoes* as the following passage asserts:

We were about thirty leagues from the coast of Spain, in the latitude of Cadiz, when early one morning, we discovered a sail to the south-west, we having the wind at the time from the north-eas.⁵⁵

Similarly, this point is depicted by Carrey in *Les Aventures de Robin Jouet*, where, for instance he writes:

Ce double événement, qui défraya toutes nos conversations de bord pendant le reste de la traversée, fut le seul incident remarquable de notre passage à travers la Méditerranée.⁵⁶

From these quotes, we notice the enfolding of the events of the two novels on different places of the Mediterranean Sea, such as Kingston who mentioned Cadiz which situated between the Mediterranean Sea and the Atlantic Ocean, and Carrey who mentioned the Mediterranean which his characters crossed to get in the Atlantic Ocean.

Travel allowed Europeans to encounter people and cultures other than theirs. Nineteenth century Europeans used the genre of travel writing to express their biggest

feelings of belonging as well as their social and cultural identity. According to James Clifford, “culture and identity are inventive and mobile. They need not take root in ancestral plots; they live by pollination, by (historical) transplanting.”⁵⁷ So, they used to write about their journeys in foreign countries and by comparing the two cultures. They adopted a comparative style in their writings to make always reference to their culture and country as a superior and glorious than the other ones. This point was depicted in *The Rival Crusoes* through the following passage

The countenances of the Frenchmen at length, however, began to look blank. Then, as the glorious flag of England blew out from the peak of the stranger, a cheer rose from the deck of the Wolf, which was taken up by that of the prize.⁵⁸

Once shipwrecked, Carrey in *Les Aventures de Robin Jouet* thinks about his mother country with nostalgia, as the following quote asserts:

Mais le lendemain Nellé ne vint pas. J’ignorais encore le Brésil,...J’avais peur, et avec raison, de faire quelque chose de contraire aux vrais intérêts de mon pays en suscitant une querelle contre une nation amie. Sur toutes choses, J’avais envie de revoir la France. Dès le matin, je demandai le vieil Indien, afin de lui dire que je voulais partir.⁵⁹

According to Edward Said, travel books describe certain place, geographies and people so as to make European readers believe them through the use of discourse.^{59a} Orientalism is a Western discourse which is created so as to dominate the Orient non-Westerners, at different levels such as psychologically, politically and socially. In addition for Edward Said, Orientalism is a created theory about the Orient.^{59b} It is a created vision that highlights the difference between Europe “West and “us”, and the strange the Orient, the East, “them.”^{59c} this means that Orientalism elaborates a division between two thought binary oppositions. While the occident refers to the West who is white, actor and civilized, the Oriental refers to the East who is passive, savage, alien and exotic as it is stated “when the Oriental was referred to, it was in terms of such genetic universals as his “primitive” state, his primary characteristics, his peculiar spiritual backgrounds.”^{59d} Because the second half of the nineteenth century was characterized by colonial expansion which encouraged

travelers, travel literature adopted the colonial genre. This can appear in the stereotypical manner natives of the countries visited are described. This was obviously present in Kingston's *The Rival Crusoes* as it is illustrated in the following passage:

it seemed to him that he had only escaped from drowning to die a more lingering death on the barren shore, or to be massacred by the savage inhabitants of the island on which he had been cast.⁶⁰

The same thing holds for Carrey who does not neglect the use of this literary imprint in his book *Les Aventures de Robin Jouet* according to the following illustration:

Je ne voyais qu'une chose : c'est que ces pêcheurs étaient les plus misérables, donc les plus malheureux des hommes; des êtres d'une espèce inférieure à la mienne, presque des singes, qui ne valaient pas d'occuper l'attention d'un civilisé comme moi !
Pauvre vaniteux ignorant que j'étais! comme si la libre sauvagerie du désert n'offrait pas d'aussi féconds enseignements que la civilisation servile de nos fourmilières humaines !⁶¹

Travel writing was an important source of information about the outside world, and it had an impact on not only exploration, science, and commerce but also on the history of ideas and literature. As it is stated by Emmanuelle Peraldo in his work *300 Years of Robinsonades*: "Defoe's text also provides the structure (departure: voyage; arrival on the island; isolation; salvation) and a character who stands for the typical eighteenth-century young man from the merchant class."⁶² Daniel Defoe's *Robinson Crusoe* had a clear impact on Travel writing, which can be seen as a precursor of the genre. Defoe's text influenced generations of writers including William Henry Giles Kingston, whose adventurous characters seem to be similar to Defoe's. As a matter of fact, the title of his book has the word "Crusoes" which are analogous to *Robinson Crusoe* as the following passage asserts:

The two Crusoes, now no longer rivals, worked vigorously away at their boat. Everyday Lord Reginald gained strength, and was able the more effectually to help Dick, who, however, never spared himself. With the young lord's assistance.⁶³

Similarly, in the second book Carey highlights the influence of Defoe's *Robinson Crusoe* on *Les Aventures de Robin Jouet* just in the prologue:

Je n'ai donc avec mon illustre homonyme anglais qu'une simple parité d'existence errante, si ma vie peut entrer en comparaison quelconque avec la vie célèbre que Daniel de Foë a rendue si chère à toutes nos jeunes imaginations.⁶⁴

The majority of literary works of travel writing were influenced in some way by Daniel Defoe's *Robinson Crusoe*, from which the literary sub-genre of Robinsonade emerges. The authors of this subgenre interpret to use the same plot as *Robinson Crusoe*. A Robinsonade generally begins with a sea voyage, followed by difficulties leading to a shipwreck, ending up getting ashore on unknown lands and the quest for survival. The secret meaning or wisdom behind the Robinsonnade is the European man's invincibility even against nature. According to Ian Kinane "Crusoe's island and the island of every subsequent Robinsonade represent a space where the a-historical generates or regenerates its own historicity."⁶⁵

Throughout analyzing the historical context of the two novels, we have come to some important conclusions. The first one is that the two classics share similar historical background, where both are influenced by the same historical events like the Napoleonic war and the Industrial Revolution. In addition to this, the analysis of the literary context demonstrated that the two authors' works are connected because they belong to the same literary genre which is travel writing, and they are culturally influenced by an artistic movement called Grand Tour. Finally, the last conclusion that link between the two novels is that they are two classics of the Robinsonnade style of writing which assert that the two authors are largely influenced by Daniel Defoe.

Endnotes

²⁹Allen Graham, *Intertextuality* (Routledge: London and New York, 2000), 24.

³⁰Julia Kristeva, *the Kristeva Reader* (New York: Columbia University Press, 1986), 36.

³¹*Ibid.*,39.

³²*Ibid.*,39.

³³*Ibid.*,39.

- ³⁴William Henry Giles, Kingston, *The Rival Crusoes*. (London: Limited 35 Bow Street, 1878), 29.
- ³⁵Emille Carrey, *Les Aventures de Robin Jouet* (Tours, Maison Alfred Mame et Fils, 1907), 14.
- ³⁶Fcit, “W.H. G. Kingston author page”, <https://etc.usf.edu/lit2go/authors/102/whg-kingston/>. (Accessed March 20, 2022).
- ³⁷Kingston, *The Rival Crusoes*, 02.
- ³⁸*Ibid.*,198.
- ³⁹*Ibid.*,375.
- ⁴⁰Carrey, *Les Aventures de Robin Jouet*, 13.
- ⁴¹*Ibid.*, 74.
- ⁴²*Ibid.*, 54.
- ⁴³Casey Blanton, *Travel Writing: The Self and the World* (London: Rotledge, 2002).02.
- ⁴⁴Rolf Potts, *Why Travel Writing Matters*. Rolfpotts. RolfPotts (2018), <https://rolfpotts.com/travel-writing-matters/> (Accessed March 21, 2022).
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- ⁴⁶Historical Naval Fiction, *the Home of Naval Fiction Set in the Age of Sail*. <https://historicalnavalfiction.com>.(Accessed March 20, 2022).
- ⁴⁷Kingston, *The Rival Crusoes*, 374.
- ⁴⁸*Ibid.*, 158.
- ⁴⁹Carrey, *Les Aventures de Robin Jouet*, 03.
- ⁵⁰*Ibid.*, 25.
- ⁵¹Brown Lain. *Frolics in the Face of Europe: Sir Walter Scott, Continental Travel and the Tradition of the Grand Tour* (England: Fonthill Media, 2020).22.
- ⁵²Kingston, *The Rival Crusoes*, 21.
- ⁵³Carrey, *Les Aventures de Robin Jouet*, 12.
- ⁵⁴Crowely Patrick, Noreen Humble, and Silva Ross. *Mediterranean Travels Writing Self and Other from the Ancient World to Contemporary Society* (London: Routledge, 2011). 62.
- ⁵⁵Kingston, *The Rival Crusoes*, 27.
- ⁵⁶Carrey, *Les Aventures de Robin Jouet*, 25.
- ⁵⁷Clifford James, *The Predicament of Culture: Twentieth-Century Ethnography, Literature and Art* (Cambridge: Harvard University Press, 1988). 15.

- ⁵⁸ Kingston, *The Rival Crusoes*, 158.
- ⁵⁹ Carrey, *Les Aventures de Robin Jouet*, 347.
- ^{59a} Edward Said, *Orientalism* (England: Penguin Books, 2003), 93.
- ^{59b} *Ibid.*,06.
- ^{59c} *Ibid.*,43.
- ^{59d} *Ibid.*,120.
- ⁶⁰ Kingston, *The Rival Crusoes*, 231.
- ⁶¹ Carrey, *Les Aventures de Robin Jouet*, 259.
- ⁶² Peraldo Emmanuelle, *300 Years of Robinsonades* (Cambridge,2020).4.
- ⁶³ Kingston, *The Rival Crusoes*, 335.
- ⁶⁴ Carrey, *Les Aventures de Robin Jouet*, 02.
- ⁶⁵ Kinane Ian, *Theorising Literary Islands: The Island Trope in Contemporary Robinsonade Narratives* (London: Rowmon and Littlefield International, 2016). 213.214.

Chapter Two: Intertextual Parallels in Kingston's *The Rival Crusoes* and Emile

Carrey's *Les Aventures De Robin Jouet*

Intertextuality is a literary theory that outlines how to analyze and study various texts in relation to each other. It makes easier the comparison of two or more texts, which involves following some important rules and features. Intertextuality means that a text is not only related to the author and the reader but also to other texts. For Kristeva, a text cannot be isolated from other previous texts. It is made up as a “mosaic of quotations”, and a text is the absorption and transformation of another⁶⁶. According to Graham Allen, “A text is intertextual. Its meaning is not contained within itself but exists between texts, which is to say that its meaning exists in the text’s relation to the numerous other texts.”⁶⁷ Kristeva challenges the traditional study of influence by claiming that a text is a transposition of one or several signs or systems into others. A text can be seen as a system of signs in itself, and as such intertextuality allows its transposition to another text. In *Revolution in Poetic Language*, she explains the process of how a text is created as new a signifying system.

She writes:

The new signifying system may be produced with the same signifying material; in language, for example, the passage may be made from narrative to text. Or it may be borrowed from different signifying materials: the transposition from a carnival scene to the written text, for instance. In this connection we examined the formation of a specific signifying system - the novel - as the result of a redistribution of several different sign-systems: carnival, courtly poetry”⁶⁸

As a matter of fact, Transposition is another term that can define Intertextuality, which means that a text is a transposition of another text. This means that authors borrow different signs from previous texts and transpose them to create new texts. Kristeva asserts:

“The term Intertextuality denotes this transposition of one (or several) sign-system(s) into another[...] If one grants that every signifying practice is a field of transpositions of various signifying systems (an Intertextuality), one then understands that its ‘place’ of enunciation and its denoted ‘object’ are never single, complete and identical to themselves, but always plural, shattered, capable of being tabulated.”⁶⁹

Graham Allen explains notion of transposition and argues that it directly concerns the use of pre-existent signifying practices for different purposes. He writes: “We shall call transposition the signifying process’ ability to pass from one sign system to another, to exchange and permutate them.”⁷⁰ In other words, transposition is the use of preexistent texts by an author in his work to create a new text.

In this chapter, we are going to establish a comparative study of Kingston’s and Carrey’s text to demonstrate the intertextual link between them. Kingston recounts the life of Richard Hargrave. His story involves an unexpected journey aboard a British warship. Dick Hargrave’s curiosity, adventurous mindset, and his love of traveling place him on board the *Wolf*. His journey starts with the ship’s departure to India “East Indies” in order to escort the merchant ships and protect them. As it is asserted:

Few days after Lord Reginald Oswald and Richard Hargrave returned on board the *Wolf*, she went out of harbour and came to an anchor in Cawsand Bay, where she, with another frigate, surrounded by a fleet of merchantmen which they were to convoy to the East Indies, lay waiting for a fair wind⁷¹.

Therefore, it can be clear that Dick’s journey was traced to cross the sea to India as man of war to protect the convoy of the merchant ship. Kingston takes us directly to Daniel Defoe’s *Robinson Crusoe*, as his first inspiration and influence in writing *The Rival Crusoes*. Dick’s voyage is similar to Robinson’s. Defoe narrates a journey of his protagonist Robinson who climbs aboard the ship bound for London with his friend. From here we notice the first resemblance between Kingston and Defoe.

In parallel to Kingston, in Carrey’s *Les Aventures de Robin Jouet* we see the presence of a similar voyage that Kingston narrates about. Carrey recounts a journey of his character Robin Jouet, a highly educated, passionate, and adventurous French man. Robin’s journey starts with his enrollment in the naval infantry in Marseille, almost like Kingston’s characters. As the coming passage illustrates:

La France alors, poursuivant un de ces caprices d’inspiration qui lui prennent par intervalles comme des fièvres salutaires, semblait vouloir rentrer dans des voies

colonisatrices. On parlait de la Guyane, de Madagascar, des Indes. J'avais envie de voir du pays. Je m'engageai dans l'infanterie de marine, à condition que je ferais partie d'une compagnie qui partait le mois suivant pour Cayenne⁷².

From this passage, the first point we can notice is that Carrey narrates a journey of a man on board a ship getting to Cayenne by crossing the sea. This is similar to Kingston's ideas. Indeed, both texts involve journeys to British or French overseas territories, respectively, and the adventurous characters are motivated in taking part in their countries' expansions. In her "*Word Dialogue and Novel*", Kristeva asserts that "each word (text) is an intersection of word (texts) where at least one other word (text) can be read."⁷³

Furthermore, we learn from Kingston's story that the journey involves crossing the ocean to East India on board a marine ship in order to protect the merchant convoy that would land there for trade. As it is stated: "*Wolf* fired the signal gun, the anchor was hove up, her canvas was let fall and sheeted home, and she glided out of the sound, followed in rapid succession by the merchant vessels."⁷⁴ In Carrey's novel we find the same journey as Kingston's. Carrey narrates the story of his protagonist who sails to Guyane on board an infantry navy, with the aim of protecting a merchant ship. As it is mentioned:

Je partis très peu de jours après mon engagement; car dans la même semaine ma compagnie prit passage sur le transport de l'Etat la Fortune, qui faisait voile pour la Guyane, ou il allait porter et transporter des troupes de garnison. Je m'embarquai naturellement avec ma compagnie⁷⁵

From this passage taken from Carrey's novel we can draw a parallel with Kingston's novel. Both texts imply a departure crossing the sea from British or French ports to overseas dominions.

Another significant point that reinforces the interconnection between Carrey's and Kingston's novels is the unexpected occurrences that happen to the protagonists and their ships. Kingston's journey takes an unexpected turn when the ship where his protagonist Dick Hargrave is stationed, and then hit by a strong storm; from this point, we can see Kingston's events reaching their apex. This reveals a significant theme that is recurrent in

sea stories like *Robinson Crusoe*, namely shipwrecks and sea accidents. As stated in the following quote: “Then another sea came; he felt the poop breaking up beneath his feet. In another instant he found himself among the foaming breakers, surrounded by masses of wreck. He sank, but again coming to the surface, clutched a piece of timber.”⁷⁶ Through Kingston’s passage, we can see the unexpected incident which Dick is experiencing similar to Robinson’s shipwreck. This reinforces the attachment to Daniel Defoe’s novel which is a symbol of sea stories. Like Kingston’s novel, in Carrey’s *Les Aventures de Robin Jouet* we see the presence of the trope of shipwreck caused by a tempest. It is stated;

Par un motif quelconque, probablement parce que le navire s'était subitement trouvé engagé dans un contre-courant violent et inattendu, on avait jeté mon ancre à la mer. C'était la plus grande du bâtiment, et le capitaine l'avait sans doute choisie de préférence, comme offrant à elle seule plus de garanties d'arrêt que toutes les autres ensemble. Elle devait fatalement, de par sa taille et surtout son poids énorme, entrer très-avant dans le fond vaseux sur lequel nous naviguions, ou tout au moins se prendre à la première saillie de terrain et ainsi arrêter la dérive de la Fortune⁷⁷

Within Carrey’s passage, we remark how Robin Jouet’s journey develops to reach the parallel apex as Dick’s adventure. Also we see Robin’s shipwreck after an unexpected incident that throws him on sea like Dick. As a matter of fact, both of them experience similar incidents which lead them to live unexpected struggles for survival.

Indeed, another common theme in sea stories which comes as a result of shipwrecks is getting lost in the middle of the unknown and at the mercy of the elements. This is present in Kingston’s text. When *The Wolf* is wrecked, Dick finds himself lost in the middle of the ocean fighting for survival. As it is shown:

It was of too small a size to float him. He was rolled over and over, until compelled to let go. As he did so he saw close to him a large beam, with a bolt projecting from one end. Grasping the bolt, he got astride of the beam, being thus enabled to keep his body above the water, though he ran a risk of having his legs injured by the heavy pieces of wood dashing about on all sides.⁷⁸

Similarly, in Carrey’s text the wreckage of *La Fortune* results in Robin Jouet’s floating in the middle of the Atlantic fighting for his life. It is stated:

Mon domicile entier était tombé à l'eau, entraîné par son point d'appui, et j'étais tombé avec lui sans m'en douter, sans même m'être réveillé. Puis, toujours couché sur la tige de mon ancre, j'avais été jusqu'au fond de l'eau comme elle. Mais, par une permission de la Providence, qui sans doute guida mes efforts, j'avais, sans m'en rendre compte, dégagé à la fois de cette ancre mortelle, et ma cabine et moi-même en même temps. Nous étions remontés ensemble à la surface de la mer, de par nos essences : comme remonte un chien ou une planche de bois qui tombe à l'eau. Aussitôt remonté, j'avais voulu appeler, nager, me sauver enfin; mais je m'étais senti me noyer.⁷⁹

From Carrey's passage, it is shown how his protagonist Robin is thrown in the middle of the ocean struggling to rescue his life. Through these events we can notice the presence of Defoe's text in Carrey's novel, for he transposes the parallel incident that Robinson had experienced when their ship was destroyed to his text.

A further similarity between Kingston's and Carrey's texts is the outcome of surviving the shipwreck and landing on soil. Most of the time, this occurs on uncharted islands in the middle of nowhere. In *The Rival Crusoes*, it is stated:

The second time he put down his feet he trod on the sand. Fearful that the beam which had carried him in safety might roll over and crush him, he let go, and making a last effort, struggled upwards. The foaming seas washed round his legs, and threatened to carry him back, but on he struggled, gasping for breath until the dry ground was reached, and then, by one strenuous effort, getting out of the reach of the water, his strength giving way, he sank to the ground, utterly exhausted.⁸⁰

This quote demonstrates that Kingston's protagonist became stranded on an unknown island with no one to help him, after the harsh wreck that compromised his journey to East Indies. Similarly, Carrey inserts a significant event into his novel when Robin Jouet lands on an isolated land on the shores of the Amazon, like Dick Hargrave in Kingston's novel.

This is highlighted in the following passage:

J'étais tombé à l'eau peu de temps après qu'on avait signalé la terre du haut des mâts, donc près de la côte, puisque le commandant avait donné l'ordre de la suivre sans la perdre de vue. Je me trouvais évidemment sur quelque plage située le long des Guyanes. De plus, les arbres naufragés et l'eau douce qui m'entouraient me prouvaient que j'étais dans les flots du grand courant amazonien.⁸¹

The quotation above illustrates how Robin Jouet finds himself after rescuing his life lost in an isolated and inhabited island. However, there is a slight difference between the two texts. While Dick finishes on an island after surviving the shipwreck, Robin first finds

himself on shallow waters, hanging on a tree. He fights against the tide for a while. He eventually reaches firm land. As it is mentioned:

Je réfléchis que je nageais comme un poisson, et que d'ailleurs je n'a vais même pas besoin de nager, puisque j'étais sur un bas-fond, avec de l'eau jusqu'à mi-jambes, il est vrai, mais enfin avec un point d'appui. Autour de moi, des arbres épars çà et là élevaient au- dessus des flots leurs branches ou leurs débris blanchâtres. Je pouvais facilement me hisser sur un d'eux, regarder l'horizon, découvrir la terre, un navire, une voie de salut, en un mot.⁸²

From this passage, we see how Carrey's protagonist fights to survive the shipwreck and the rising tides on low waters.

In addition, the significant attachment between both novels stresses the influence of Defoe's novel *Robinson Crusoe* on writing *The Rival Crusoes* and *Les Aventures de Robin Jouet*. Here we can assert the rule of Intertextuality which says a text cannot be isolated from others. This is what establishes the connection between Carrey's and Kingston's novel.

Another important theme which is prevalent in Kingston's novel is exploration. In *The Rival Crusoes* the protagonists show their spirit of exploration especially after the shipwreck. According to Kingston, the explorers who are Dick and Lord Reginald start their exploration by looking for a source of water or anything to drink then finding what to eat and finally get a shelter. Dick and Lord Reginald began their investigation by looking for a water source. They begin their investigation on the uninhabited island shortly after surviving the shipwreck in order to find drinkable water to relieve their thirst, as it is the first thing their bodies require. It is stated:

Dick, as before, continued to bathe his hands and face at intervals, and when perceiving by the painful motion of his lips that he wanted something to drink, he raised his head and placed to his lips a shell full of the juice of several fruits which he had collected. Lord Reginald eagerly drank this delicious beverage, then, opening his eyes.⁸³

After finding a source of water, Dick starts to feel hungry. He states: "I wonder whether he has been able to procure any food like this," he said to himself."⁸⁴ Young Hargrave finds a

turtle to eat and he cooks it for him and lord Reginald and generating a number of clamshells, each containing a number of perfectly baked cakes, turtle cutlets in another, and stewed turtle in a third.⁸⁵

In addition to the search of food and water Kingston mentions the search for shelter to cover themselves from any danger. Reginald discovers a cave which does not correspond to a good shelter, but at least it can protect him from the rain, Dick discovers that there was a small cave which will serves him as a shelter to cover himself from the rain.⁸⁶ Throughout the novel, Kingston maintains the idea of exploring the island by both Lord Reginald and Richard Hargrave by showing the efforts of each one of them to find a shelter. Dick succeeds to form “a comfortable couch, and neither crabs, nor beetles, nor centipedes, nor other creeping things came near him. Still, he could not go to sleep.”⁸⁷

In parallel, Carrey shows the need for exploration in *Les Aventures de Robin Jouet*. He shows how the main character Robin Jouet deals with exploratory situations. For instance, to show the search for water Carrey writes:

Cependant ma faim et ma soif grandissaient avec ma marche : je gagnai les bords du petit étang qui m'était apparu en arrivant. Après avoir marché dans ses eaux pendant une dizaine de pas, parce que les herbes y étaient si touffues que je ne trouvais pas un endroit libre pour boire, j'arrivai enfin à une place à peu près nette d'herbes, où je n'étais baigné qu'à hauteur de ceinture. L'onde était claire, quoiqu'un peu noire. J'ôtai mon chapeau et le remplis, afin de boire à longs traits une eau pure enfin, ce qui ne m'était pas arrivé depuis mon grog au rhum.⁸⁸

The quotation above explains and emphasizes Robin's search for water on the island. It depicts the difficulties that Carrey's protagonist faces in locating a source of water, as well as his burning thirst before reaching this last. Robin Jouet begins his exploration for food after quenching his thirst. His expertise as a hunter allows him to find his food. He states: “Je commençai par chercher mes cerfs, afin d'en tuer un pour mon déjeuner”⁸⁹. In other words, he hunts animals in the woods relying on his hunting skills by using primitive and very simple tools. He was generating a number of clamshells, each

containing a number of perfectly baked cakes, turtle cutlets in another, and stewed turtle in a third.⁹⁰

Moreover Carrey's protagonist's exploration does not limit on food and water but also on a safe place to stay and building a shelter. The need of exploring the island for shelter is obviously mentioned in the novel. Robin Jouet manages to find a shelter to protect himself against wild animals. He thinks of constructing a temporary shelter that will keep him safe from dangerous animals for the night.⁹¹ Once he is assured of having water and food, he thinks of building a refuge for him : "j'avais désormais le boire et le manger assurés...je m'occupai activement d'un abri."⁹² After a long work Robin finally succeeds to build a shelter: "Enfin, après avoir ébauché et débattu vingt projets, comme pour bâtir un Louvre, je résolus de me construire une cabane, dans un arbre."⁹³

In addition to the parallels existing between the novels at the level of themes related to seas stories of shipwrecks, their Robinson characters are also similar. Despite differences at the level of family background and class, their characters are perceived as adventurous seamen. Both protagonists are adventurous, and their relationships with others and the environment are in some ways identical. Their lifestyles and ways of thinking are also similar. To begin with, Dick's and Robin's intelligence, competence, and skills are also featured in the two novels, and they contribute to their salvation. In *The Rival Crusoes*, the protagonist, Richard Hargrave, is introduced by Kingston as a farmer nicknamed Dick, which symbolizes resistance, bravery, and power. He is a nature lover who enjoys travelling and taking risks. Just after the prologue, Kingston claims that his physical appearance makes Dick appear to be an adventurer and a seaman, as shown in the following passage:

He was a lad about sixteen years of age, strongly built, with a good-looking face, exhibiting a firm and determined expression. His dress was more that of a landsman than of a sailor, through it partook of both.⁹⁴

The previous quote describes Dick's character and how his outward appearance gives the impression that he is an explorer.

In *Les Aventures de Robin Jouet*, on the other hand, Robin Jouet is portrayed as being a highly educated young man who engages in naval infantry in Marseille. Robin Jouet affirms that he is passionate about country life and his companions dubbed him Robinson in reference to Daniel Defoe's *Robinson Crusoe*, a courageous sea adventurer, as shown in these lines:

Je me nomme de mon véritable nom Jules Robin Jouet, et non pas Robinson, comme il plait à mes amis de m'appeler communément. Mes instincts aventureux, et la vie non moins aventureuse que j'ai menée jusqu'à présent, m'ont fait donner ce sobriquet, qui m'est resté, que j'ai fini par adopter moi-même⁹⁵

From this passage, Carrey demonstrates Robin Jouet's love of adventure and exploration. He also asserts that his friends surnamed him Robinson because of his adventurous intuition which resembles to Robinson Crusoe's one.

Kingston presents Richard through a noble and heroic image. He is portrayed as a smart and intelligent person who easily finds a way to get out of adverse situations. In spite of the hard life that he faces, nothing prevents him from acting wisely and generously. For instance, he saves Lord Reginald from death. It is stated:

Hargrave, I can scarcely believe my senses!" said Lord Reginald. "I don't deserve this kind treatment at your hands. Have you really been watching over me all this time?"
"Do not talk about it, my lord," said Dick. "Here, take this; it may not be first-rate soup, but I think it will do you good."⁹⁶

Through this passage, Kingston explains how Dick treats Lord Reginald after the shipwreck when he was in a critical state of health. However, nothing prevents Dick to heal him which proves not only his capacity to adapt to difficult situations but also the nobility of his character and his philanthropy.

In *Les Aventures de Robin Jouet*, Carrey is similar to Kingston. According to him, Robin Jouet is a skilful person who performs many things and a wise young man who

knows how to act appropriately in difficult situations and under harsh conditions. Carrey writes:

Éclairé par l'expérience, cette sage conseillère, je commençai par m'asseoir sur un tronc d'arbre, afin de réfléchir aux moyens les plus expéditifs et les meilleurs pour me construire un domicile. Je possédais autant de matériaux qu'il en fallait: du bois, des lianes, des feuilles, de l'herbe, et, au besoin, de la terre détrempée.⁹⁷

The previous quotation demonstrates how Robin takes his time thinking wisely and coming up with solutions to his problem quickly. He eventually finds a way to build a shelter for himself from simple objects only after a relatively short and wise reflection.

Concerning the protagonists' environment and relationship, Kingston confirms that Dick was a highly educated person with human values who appreciates nature. It is crucial to mention that Richard Hargrave has a good relationship with the other characters (his family and friends). Furthermore, he is a good son who respects his parents and follows their advice, as the coming passage asserts:

He assisted his father on the farm, and occasionally took Janet out for a short walk, as, notwithstanding the doctor's expectations, she was able to get up again the very day after she had appeared to be so ill.⁹⁸

Similarly, Emile Carrey adopts the same characterization for his protagonist Robin Jouet. According to him, Robin has a good relationship with his mates. He was supported by his family financially and morally; his father sends him money every month: "Quand je n'en avais plus, j'écrivais à mon père: il m'en renvoyait avec une petite semonce amicale. Je dépensais un peu moins pendant quelque temps."⁹⁹ Furthermore, his mother supports him emotionally and morally as it is said: his mother spotted him and, in a pitiful display of maternal love sacrificed for the demands of my nature.¹⁰⁰ In other words, the two protagonists in both novels are strongly attached to their families as well as to nature.

From all this, we can say that the main characters of both novels share crucial aspects like lifestyle, their love of nature and their adventurous spirit. Aside from the main

protagonists' likeness, Kingston's and Carrey's works open the door to the different parallels that occur among the female characters. The two authors use their imaginations to create characters that represent the role of women. Indeed, the role of women is importantly significant in both of them not only by their contribution to the flow of the plot events but also by their position in the story which was important. Both authors then embellish their compositions with descriptions of the novels' female characters, notably Susan Rudall in Kingston's novel in comparison to Nellé in Carrey's novel and their important role in encouraging and helping other characters, especially the main ones in the two novels. To start with, Susan Rudall is a female character who has a crucial role in shaping the story's events in the sense that she serves and supports her husband and helps the main character Dick. Kingston portrays Susan as a symbol of resistance, patience and power as she takes care of her children and her household in the absence of her husband Ben, who is away in his smuggling career. In addition, she helps Richard Hargrave, her husband's friend, when he was escaping from Lord Reginald and his fellows. Dick chooses to go to Susan Rudall among all the people he knows. The following passage is an illustration:

“I had better not,” he said to himself; “it shall only get father and mother into trouble; if they don't know where I am, they cannot say. I'll go down to Susan Rudall's; she'll stow me away, if I can reach her cottage without being seen. No one will think of looking for me there.”¹⁰¹

Accordingly, we can see that the protagonist Richard Hargrave considers the woman as a savior and the only person who can help him and shelter him while he was escaping from an inevitable pursuit.

Similarly, Emile Carrey in *Les Aventures de Robin Jouet* introduces Alida or Nellé as a female character who appears in the end. Her importance in the novel appears when she helps the main character. Nellé rescues Robin Jouet from an inescapable death. This female character is the only active female character in the novel, but she assembles the

same characteristics as Susan Rudall in *The Rival Crusoes*. When Robin Jouet falls ill and is physically destroyed, Nellé appears to rescue him by giving him the first aid and offers him a hot piece of cloth which warms his cold body and brings him back to life. This is shown in the statement:

Cette fois je ne pouvais plus douter. A grand'peine, après maints efforts, je me mis sur mon séant et regardai de tous côtés; mais je ne vis rien. Cependant un chapeau de paille d'une finesse extrême gisait à côté de moi sur le radeau. Mon instinct de malade me révéla un chapeau de femme. Je me sentis sauvé. C'est comme une fatalité de mon existence aventureuse, que, dans chaque grande détresse de ma vie, j'ai toujours été sauvé par la main d'une femme. Cela peut sembler étrange, mais cela est ainsi, et dès cette époque, c'est-à-dire avant que les événements in'aient confirmé ce fait, j'avais déjà l'instinct de sa préexistence. Je me sentis sauvé.¹⁰²

Departing from this statement, we understand the importance of the role of Alida in Robin's life and how she miraculously saves him from death. At the same time, it shows Robin's gratitude toward her because he would not be alive without her appearance and intervention.

After analyzing the two novels, both Kingston's *The Rival Crusoes* and Emile Carrey's *Les Aventures de Robin Jouet* respond to Kristeva's theory of *Intertextuality*. In order to conclude, we found that according to Kristeva's theory the two works are strongly connected. Therefore, both Kingston's and Carrey's protagonists experienced the same journey which is crossing the sea to unknown places. In addition to that, we induct a significant connection between the two classics which is the unexpected incident that both protagonists had been experienced through their journeys, which is the strong tempest that sunk their two ships. Then, it is clear that both works share similar themes such as shipwreck, consequently, both Dick and Robin Jouet found themselves lost in the middle of the unknown. To finish with, exploration and adventure are demonstrated during the protagonists' struggle to survive in the inhabited islands.

Endnotes

⁶⁶Julia Kristeva, *The Kristeva Reader*, (New York: Columbia University Press, 1986), 37.

- ⁶⁷Allen Graham,*Intertextuality*, (UniversityCollegeCork):02.<http://www.paulj.myzen.co.uk>
(Accessed April 12, 2022).
- ⁶⁸ Kristeva, *The Kristeva Reader*, 111.
- ⁶⁹ Ibid., 111.
- ⁷⁰ Graham, *Intertextuality*, 52.53.
- ⁷¹ William Henry Giles Kingston, *The Rival Crusoes* (London: Limited 35 Bow Street, 1878):198.
- ⁷² Emile Carrey, *Les Aventures de Robin Jouet* (Tours, Maison Alfred Mame et Fils,1907):13.
- ⁷³ Kristeva, *The Kristeva Reader*, 37.
- ⁷⁴ Kingston, *The Rival Crusoes*, 199.
- ⁷⁵ Carrey, *Les Aventures de Robin Jouet*, 14.
- ⁷⁶ Kingston, *The Rival Crusoes*, 229.
- ⁷⁷ Carrey, *Les Aventures de Robin Jouet*, 45.
- ⁷⁸ Kingston, *The Rival Crusoes*, 229.
- ⁷⁹ Carrey, *Les Aventures de Robin Jouet*, 45.
- ⁸⁰ Kingston, *The Rival Crusoes*, 230.
- ⁸¹ Carrey, *Les Aventures de Robin Jouet*, 54.
- ⁸² Ibid., 47.
- ⁸³ Kingston, *The Rival Crusoes*, 310-311.
- ⁸⁴ Ibid., 304.
- ⁸⁵ Ibid., 321.
- ⁸⁶ Ibid., 235.
- ⁸⁷ Ibid., 291.
- ⁸⁸ Carrey, *Les Aventures de Robin Jouet*, 118.
- ⁸⁹ Ibid., 141.
- ⁹⁰ Ibid., 143.
- ⁹¹ Ibid., 154.
- ⁹² Ibid.,156.
- ⁹³ Ibid., 158.
- ⁹⁴ Kingston, *The Rival Crusoes*, 02.
- ⁹⁵ Carrey, *Les Aventures de Robin Jouet*, 01.
- ⁹⁶ Kingston, *The Rival Crusoes*, 315.
- ⁹⁷ Carrey, *Les Aventures de Robin Jouet*, 156.

⁹⁸Kingston, *The Rival Crusoes*, 46.

⁹⁹Carrey, *Les Aventures de Robin Jouet*, 10.

¹⁰⁰*Ibid.*, 12.

¹⁰¹Kingston, *The Rival Crusoes*, 116.

¹⁰²Carrey, *Les Aventures de Robin Jouet*, 234

Chapter three: Dialogism in Kingston's *The Rival Crusoes* and Emile Carrey's *Les Aventures de Robin Jouet*.

Dialogism, though being coined decades before Kristeva introduces the concept of Intertextuality which borrows immensely from Bakhtin's work developed in his *Dialogic Imagination* (1981), it is usually classified as a kind of Intertextuality to avoid confusion. Bakhtin's theory The Dialogic Imagination describes the novel as a new genre. Bakhtin sees the novel as new and unique among genres because of its capacity to incorporate material from other genres and reformulate and parody them. Bakhtin was influenced by Dostoevsky's invention of the polyphonic novel. Bakhtin argues that every author writes in a separate way from other authors and every character in a dialogic novel has a specific and unique personality. The character's worldview, normal way of speech, ideological and societal positions are all portrayed through the character's words. Characters, according to Bakhtin, communicate a concept or "world view" and the image of voice associated with that character's consciousness. In Dostoevsky's works, each character has his or her own perspective of the universe, which he or she communicates through his or her own unique discourse. This implies the prevalence of author's personality. Bakhtin writes:

constructs the hero [character] not out of words foreign to the hero, not out of neutral definitions; he constructs not a character, nor a type, nor a temperament, in fact he constructs no objectified image of the hero at all, but rather the hero's discourse about himself and his world.¹⁰³

As a matter of fact hidden "polemic" and "Parody" are two important concepts that Bakhtin uses to express dialogic differences. He considers hidden polemic as an active form of Dialogism, because it is the words of others that are imposed upon the author. Bakhtin states that "In the hidden polemic, however, discourse is directed toward an ordinary referential object, naming it, portraying, expressing, and only indirectly striking a blow at the other's discourse, clashing with it, as it were, within the object itself."¹⁰⁴ The parody, according to Bakhtin, stimulates ideological and stylistic pluralism in a culture's

sociolinguistic constellation and undermines the strength of prevailing ideas by disclosing their conditionality. On the other side, its cultural influences can be conservative and cohesive. For this fact Bakhtin states:

“Parody introduces into that discourse a semantic intention that is directly opposed to the original one. The second voice, once having made its home in the other’s discourse, clashes hostilely with its primordial host and forces him to serve directly opposing aims.”¹⁰⁵

In that discourse, parody introduces a semantic intention fundamentally at conflict with the original one. The second voice forces its original host to serve explicitly opposing objectives after first being established in the discourse of the other. It does this by engaging in a hostile confrontation with him.

In this chapter, we are going to establish a comparative study of Kingston’s and Carrey’s novels to demonstrate the intertextual differences between them. In *The Rival Crusoes*, Kingston narrates the events by using the third person narrator; he deploys this narrative point of view in order to make easy the process of narration due to the existence of two protagonists or Crusoes. This is exactly what we see in “Even Neptune appeared surprised, and showed a great inclination to set off in the direction of Richard Hargrave’s hut, but Lord Reginald called him back, jealous of the regard he paid to his rival.”¹⁰⁶ For this, we remark that the title of the novel takes the name of *The Rival Crusoes*, which means that there is a kind of rivalry between Dick and Lord Reginald. This rivalry transforms in the end of the novel to a friendship: “The two Crusoes, now no longer rivals, worked vigorously away at their boat.”¹⁰⁷ Because of the existence of two Crusoes, the author uses dialogue as a major style of writing in order to express the voices of the protagonists obviously. Unlike Kingston, Emile Carrey employs the first person narrator because there is only one Crusoe in the whole novel who is Robin Jouet. So the first personal pronoun “I” is the most suitable for this. We can also relate this to Carrey’s previous reading and influence of Defoe’s writing who uses the same style of writing to

express the existence of only one Crusoe in the whole novel. In addition to this, the main character's name "Robin" is derived from Defoe's protagonist "Robinson"; that is what makes a direct link between *Robinson Crusoe* and *Les Aventures de Robin Jouet*. Kingston departs from his contemporary Emile Carrey as well as his predecessor Daniel Defoe in imagining a Robinsonade with two Crusoe characters instead of one.

At the level of characterization, the authors share the adventurous mindset of the Robinson characters. Nevertheless, their protagonists are also different in some other ways. First, they are different in terms of their class belonging. Dick Hargrave in Kingston's *The Rival Crusoes* belongs to the rural class, living a simple life with his small family as a farmer. As it is stated: "I am Farmer Hargrave's son, and am on my way home with some fish Ben Rudall and I have been catching for my sister Janet."¹⁰⁸ Furthermore, we notice that Dick belongs to the provincial class. The farm belongs to his father, but initially he wants to keep it once he inherits. The author states: "Flaw or no flaw, I say again, I would hold on fast to the farm, unless I was turned out by force. Your father, Dick, is worth ten of such lords, or a hundred, for that matter. He has held that farm since his father's time."¹⁰⁹ From this point, we confirm the belonging of Dick. Unlike Dick, Emile Carrey's protagonist in *Les Aventures De Robin Jouet* belongs to the high class of the city. Carrey asserts: "Ma famille était et est encore une des bonnes familles bourgeoises de la capitale. Mon père, banquier dans cette ville, gagnait beaucoup d'argent."¹¹⁰ From this quotation, we notice a large difference between Dick and Robin at the level of their social class. As it is shown, Robin belongs to the Bourgeois family which stresses his difference to Dick.

Another important point that highlights the divergences between the two protagonists is related to their personalities. Dick belongs to menial type of character while Robin belongs to the intellectual type. Dick was an uneducated person. However, he was clever in different domains involving menial work like carpentering. It is stated: "for such

Dick might properly have been called, though he had besides, being an ingenious fellow picked up a good knowledge of carpentering and boat-building.”¹¹¹ By contrast, Robin belongs to the elite class; he is an educated person thanks to his high class. As the following statement shows:

A neuf ans, je fus mis en pension. Mes parents m’y laissèrent jusqu’à dix-huit ans, âge auquel on m’envoya à Marseille pour y apprendre les affaires maritimes. Je laissai les bancs universitaires juste pour le mariage de ma seconde sœur¹¹²

Consequently, we deduce the intellectual type of personality that Robin falls into because he was highly educated. This passage reinforces the point of dissimilarities between him and Dick by fixing their unequal level of education. In addition to that, Robin differs from Dick at the level of their profession. On the one hand, Dick was smart in carpentering and boat-building. On the other hand, Robin was malignant in his work as an apprentice banker as it is asserted: “Quant au travail d’apprenti banquier qui était mon devoir, il est inutile de dire que je le faisais fort mal. J’avais les chiffres en horreur.”¹¹³ Through this quotation, we remark the crucial dissimilarities between Kingston’s and Carrey’s protagonists.

Another significant point that reinforces the intertextual differences between Carrey’s and Kingston’s novel is the way each protagonist is engaged on board the ship from where their adventure starts. Dick’s engagement on board the *Wolf* was not with his proper will, but he was placed by force to serve under British colors. As it is mentioned “We are men of war, and we will make you serve his Majesty as we are doing.”¹¹⁴ From this statement, we realize that Dick’s engagement on board the ship was by the will of his lord. Unequally, Robin’s engagement in the navy was with his proper decision, for he likes the life of adventure as we see it in the novel when he says: “Au bout de deux ans de séjour marseillais, je finis même par louer aux environs de la ville, sur les bords de la mer, un petit cottage, moitié de chasse, moitié de pêche, où je passais les deux tiers de mon existence.”¹¹⁵ As a result, we see Robin’s attachment to the life of adventure pushing him to engage on board the ship to satiate his inclinations. It is marked that Robin Jouet turned

down everything for the time being, and he committed to it after simply consulting his intrepid instincts for guidance.¹¹⁶ Robin was determined in his decision to engage in the navy. Unlike him, Dick was taken by force to serve its majesty, as results the dialogic differences manifest from this divergence between the two characters.

In addition, another variant point between the two authors is that Kingston's novel was written by an English author, so it reflects English landmarks. It is mentioned at the very beginning of the novel: "as he stood hammering away at the side of his boat, which lay drawn up on the inner end of Hurst beach, near the little harbour of Keyhaven, on the Hampshire coast, at the western entrance of the Solent, opposite the Isle of Wight."¹¹⁷ Subsequently, we notice that as an English author, Kingston uses key words that mark and reflect his country. The Isle of Wight is among the many islands of the British Isles. It is the largest and second most populous island of England¹¹⁸. Besides, the term Keyhaven is a reference that draws us directly to England. It is a fishing village, situated on the south coast of England.¹¹⁹ By analyzing Kingston's novel we mark the presence of this village which stresses the idea that it is an English novel, and reflects his origin as Englishman. Contrary to Kingston's novel, Carrey's novel is written by a French writer who refers to locations and landmarks that are French. It is remarkable at the very beginning of his narration as it is mentioned: "je suis né a Paris, rue du Mont-Blanc, le 1^{er} janvier 1804."¹²⁰ From this quotation, we see the author's Parisian origin.

A further dissimilarity between Kingston's and Carrey's texts is related to their characters' traits. Each character has traits that are more or less the opposite of the other's. Two major marks of difference between the characters are pragmatism versus spirituality. For instance, Dick is a pragmatic person because he approaches life with tact and realism. As it is asserted in the novel: "Dick felt much more satisfied with himself after this. He now began to consider how he could make himself comfortable."¹²¹ From this quotation,

the image of pragmatism in Dick is clearly noticeable. After he gets lost in the island, Dick's pragmatism helps him to save his life. It is stated:

Throwing off his jacket and waistcoat, rolling up his shirt sleeves, and fastening a handkerchief round his waist, he set to work, and began chopping away at the trunk of the tree, on the lee side, so that, the last stroke being given on the weather side, it might fall without fear of crushing him. He laboured away without cessation until he had cut through nearly half the tree, when his arms began to ache. He stopped, retiring to a little distance to contemplate his work. "Another two hours will do it, and I should like to get it down before dark," he exclaimed¹²².

Arguably, we highlight Dick's pragmatism in practice. We mark through this passage how he plans to manage his time to finish his work.

Another significant illustration that shows Dick as a pragmatic person is when he tightly twisted many pieces of twine together to create a string. After that he discovered that he could send a bolt of wood between thirty and forty yards. He labored till late at night by the light of his fire, when he was forced to retire to his cot, which he found to be of great comfort.¹²³ This shows that Dick is a brave person who can achieve what he entertains thanks to his pragmatism.

Robin Jouet is less pragmatic and more spiritual in his approach to life because he believes in providence, conversely to Dick. The coming passage illustrates how Robin refers to God's will in his life experiences: "j'ai parcouru plus de la moitié du globe: Amérique, Afrique, Europe. Il ne me reste plus à voir que l'Asie, ou je compte bien aller quelque jour, si dieu me prête forces et santé."¹²⁴ This citation clearly demonstrates how Robin's personality is unequal to that of Dick. Robin believes in God's contribution to anything that happens to him. On the other hand, Dick reacts to things in a pragmatic way. Another instance involving Robin's belief in the providential will is when he fights for survival on the island is as follows:

la vie qu'il plaira au Créateur de nous donner, comme il lui a plu de nous faire celle-ci ! Sera-t-elle pire que la vie de ce monde? Je ne le crois point; car je ne vois pas pourquoi ceux qui, pendant le présent voyage, ont descendu le fleuve de leurs jours, soumis à Dieu, sans faire de mal à personne et faisant le plus de bien qu'ils ont pu, je ne vois pas pourquoi ceux-là craindraient l'inconnu. Pour ma part, je

vous le jure, J'ai beau sonder mon âme, l'ausculter partout j'ai foi dans la (bonté divine, et je n'ai crainte que d'une chose, Test de souffrir longtemps avant ma dernière étape.¹²⁵

According to the previous passage, Robin strongly believes in the divine power and is disposed to bestow his life upon his creator. Another quotation that asserts his faith is when he states: "Hasard! dira-t-on. Pur hasard dont mon imagination a fait un enchainement de faits réglés par une volonté providentielle! Hasard qui pousse à temps voulus."¹²⁶ It follows that Dick is a person who reacts with his practical mind while Robin reacts with his heart and soul.

Another important aspect which is prevalent in Kingston's novel is Franco-English conflict during the Napoleonic wars. Kingston reflects this substantial conflict through the constant references to British war ship fighting the French navy in the British channel and the Atlantic Ocean. For instance, it is asserted: "the ship once more came up to the wind, and just clearing the French frigate's starboard quarter, shot up right abreast of her to windward. Both thus in near proximity poured their broadsides into each other, and the battle became hot and furious."¹²⁷ This quotation shows the heated battle that the British ship is waging against the French. Dick proves courageous in his fight for his nation: "Dick's tub was soon exhausted of its contents, and he hurried below to the magazine to get it refilled. He lost not a moment, but was again at his station."¹²⁸ Here, it is clear how Dick gave all his force to protect his nation's ship, which demonstrates his patriotism. The war between the British and French is demonstrated when the Frenchman's deck started to catch fire at the same time. Furthermore the English exerted greater effort when using their firearms. Only recently has the fire in one area of the French ship completely subsided.¹²⁹ through this passage, we reinforce the presence of war in Kingston's novel, which led to set a significant point of divergence with Carrey's novel.

Unlike to Kingston, Carrey's novel set an adventurous story where we do not see the presence of war within his events. Unlike Kingston, Carrey's reflects a warm conflict

where Robin fought with his entire arm not with an enemy frigate but with a big shark. As it is illustrated: “le fusil à l’épaule, prêt à faire feu. Le capitaine, les officiers et les hommes de la compagnie connus pour meilleures tireurs en firent autant”.¹³⁰ In other terms, we notice how Robin was strongly prepared to avenge his friend and for survival. Unequally Dick fights for his nation. Robin does not rest until he avenges his friend as it is mentioned:

“En fin le requin parut se mettre en mouvement, comme s’il avait tout à coup découvert quelque chose...à ce moment, mes camarades et moi nous lâchâmes simultanément tous nous coups de fusil. Le ventre du monstre se détachait blanchâtre sur le bleu de la mer.”¹³¹

This quotation marks the significant dissimilarities between Dick’s engagement in a naval conflict from the one Robin’s involvement in a fight against a sea predator. What we can conclude is that each character experiences a different conflict.

Another relevant difference between the two books concerns their characters’ unexpected destinations and their actual arrivals to different unknown places. In *The Rival Crusoes*, Richard Hargrave and Lord Reginald found themselves after the shipwreck in a deserted island they have no idea where it is situated. Besides, they found no traces of human life there. Kingston states that there was no one for them to speak to or consult on that ostensibly barren island. He collapsed upon the sand.¹³² In Robin Jouet’s case, we find that his trip led him from France to get shipwrecked in the island of Guyane. His narrative deals with his adventures in the island. It is stated: “Je me trouvais évidemment sur quelque plage située le long des Guyanes. De plus, les arbres naufragés et l’eau douce qui m’entouraient me prouvaient que j’étais dans les flots du grand courant amazonien.”¹³³ This demonstrates that he is aware of where he sets foot in. We can also tackle the fact that Kingston narrates the adventures of his protagonists on the island looking not for escape but settlement as it is asserted:

Dick had built a good-sized hut under the shade of a grove of trees, and had dug up the ground in an open space near it, to form a garden, which he had begun to rail in.

"The fellow seems determined to make himself at home, as if he expected to live here for years to come."¹³⁴

This denotes that the idea of leaving the island has not yet been taken. Initially, Dick decides to settle there by creating an adequate environment where to live for a long time without thinking of creating a way to return home. It also shows that their quest arrives to an end. Then, their decision to leave the island will not be taken even if there is always a small hope to go back home. By contrast, Dick and Lord Reginald, Robin Jouet is ambitious about exploring other places. So he begins to construct a boat from tree branches in order to explore the region using the Amazonian river as a waterway: "La route qui, vu mon ignorance du pays, me parut donc préférable à suivre fut de continuer à remonter la rivière en radeau plutôt que de longer la côte."¹³⁵ To develop further, we can see the big ambition of Robin Jouet to leave the island and to look for a way to reach another place where he can get help to reach home.

Another point that shows Kingston's difference from Carrey is in the involvement or not of other new characters in the protagonists' life after their shipwrecks. For Kingston, his major characters Dick and Lord Reginald succeed to adapt to their new life on the unknown island without contact with others. As they are the only and temporary inhabitants in the island, they do not interact with others: "The two inhabitants were then at deadly enmity; now they were bound together by the nearest ties of friendship, and each was anxious to serve the other."¹³⁶ They do not find any trace of the presence of other inhabitants in the island because it seems totally deserted and uninhabited. It is stated: "He looked round for traces of inhabitants, but could discover no huts or buildings of any sort, or traces of cultivation."¹³⁷ That is to demonstrate that they check up the island and they confirm the nonexistence of any traces of humans living in that place. They are different in this sense from Robinson Crusoe, who has Friday. As for Carrey's protagonist Robin Jouet, we find that not far from the place where Robin lands there is a native population.

After several exercises of exploration, he reaches them. He even meets Néllé: “Je vis apparaître une femme dont le visage jeune encore était doux, quoique très caractérisé.”¹³⁸

Néllé intervenes in his life by giving him help and guidance during his presence on Cayenne. It is stated: “La femme qui m'avait sauvé éclairait leurs investigations.”¹³⁹

The authors' attitudes towards relationships among the seamen on board their respective ships are also a mark of difference between them. In *The Rival Crusoes*, while Kingston expresses his pride in how the English navy deals with the French, he is not proud in the way the Englishmen behave with each other on board the *Wolf*. Kingston illustrates this point by showing how Dick was treated by Lord Reginald and his fellows of the army at Keyhaven and on board the *Wolf* and the *Nancy* where he says Eventually, though, he witnessed the young lord hit Dick across the shoulders with the end of a rope while oblivious to him and send him off to do some sort of job.¹⁴⁰ In contrast to Kingston's novel, Carrey demonstrates the French environment as being a climate of good relationships between the crew staff of the French navy. He also shows that Robin Jouet as well as his mates of the navy had the same value and they respect each other from the beginning of their journey until the shipwreck. Robin was appreciated by the commando of the navy as Carrey states:

Le soir, je dinai à la table du commandant avec le capitaine, et à partir de ce jour je fus le préféré, non seulement de mes chefs, mais même de mes camarades. L'espèce d'insulte qui avait été faite au régiment tout entier dans la personne de l'un des siens était réparée. Je ne sais quel sentiment de devoir accompli nous remplissait tous, et, quant à moi, me pénétrait de satisfaction.¹⁴¹

Additionally, we notice that the Frenchmen behave peacefully with each other, for each person on board the ship respects the others. Robin was especially respected and valorised by the crew members and his chiefs. This point draws substantial dissimilarity between Richard Hargrave and Robin Jouet at the level of their internal relationship during their journey and before the shipwreck. It also demonstrates the differences of other characters' behaviour.

Through analysing the author's dissimilarities in terms of characters, traits of the protagonists, their social background and their national origins. We have come to the conclusions that Carrey's protagonist is an elite and spiritual, but Kingston's main character is minor and pragmatic. In addition to this, we notice the existence of the Franco-English conflict which is obviously shown in both novels to assure the dialogic differences.

Endnotes

¹⁰³ Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, ed and trans. Carly Emerson (Minneapolis: University of Minnesota Press, 1984), 6.

¹⁰⁴ Ibid., 196.

¹⁰⁵ Ibid., 195.

¹⁰⁶ William Henry Giles, Kingston, *The Rival Crusoes* (London: Limited 35 Bow Street), 247.

¹⁰⁷ Ibid., 235.

¹⁰⁸ Ibid., 40.

¹⁰⁹ Ibid., 02.

¹¹⁰ Emile, Carrey, *Les Aventures de Robin Jouet* (Tours, Maison Alfred Mame et Fils), 02.

¹¹¹ Kingston, *The Rival Crusoes*, 04.

¹¹² Carrey, *Les Aventures de Robin Jouet*, 09.

¹¹³ Ibid., 10.

¹¹⁴ Kingston, *The Rival Crusoes*, 119.

¹¹⁵ Carrey, *Les Aventures de Robin Jouet*, 10.

¹¹⁶ Ibid., 13.

¹¹⁷ Kingston, *The Rival Crusoes*, 01.

¹¹⁸ *L'Ile de Wight ou « l'Angleterre en miniature »*. <https://www.eurotunnel.com> (Accessed 06 April 2022).

¹¹⁹ Keyhaven Marshes Walk. <https://www.visit-hampshire.co.uk> (accessed 06 April 2022).

¹²⁰ Carrey, *Les Aventures de Robin Jouet*, 08.

¹²¹ Kingston, *The Rival Crusoes*, 280.

¹²² Ibid., 284.

¹²³ Ibid., 291.

¹²⁴ Carrey, *Les Aventures de Robin Jouet*, 08.

¹²⁵ Ibid., 232.

- ¹²⁶ Ibid., 220.
- ¹²⁷ Kingston, *The Rival Crusoes*, 142-143.
- ¹²⁸ Ibid., 143.
- ¹²⁹ Ibid., 146.
- ¹³⁰ Carrey, *Les Aventures de Robin Jouet*, 23.
- ¹³¹ Ibid., 23.
- ¹³² Kingston, *The Rival Crusoes*, 237.
- ¹³³ Carrey, *Les Aventures de Robin Jouet*, 54.
- ¹³⁴ Kingston, *The Rival Crusoes*, 264, 265.
- ¹³⁵ Carrey, *Les Aventures de Robin Jouet*, 223.
- ¹³⁶ Kingston, *The Rival Crusoes*, 355.
- ¹³⁷ Ibid., 261.
- ¹³⁸ Carrey, *Les Aventures de Robin Jouet*, 235.
- ¹³⁹ Ibid, 252.
- ¹⁴⁰ Kingston, *The Rival Crusoes*, 136.
- ¹⁴¹ Carrey, *Les Aventures de Robin Jouet*, 25.

IV. Conclusion

In conclusion, *The Rival Crusoes* and *Les Aventures de Robin Jouet* respond to the conditions of a comparative study through their contexts, characters and themes. Through analyzing Kingston's and Carrey's novels, we came to the conclusion that they are intertextually connected. A literary text is always described as a response to another text, either directly or through literary affinities. Writers with similar historical backgrounds have always things in common in their writings. By analyzing the historical background of the authors, we found that they belong to the same context of history. We might also conclude that the two authors and their novels are part of the same literary environment by examining their literary backgrounds. Examining the relationship between two literary works in their literary and historical contexts allowed us to learn about the various factors that influenced the authors and their works. Additionally, we found that both novels share significant similarities at the level of themes and characters. Through Kristeva's Theory of Transposition, Emile Carrey's text is a transposition of Kingston's text. Dialogism is considered as a type of Intertextuality, it is prevalent in Kingston's and Carrey's novels through the authors' differences in themes and characters. The analysis of the differences between the novels' themes and characters led us to the result that the two novels are also different.

Our analysis focuses on the intertextual relation between Kingston's and Carrey's novels. Literary writings must be analyzed in connection with their predecessors and successors in order to anticipate future response. Having dealt with a comparative study of *The Rival Crusoes* and *Les Aventures De Robin Jouet* led us to provide a concrete example of Intertextuality that exists between the two writers' literary works. Carrey's Intertextuality shows in his borrowing of the aspects of the Robinnade genre that is present in Kingston's *The Rival Crusoes*.

The scope of our research cannot deal with all the literary and artistic works connected to the works W.H.G Kingston and Emile Carrey. By our comparative study of *The Rival Crusoes* and *Les Aventures de Robin Jouet*, we have studied the similarities and the differences between them. Any academic study should not be conducted in its entirety, we encourage other student to explore these works in fresh ways by adding a third work to establish a Triangular study. For instance we propose the American movie entitled “*Lt. Robin Crusoe, U.S.N.*” (1966) produced by Ron W. Miller and Walt Disney. Because the three works seem to be an inspiration from Daniel Defoe’s *Robinson Crusoe*.

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