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Historical Presence in Algerian Children's Literature: Saadouni Bachir's Works as a Case Study

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Abstract:

If literature represents the aesthetic and artistic image of any country or nation, then in Algeria, it portrays a state of distortion and uprooting under despotic rule, leading Algeria to stumble in the abyss of intellectual and linguistic loss, following a strategy of crushing and annihilation of Algerian identity, with its core aim being the distortion of language and the implementation of linguistic colonization. Evidence of this lies in the fact that revolutionary literature and what preceded it are mostly written in the language of the colonizer, crossing over to a phase of revival and reclaiming of Arab linguistic essence requires a genuine invocation of consciousness free from flaws, skepticism, or annulment.

As literature encompasses art, culture, and thought, Algerians' interest in it has been conscious, opening its doors and genres, including poetry, novels, short stories, and children's stories, directed towards the future generation, who crafts the hope of the nation and realizes its aspirations, through the efforts of those involved, by preparing literature specialized for children, woven and polished to achieve significant goals of language, religion, and identity, built on a solid foundation documented by the history of the Algerian nation.

This intervention aims to demonstrate the role of history in establishing an educational foundation for this literature and reading it through a literary lens, revealing the relationship between history and literature in crafting this genre, historical children's stories in Algeria.

The question here is, what is the relationship between history and literature? Is it a relationship of integration or containment? If history is a science based on historical facts and events, and literature is an art based on the dimensions of imagination and fantasy, how did historical fiction manage to achieve this synthesis?

To address this issue, we first elucidated the meanings of the terms literature and history, then tackled the nature of the relationship between them by applying the results to selected writings of the creator Saadouni Bachir.

Keywords:

Literature, history, historical children's stories, relationship, historical figures, ideology.

Introduction

The declared paradox in the title is an aesthetic paradox, bearing a dimension of cohesion despite differences. The first term announces history, a standalone discipline concerned with studying the course of events through successive epochs. On the other hand, literature, the second term, is an influential art that garners admiration from its readers or listeners, compelling them to seek more of it for the sake of enjoyment and comfort.

However, we have found that literature transcends mere entertainment, opening up other avenues that contribute to learning and skill acquisition, such as eloquence, writing proficiency, emotional depth, and sincerity of emotion, among many other qualities. It allows individuals to sense their existence and humanity. Additionally, literature as an art enables its recipients to draw from numerous values seamlessly and perhaps unconsciously, including

ethical, social, psychological, and even political values, as it conveys a multitude of messages subtly embedded with guidance and charm, allowing readers to absorb them effortlessly.

Since literature has been and continues to be a beacon of intellectual and mental development for humanity from its inception to maturity, scholars have paid independent attention to it, tailoring it to suit different stages of human life.

In this intervention, we have focused on an early stage of human life, childhood, where individuals are in dire need of delving into the treasures of the visible, auditory, and sensory universe. Understanding and awareness of these treasures require a sharp mind, alert to everything happening around them, which can only be achieved through peaceful and extensive nourishment, extending seamlessly in language, ideas, and knowledge acquired through scientific techniques such as observation, experimentation, and hypothesis.

However, in this intellectual endeavor, we have specialized in children's literature, delving into its texts and aesthetic depths to extract a collective of intellectual and humanitarian values, particularly religious and cultural ones, to be invoked within it. The ultimate goal is to achieve mental and cognitive fulfillment for the aspiring childish self, imbued with a benevolent and virtuous spirit, on the one hand, and to prepare the mind for the future, for the future will not exist if we do not prepare children who are scientifically, technically, literarily, artistically, and morally equipped for it. The question here is, what is the path to achieving that?

The answer to this question is profound and involves a range of factors, such as focusing on the educational and religious aspects of the child through the correct behavior of their educational trajectory. Moreover, there should be extensive attention to literature directed at children, including language, ideas, goals, and references. It is an educational endeavor that requires a full understanding of the child's psychology, circumstances, and diverse potentials, aiming to entertain and educate them. (Abdulrahmane & Abdulhashemi, 2014, p. 27/28)

The literature intended for children should fundamentally differ in essence from adult literature, where the formal aspects might be similar, but the content, language, and style vary drastically. The language of children's literature must be characterized by simplicity without sacrificing richness, making the text a desired artistic canvas for them. Therefore, the specificity of this literature lies in its formation, aesthetic components, and linguistic characteristics, which must "align with the capabilities of children and their mental, psychological, and social developmental stages. (Al-Hayati & Al-hadi, 1886, p. 68)" Otherwise, delving into it would be futile because the young recipient would not comprehend it, making the achievement of desired objectives challenging and arduous.

1- Children's Literature: Between Similarity and Dissimilarity

This signpost raises the issue of the similarity between children's literature and adult literature, as well as the noted dissimilarity between them, particularly in terms of language and style. However, we did not intend to stop at this limit, but rather aimed to deepen the understanding to reach the truth of this literature. We question its presence: is it part of adult literature, or is it a genre representing itself, unrelated to adult literature?

Reading based on the principle of similarity between adult literature and children's literature, whether viewed as a distinct literature or as a valuable model at a lower level than adult literature, leads us to investigate the cancellation or valorization of the contradictions produced by classifications on a biological level on one hand, and cultures that stratify human understanding on the other. In both cases, children's literature becomes a victim of the exemplary model of adult literature, sometimes when the researcher finds in it what should have been the basics of literature, and sometimes when they do not find what they were seeking. Reading based on similarity is biased towards the aesthetic model specific to adult literature, where standardization is inhibitory. On the other hand, reading based on dissimilarity believes in the aesthetic specificity of each type. This is related to factors associated with those who write this literature, meaning children's literature, the recipient directed towards it, and the environment that governs the maturity of the child. Thus, children's literature has a distinct characteristic associated with the age stage and the upbringing accompanying it. "The Universal Declaration of Human Rights issued by the United Nations in 1991 defined the end of childhood at the age of 18. This means that the early childhood period, adolescence, and the initial stage of youth fall under what is called childhood." (Abddul-kafi, 2000, p. 68)

When we say "child," it does not mean belittling their intellectual capacities relative to their age, but rather the connotations are related to the specificity of topics, presentation, what is allowed, and what is not. Furthermore, simplicity and fluency, as previously mentioned concerning language, do not imply naivety; instead, it means

presenting a range of terms and vocabulary in a simplified manner, free from complexity. Children always need to develop their linguistic abilities, which can only be achieved by diversifying words, phrases, and sentence structures.

Awareness of the nature of children's literature leads its writers to recognize the educational function and aesthetics that should be invoked within it. Any literary work aimed at children, whether a story, poetry, or play, should embody deep objectives aimed at reaching the recipient's (child's) self. Moreover, it should extend beyond that, applying them to real-life situations, such as exhibiting good behavior, like refraining from lying and showing mercy. These values are loaded in these works. Herein lies the dissimilarity; adult literature draws inspiration from values it represents, while children's literature is the work itself, achieving an educational, guiding, developmental, or refining goal. Achieving these goals is the realization of a societal efficiency that secures the future of nations.

However, the question arises: what is the way to interest children in their literature? And who is responsible for that?

Answering this question is quite challenging, as if we attempt to do so, we would inevitably hold the family, particularly the mother, responsible first and foremost. From the early stages of a child's life, which scientists have defined as ages 3-5, the child is like a blank slate, acquiring directed skills. Their world is limited to their immediate family, extended family, some neighbors, and friends. Therefore, they are in a stage of imitation, mimicking everything they see and experience. If they find their parents engaged with books, they will naturally accept this and engage in reading effortlessly. The family is also responsible for the continuous training of the child in listening to stories from the mouths of family members, especially the mother and father. Thus, the child becomes accustomed to this practice from infancy, and hence, the presence of books in the hands of children is not surprising.

However, today we face the challenges of technology, television, and mobile phones with all their allurements of sound, colors, and motion. The problem is that we as adults are unconsciously drawn to them, so how can a young child resist? Moreover, electronic games, which have become like a germ coursing through our children's veins, have their minds and thoughts intertwined with them. All these temptations make books seem strange to the child and others.

In our Arab world, we seek to establish the right foundation for our children because the challenges have reached unprecedented levels. Our disappointment today lies in the excessive importation of all modern technologies, from simple tools we use in our lives to the way we think and engage with our texts and studies. For example, contemporary criticism is nothing but pure Western criticism after we have relinquished our ancient Arab criticism and all that was presented by Ibn Tufail, Al-Jurjani, Al-Hafiz, and others. Our readings now lean towards the West, following the structuralism of Roland Barthes, the thematics of Jean-Pierre Richard, and the semiotics of Peirce. In this, we have almost completely erased our minds, falling into a state of alienation expressed by Rifa'a al-Tahtawi in his book "The Extraction of the Singular from Paris." This stands as a prime example of the complete uprooting of our identities, language, and intellect, sadly representing a living example of Arabs transformed linguistically, intellectually, and mentally.

2- Imagination Affinity and Fantasy in Literature:

Affinity is a characteristic unique to humans; they are closely associated with it. This is why humans are called "insan" (human), as Ibn Khaldun said, "Humans are naturally civilized." (**Abdul-rahman & Ibn-Muhammed_Ibn-Khaldun, 1858**)

If we were to delve into the meanings of "insan," we would find many and varied, including cooperation and companionship. This is precisely what we meant in the title of this section. Imagination and fantasy represent companionship in literature, supporting and giving poetic, artistic, and aesthetic qualities to the language and the creative text specific to this genre. Therefore, their presence achieves literary effectiveness, as recognized by Roman Jakobson in the term "literariness" of literature, meaning what makes literature literary. Their absence turns the text into a dry narrative devoid of the aesthetic playfulness peculiar to literature.

Imagination, as a term and concept, was of interest to ancient Arabs and Greeks. Plato, despite his complete rejection of poetry, and poets as followers of poetic deities sacred to people's ethics, nevertheless acknowledged the role of imagination in summoning Sufi visions. Thanks to it, the mind perceives the common characteristics

between sensory subjects. Here, Plato admitted that imagination performs two functions: "retrieving sensory images and using sensory images in thinking. (AL-hussein & AL-hail, p. 23)" Since Plato acknowledges the power of reason, he made imagination a space for defending error by relying on what the senses perceive. Aristotle, however, disagreed with his teacher, basing his conception on giving importance to imagination in terms of its connection to the most important sense, vision. Thus, it becomes the mediator between sensation and reason. Imagination, according to him, "is the movement arising from sensations in the mind. (Abu-ali-hussein & ibn-abdullah_ibn-abdullah-ibn-sina, 1938, p. 1938)" Imagination is a cornerstone for Aristotle, but it does not rival reason. This opinion was also found among ancient Arabs, where they affirmed that poetry is subject to external forces and did not declare the term "imagination." They acknowledged "illusion," which was also recognized by ancient Arab philosophers like Al-Kindi, who called it "Al-Musawwira." Ibn Sina used the same term but found that "the power that preserves what precedes the common sense of partial senses and remains in it after the disappearance of sensory perceptions. (Abu-ali-hussein & ibn-abdullah_ibn-abdullah-ibn-sina, 1938, p. 163)" Expressing poetic imagination, according to him, is a kind of mysterious inspiration that occurs to the poet in a state of wakefulness, a state specific to the poet alone, which is why he elevated it to the level of prophecy. For Ibn Sina, imagination was a trick used by the poet to deceive the recipient through language. It is creativity and a special ability for the poet, encompassing a treasury of sensory images perceived by Ibn Rushd "as if they and the imaginative power were one" (Elfat & AL-rubi, 1983, p. 29). Interestingly, Ibn Rushd did not focus on imagination as much as he did on imitation, which he considered synonymous with simulation associated with simile. Thus, he counted it as one of the elements of poetic craftsmanship, the goal of which is to arouse the emotions of the recipient to achieve purification. Here, he introduced a new term, namely "correspondence."

This is on the philosophical dimension of imagination and fantasy, but what about the critical dimension of imagination and fantasy? Here we find a large number of ancient Arab critics who addressed these two terms, including Abdul Qahir Al-Jurjani, Ibn Tufail, and Ibn al-Athir. Their opinions sometimes differed and sometimes agreed, but they concluded that imagination is nothing but deception and illusion with good justification and emphasis. This produces a psychological state in the recipient that activates the effectiveness in forming the poetic image. This is from ancient criticism.

In modern criticism, figures like David Hume considered imagination weaker than sense and therefore incapable of composing sensory perceptions. Similarly, Thomas Hobbes diminished its significance, interpreting it as the queen who assembles sensory perceptions but in a complicated manner. This view was completely opposed to the thoughts of Kant and Fichte, who attributed great importance to imagination as the medium conveying what is in the mind into reality, through its ability to produce and create. Fichte states that "the producing imagination is the fundamental theoretical force, and without this miraculous power, nothing in the human mind can be explained. (Gouda-Nasr, 1984, p. 23)

Returning to imagination, it is a simulation according to Aristotle, as mentioned earlier, and it lies between poetry and history. The historian and the poet only differ in that the former mentions what may occur, while the latter narrates what happened. However, the event, according to Arab critics, lies between truth and falsehood. Imagination falls into falsehood, not the truth which is the task of history. This is what the critic Lourent Jenny concluded, adding another understanding to the consideration of imagination as a constructive, literary genre, a semiotic world, and a mental state.

Thus, the perceptions of imagination are diverse, and the difference between the imaginative and the non-imaginative determines the genre of the literary work. For example, autobiography is not imaginative. Referring back to the duality recognized by Aristotle between history and poetry as embodiments of imagination, we raise a question about the nature of history, its role, and its relationship with literature, especially children's literature.

3- The Dialectics of History and Children's Literature:

This duality of (science, art) sparked a debate among a group of thinkers. Dialectics, as a philosophy, relies on the dialogue between two terms belonging to different worlds. The first world here leans towards science and knowledge, while the second refers to art and aesthetics. The fusion of these two worlds presents us with a creative tableau, in the form of a story, play, or other diverse literary genres.

As for the first part of the title (history), it refers to the past that is present, encompassing a collection of events and occurrences that pass through humanity at a certain time. They reach us through narratives, documents, artifacts, and excavations, among other means. The definition of this science has been addressed by many scholars and enthusiasts. For instance, Ibn Khaldun (1-1) found it to be "an art whose apparent aspect is nothing more than narrating about days, states, and precedents from earlier centuries, while internally it involves observation, investigation, and analysis of beings and their principles with precision. It deeply understands the ways of events and their causes, thus it is authentic in wisdom, profound, and worthy of being considered in its sciences and creative." (**Abdul-rahmane & ibn-Muhammed_ibn-khaldun, p. 35/36**)

According to him, history is an independent science, its subject being humans and the past, and the vicissitudes of time. These elements are approached using precise scientific procedures, such as rationalization, causal discovery, philosophical analysis, as well as the search for the purpose behind all of this.

It is evident that Ibn Khaldun, in his introduction, did not consider history merely as a science, but also as an art. The attribute of science is acquired from the scientific tools used to study humans in successive eras. As for art, history finds itself a craft, requiring artistry in its pursuit. Therefore, the narrative act in providing information is not permissible in his view.

It is clear that this theory elucidated that history is not just a stockpile and compilation of events that occurred in the past, but rather it is an entity in its own right, a cognitive construct with its foundations and principles. Its purpose is to study the human experience or some aspects of it, to understand the nature of life on Earth, in order to pave the way for its continuation smoothly.

Here we will discuss a type of literary genre, namely historical stories tailored for children. In this genre, we witness a fusion of two streams: the scientific stream represented by history and the artistic stream represented by children's literature, particularly children's stories.

As for this type of literary genre, historical children's stories, they diverge from the rest of literary arts in terms of their structural specificity. The starting point here is historical events, which the creator uses as raw material to mold his narrative events, grounded in the dimensions of imagination and creativity to imbue them with artistic innovation.

The point here is that, in literature, the imaginative intertwines with the realistic to provide a narrative material that is historical yet not bound by history. It does not chronicle events but rather seeks to renew the collective memory of the past, with all its lively legacies teeming with characters, heroism, perceptions, and contrasts, within a creative framework based on a strategy of compressing time while expanding space. This narrative strategy goes beyond strict historical narration, opening up space for mythical and temporal imagination, conveying a message artistically.

Historical stories are not accurate records of events and historical moments stored in memory; rather, they are a beautiful expression of the historical moment concluded in the collective memory. Therefore, their purpose lies not in historical knowledge, but in opening up historical voids neglected by historians.

The same applies to historical stories for children. If we return to the creative process specific to this category, we find that the overarching goals are guidance, education, and direction for childhood consciousness. Therefore, basing the narrative on a scientific material like history serves as a starting point, benefiting both the text and the reader. In this article, we have selected examples from Algerian literature in children's stories by the writer Saadouni Bashir, who has pursued this type of writing as a creative hobby since the 1970s, with his productions published in the "Amal" magazine and "El Chaab" newspaper. On the other hand, he is an academic historian specializing in modern and contemporary history, which has made historical material raw in his writings, making him both a historian and a creative writer.

Through his various experiences in this field (history-literature), we find that he has produced radio series such as "Glimpses from the Life of the Prophet Muhammad," which aired in the early 21st century. In these series, he creatively and artistically tackled Islamic history, allowing the listener to discover historical gaps, enjoy, benefit,

and become more attached to his religion when he discovers situations that endear him more to his prophet and his message.

To understand this blending and merging between history and children's literature, we will read a collection of stories by the creative Saadouni Bachir to uncover the depths of fusion and creativity within them.

4- Manifestations of History in the Stories of Saadouni Bachir:

In this practical discourse, we will examine three frameworks: the child, history, and literature. The child is the focus of this study because they are the purpose and objective. Awareness of the child's importance and the necessity of their formation, socially, intellectually, and culturally, especially religiously, represents an awareness of the paths leading to the development and prosperity of the nation and homeland. In the past, this entity did not receive the attention it does today. If we return to primitive societies and examine their status, we find that it was disregarded. As evidence, we find numerous oral and written tales that attest to this, such as the example of the Bedouin woman who showed little concern for her accidentally killed son while nursing him. He addressed her, saying: "You startled me, may God startle you. I thought the cooking pot had overturned, or else one of the kids had died. (Bint-ra'id & AL-Azizi, 1975, p. 95) "

In his view, all matters were more important than the death of her son. He considered it a minor incident not worthy of exaggeration or undue attention.

However, the Arabs, with the advent of Islam, recognized the significance of this human being and restored his lost status. They allocated resources for him, and compassion towards him became a duty and a right. A notable example is the incident involving the woman whom Umar ibn al-Khattab found cooking stones to eat. He prepared food for her and her children. Thus, humanity recognized the importance of this small being and realized that the future depended on his upbringing, refinement, and construction. Therefore, various available tools were used to achieve this goal, starting with the development of education, attention to sports clubs, and the consolidation of his creed and religion through Quranic schools and others.

Since literature has always been and remains a dynamic and effective force in the upbringing and construction of the child, those responsible for it aimed to make it a beacon for entertainment and learning simultaneously. They chose to integrate literature with various fields such as religion, social values, and history, which is one of the important pillars in establishing his identity. As we have stated, he who has no past has no future. Hence, history has become an essential subject for children's literature, teaching him smoothly and easily, as evidenced by the literature available to us.

4. Historical Events in Children's Stories

4.1. The Duality of Reality and Imagination in Children's Stories

Researchers, geographers, and historians have long been fascinated by Algeria's geographical expanse and its abundant natural resources. However, this nation has not been immune to the onslaught of colonizers throughout different epochs in history. The desire to control Algeria's wealth has persisted across generations, making it imperative for us, as Algerians, to instill a love for our homeland and cultivate a sense of nationalism in our children.

Here, literature emerges to contribute to activating a sense of belonging and to instill national spirit in the hearts of our young ones. The story becomes one of the closest genres to this young being, allowing them to grasp its landmarks, origins, roots, and the most significant victories and setbacks it has experienced throughout history.

In the story "From the History of My Country Algeria," we encounter a pronounced educational and guiding spirit. The creator opted to depict the protagonist through the character of the grandfather, who is always associated with wisdom and sagacity—a role model revered by his grandchildren. Consequently, he shares anecdotes and stories with them. This time, the grandfather chooses to present historical facts in an enjoyable and seamless manner, reinforcing the national spirit among his grandchildren.

He poses the question, "Do you know what the homeland is?" despite being certain that his young grandchildren already know the answer. However, he deliberately raises the question to stimulate and activate the children's memory in a way that serves their future related to their homeland. This is achieved through the constant invocation of mental and cognitive stimuli aimed at increasing the speed of response to elements conducive to human existence—elements anchored in constants such as religion, language, national belonging, and practical history. The purpose is to solidify this sense of belonging and underscore the extent of each individual's connection to a place, not just because they were born and raised there, but because they carry recent layers that distinguish their presence and essence. Nationality (Algerian, Jordanian, French) inherently signifies more than just geographical boundaries; it announces the uniqueness of the individual in parallel with other human races.

The irony in this story lies in the fact that the grandfather aimed to present historical facts to his grandchildren, thereby emphasizing the importance of their homeland, its heritage, and authenticity. He cleverly explained the meaning of "Algeria," portraying it not merely as mountains, rivers, plains, plateaus, deserts, seas, land, and sky, but as a history in presence, ingrained in their minds. The grandfather sought to evoke this awareness to affirm the ancient and deep roots of our nation. Among the facts he presented was his statement: "If you know that this human appeared here, yes here in Algeria in North Africa, (Bint-ra'id & AL-Azizi, 1975, p. 204)" reinforcing it with scientific evidence relied upon by scholars, manifested through a series of excavations found in Constantine, Ain Boucif, and elsewhere, confirming his statement. The storyteller did not stop at this historical value but added more facts, such as the primitive human's reliance on the existence of other life forms, as well as the existence of a force governing good and evil. Then he brought them back to Algeria, affirming that its original inhabitants were first the black people, then the Berbers, and the Muslim Arabs who entered even before the conquest, through various trades and transactions.

What is notable in this story is its assembly of a collection of events, facts, and scattered occurrences, reflecting history where there is no direct link between the course of events across successive eras. The text organizes and presents them smoothly within a narrative framework that invokes imaginative storytelling mechanisms.

Because the world of childhood is founded on imagination and dreams, grasping abstract dry facts associated with logical, tangible reasoning makes the acquisition of knowledge challenging. Hence, resorting to the genre of storytelling becomes a successful method to engage the young mind in a way that makes learning enjoyable, without the burden of tedious memorization efforts.

Despite the absence of fantasy in the grandfather's narrative, the element of suspense and the skillful immersion of children into the world of imagination allow them to perceive everything the grandfather says as if it were embodied before them.

In this way, reality and truth are manifested through the childhood dream, making literature here a real, artistic, and humane equivalent of this imaginative dream loaded with its own worlds. The role of the text then becomes to transform these dreamy values into mature behavior and thinking, with sound awareness and refined imagination, thereby constructing a wholesome character filled with its essential components. Foremost among these are the eloquent Arabic language and genuine nationalism, far removed from frivolity, founded on solid grounds. This is achieved through extensive exploration of the essence of the homeland and its history, a task that can only be accomplished through a nourishment of literary, cognitive, and ideological knowledge.

Returning to the stages of childhood, the phase of absolute imagination, typically occurring between 6 to 8 years old, is the most crucial period in which the interplay between imagination and reality is sought. Here, the child's keen curiosity drives them to seek knowledge, understanding, and awareness of everything around them, without forsaking the imaginative aspect of consciousness, which is based on the swirling worlds around them and shapes their behavior, morals, and actions. This is where children's literature comes in, supporting the crystallization and regulation of their imagination through the effectiveness of reality presented in an artistic manner that is easily comprehensible, devoid of complexity or exaggeration. In the selected exemplary story from the homeland's history, the author succeeded in presenting real historical events in a simple manner that can be firmly rooted in the child's mind without undue difficulty.

5. Ideological Awareness in Children's Literature:

In exploring this topic, we introduce a relatively new term, namely "ideology." Despite its historical roots, modern thinkers and scholars have ascribed to it a distinct meaning. It no longer solely denotes the ideas, values, and beliefs of a given society, but rather, it constitutes a framework for a fabricated consciousness.

Thus, ideology encompasses "a set of values and ideas adopted by a group, influencing its thinking and shaping its perception of things according to its own logic, rather than the logic of the things themselves. It is a simulated knowledge, aimed at achieving social action that serves the interests of those ideas and values." (**Abdul-Ghani, 2021**)

The history of the Algerian revolution serves as a prime example of this concept. The colonizing force, France, endeavored to erase Algerian identity by utilizing its full might, harnessing its human and intellectual resources, and stifling its scholars and writers, all with the aim of rendering Algeria merely a French territory. There was no room for Algerian knowledge or representation.

However, the Algerian revolution revolted against this ideology. It manifested as military and political jihad, media communication, diplomatic activity, cultural activism, and the ethical pursuit of a conscious state project. Literature, in this context, served to chronicle the revolution's history, educating both adults and children alike, amplifying the voice of the people across borders and languages. Its ultimate goal was to sow national awareness among the Algerian people and broadcast the Algerian cause beyond Algeria's borders.

In this literature, contributors spanned various genres, including poetry, novels, and short stories. Notable figures include Abou El Kassem Saadallah, Ahmed Reda Houhou, Asia Djabbar, and many others.

As for children's literature, the Algerian cause and the people's struggle for freedom became significant themes in children's stories. France, in its cunning, understood from the outset that controlling this young generation meant controlling Algeria entirely. Today, as we continue this journey, we call upon our writers to delve into the depths of revolutionary literature tailored for children, so that future generations may understand Algeria's struggles to reclaim its sovereignty, thus safeguarding it from the allure of deception, astonishment, and estrangement that they may fall into unwittingly. One such story is "Ali Ammar: The Martyr Hero (Ali La Pointe)." (**Saadouni, 2022, p. 1**)

The French ideology, in its attempt to deceive the world, presented an alternative reality for Algeria, a separate entity with its own people, religion, customs, and culture. The real-life figure of Ali La Pointe, fighting to reclaim his rights and those of his nation, was dubbed by France as a "**fellaga**" (bandit), a term used to equate justice with rape. France applied this label to him and his fellow militants on the path of struggle to reclaim their homeland, branding them as criminals. This story illustrates how France sought to propagate its poisonous ideas to the world, convincing others of its fairness and humanity based on false justice and rights. France's presence in Algeria was thus portrayed as legitimate, perpetuating an ideology that was conveyed through literature to solidify the notion that literature is a form of ideology.

Referring back to the philosopher Karl Marx, who argued that the economic base reflects the ideological superstructure, with the dominant class imposing its worldview on the world, the prevailing ideology at the time asserted that France was the origin, while Algeria was merely a state belonging to the underdeveloped world. Anyone who did not comply with France's orders, worldview, and ideology was deemed disobedient, criminal, and outside the law. The story of Ali Ammar relies on the aesthetic fusion of history and narrative storytelling. Real-life events penetrate the imaginative fabric of the text, with the historical fact of the escape and martyrdom of the four freedom fighters—**Hassiba Ben Bouali, Mohamed Bouhrami, Omar El Saoudi, and Ali La Pointe**—hidden in an apartment in the Casbah neighborhood, culminating in their collective martyrdom by the explosion of the building. These historical facts are complemented by layers of imagination and parallel storytelling, framed by the character of the French officer representing the colonial ideology. He experiences psychological distress, depicted by the author in vivid imagery.

6. Historical Character and its Symbolic Role in the Story

The historical character serves as the primary driving force in historical narratives, as evidenced by the frequent use of the character's name in the title, as seen in the story of "Ali Ammar," for example, and in another story by the same author, "Napoleon Bonaparte." Writing historical fiction requires the author to have a broad understanding of historical events, particularly a deep comprehension of the pivotal figures in those events.

Otherwise, the narrative may devolve into caricature and distortion, leading the author into a confrontation with history. The story of "Napoleon Bonaparte" (Saadouni, 2022) recounts real-life facts about a figure who left a significant impact on the French, to the extent that "French law, known as Napoleon's Law, is attributed to him, and it is still applied in most European countries and those that were colonized by Europeans. (Saadouni, 2022, p. 6) " The story also highlights his role in championing this leader, as he prevailed in his confrontation against the Austrians. However, his cunningness led him to victory when he employed a spy, who betrayed his homeland and handed him over to the French. Eventually, Napoleon condemned the traitor for his betrayal of the beloved homeland.

In this narrative, historical imagination is utilized for its artistic dimension. It recounts events from the creator's imagination, depicting the method of luring the traitor and Napoleon's thought process to find a way out of his perplexing predicament. These coincidences between Napoleon and the spy have no historical basis but are products of the creator's imagination, seamlessly integrating the plot with the narrative. While the events are based on historical reality, their narrative progression is imaginative and speculative.

In summary, the protagonist of the story is Napoleon, in whom the author imbues qualities of nobility, honesty, and courage, which are closely associated with the hero. This is evident in his rejection of the traitor, who despite his service and contribution to Napoleon's victory in the war against the Austrians, was despised and disregarded for his disloyalty to his homeland.

Conclusion:

As we began, the child is the nucleus and seed, our care for them ensures a towering tree with leaves reaching towards the sky of success and excellence. Its roots extend into the earth, firmly grounded, unaffected by storms and hurricanes, because its connection to the earth creates security, strength, and sustainability. This is what the story forms in the child, nurturing a genuine spirit, far from the pitfalls of hypocrisy and false tales, heard from mouths tainted with sin, devoid of reference or understanding of the truth found in history, the science founded on real information. The story relies on this to present it to the child in an artistic and aesthetic form, for them to enjoy upon receiving it, and to emulate its events and the behavior of its heroes, avoiding the mistakes of their predecessors, and developing beautiful images of the deeds of the beneficent within it, thereby acquiring a good spirit, a strong and fluent language, noble ethics, high patriotism, lively feelings, and especially a religion fortified against the impurities of superstitions and delusions.

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