

Children and the War of Revolution in the Cinematic Discourse

Topic : Mourad Bensafi (in the children of November) by Moussa Haddad

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Abstract

The war has made children's life slipped away from them. In any war, children encountered hardships and violence that forced them to grow up quickly.

Despite their young age, they found themselves responsible: they took up jobs that their fathers or brothers had left vacant or those that their mothers could not manage alone as the household.

At the same time they participated by playing major roles in the revolution, they fought against the colonialist and defended their country.

This paper is going to deal briefly with children of the Algerian revolution comparing the different heroes either in novels or in movies. It will do so by taking some examples such as Maamer in the novel " le village des asphodèles" of Ali boumahdi, Mouh and Akli of "La colline oubliée" by Mouloud mammeri, Mokran in " La Colline oubliée" and Mourad in "The children of November" by Moussa Haddad .

The aim of this paper is to focus on "Mourad" in "The children of November" by Moussa Haddad explaining the cinematic discourse that Moussa Haddad had used in the film to make this hero emerge successfully and be so brilliant in accomplishing his duty.

He also gives us more than just a society at war with itself and its oppressor. It shows a traditional society undergoing change and what this change means, notably for its children. Moreover, the many different descriptions of children's lives.

These children heroes who have sacrificed their lives in order to see their country free. How the war has made of such people strong enough to resist the cold, hunger, illness and torture.

Introduction

In any war, all make hand in hand to fight against the enemy. Men, women and even children have often participated to see their country free. Algeria is one of those countries who has got a great history. The war has made children's

life slipped away from them. Those children encountered hardships and violence that forced them to grow up quickly.

The paper in hand will deal with "Mourad" in 'The children of November' by Moussa Haddad explaining the cinematic discourse that Moussa Haddad had used in the film to make this hero emerge successfully and be so brilliant in accomplishing his duty.

It will also shed light on the fact that he gives us more than just a society at war with itself and its oppressor. It shows a traditional society undergoing change and what this change means, notably for its children. Moreover, the many different descriptions of children's lives.

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Children in the Algerian war

Many children didn't have access to the education system anymore, and four in 10 children were suffering from post-traumatic stress and malnutrition, almost 80 percent of the kids had witnessed somebody dying.

Many children have lost months or even years of schooling. School is not only essential from an educational point of view but also to provide children with a sense of routine and occupation. Boredom is one of the biggest problems for these little kids.

Since the beginning of the conflict, Algerian children have been the forgotten victims of the horrific war. These children were at risk of becoming a 'lost generation' and cannot be ignored.

Youngsters were involved in the uprising from the beginning. If they try to protest, they will have troubles. An example of that, a protest initiated by schoolchildren, led to the arrest of about 50. "They were taken to jail. They had their fingernails pulled out, they were beaten with sticks. Some lost their minds." Some of the children were as young as six. Others were even killed.

One child needs treatment for burns on his face and body, which have left him extensive scarring and pain. "I was standing next to a car, which was hit. There was a big fire. I was burned all over. It was like a dream. Then I passed out.

Thus, with no schooling and despite their young age, the remaining children found themselves responsible: they took up jobs that their fathers or brothers had left vacant or those that their mothers could not manage alone as the household.

At the same time they participated by playing major roles in the revolution, they fought against the colonialist and defended their country.

The children of the Algerian revolution played great roles ; therefore, they were represented as heroes either in novels or in movies. Some examples of that, Maamer in the novel " le village des asphodèles" Ali boumahdi, Mouh and Akli of "La colline oubliée" by Mouloud mammeri, Mokran in " La Colline oubliée" and Mourad in 'The children of November'" by Moussa Haddad .

Children of November

Our focus is on "Mourad" in 'The children of November'" by Moussa Haddad. He used a strong cinematic discourse in the film to make this hero emerge successfully and be so brilliant in accomplishing his duty. He also gives us more than just a society at war with itself and its oppressor. It shows a traditional society undergoing change and what this change means, notably for its children.

These children heroes who have sacrificed their lives in order to see their country free. How the war has made of such people strong enough to resist the cold, hunger, illness and torture. They ran away, trying to escape. The shooting lasted hours, it was hard for the little children to overcome all that. They were frightened, the bombing went on all nights. Tortured, traumatised, scarred, those children are haunted by the deaths of relatives, friends and neighbours. Some hear the sound of shelling and shooting constantly replaying in their heads. Many have seen their homes and communities turned to rubble. A few have been abused or tortured in detention. Some exhibit the physical scars of conflict. Almost all bear the psychological scars.

Children have flooded across the borders in recent weeks, most in family groups but an increasing number making the difficult and dangerous journey without a parent or close relative. They are paying the highest price. A lot of psycho-social distress, behavioural problems can be noticed, which is launching a campaign to draw attention to the plight of children caught up in the conflict. Adolescent boys tend towards aggression and even vandalism; younger children suffer nightmares and bed-wetting. Many of the children who were affected by war develop traumatic symptoms and post traumatic stress disorders after experiencing life-threatening situations. Displacement from homes, separation from families and disruption to schooling all affect childrens' mental health.

The most horrifying souvenirs children kept as memories was that they were bodies, and pieces of bodies, everywhere. Everyone was looking for relatives. Everyone was scared because there were helicopters still in the sky. They saw heads 20 metres away from the blast. They saw arms and legs that had been cut from bodies. There was lots of blood everywhere. Before they went to sleep at night, they always remembered what had happened that day.

In the film, there seems to be a simple dichotomy between the sweet world of childhood innocence, where Mourad wants to stay, and the cruel world of shallow adult hypocrisy, where he's afraid to go mainly crossing the enemy. Mourad understands that growing up is a necessary process; Mourad, then, serves as a guide and surrogate for the audience.

The film is none other than by acclaimed filmmaker Moussa Haddad. The latter traced the genesis of this film that argues the heroic struggle of children to the colonial army. This allows all children to better understand the scope and objectives of combats of popular resistance and their role in the reunification of the Algerians for the liberation of the nation.

Cinematic discourse

Tied around the theme of the war of independence and backed by a superb cinematic interpretation, the characters in this sublime story, while very young to have known the seriousness of the historical context, chronic captivated and moved. The emotional high frame has earned primarily by the quality of delivered speeches and through Moussa Haddad wonders where not only the history but addresses the philosophical aspect of life.

Moussa Haddad makes Mourad's picture of childhood—of children romping through a field of rye—seem oversimplified, an idealized fantasy. Tall, skinny, and rebellious, fourteen-year-old Mourad. His parents, a blind father and a weak mother who expect a lot from him. He helped, ran, sacrificed and did a lot for the martyrs.



Abdelkader Hamdi très connu par Mourad Bensafi

Some examples of discourse

The dialogues : are passed with surprising fluidity and restored in a tasteful, yet far from the atmosphere of the trenches and barracks, the full extent and strength of the drama that was being played. This history has been especially developed and worked to put it within reach of young people.

Mourad : he experiences mixed emotions. While he feels incredible pride in what the group of freedom fighters have, he also recognizes that they need him;

He shouts : ballakou la police !

He repeated what ami Ali said : kotli wassal kwaghat w balek ytihou fi yed la police !

At the conclusion of the film Mourad sacrifices his life for the good of the group. Moussa's character challenges Mourad's view of the world. He is a child, but he does not fit into Moussa's vision of childlike innocence.

Despite the sadness of his death, which "cracked their hearts," the last image of Mourad is triumphant and celebratory. Mourad lived, and died, with tremendous vivacity.

Conclusion

The figure of the child is one that challenges popular perceptions of the war. It is a figure that is complex and shifting in terms of the way it operates within discourses of empire, war and nationhood, yet it is a figure that is often unnoticed or dismissed as not participating or not able to understand the complexities of war.

Torture, as well as cruel, inhuman or degrading treatment, is banned at all times, in all places, except in times of war. War can be particularly devastating for children. They often find themselves separated from their families and at huge risk of physical harm, violence or sexual exploitation. They suffer physical and psychological damage that can last a lifetime.

Moussa haddad's works focus on his novels and films, with scholars noting his skillful construction of narratives that examine psychologically complex characters who struggle to survive in the challenging socio-political climate of the colonial Arab world. In his film "Children of November", we can notice the cinematic discourse that Moussa Haddad had used in the film to make this hero emerge successfully and be so brilliant in accomplishing his duty.

Moussa Haddad wanted to show that those children are part of a bigger picture. It is hard to keep track of children so he drew the best picture to provide us with a final description: the sufferer, torture, frightening, hard living conditions made of them strong and responsible kids despite their very young age.

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