Interacting Through Literary Text: (The Autobiographical Novel, "La Boite à Merveilles", by Ahmed Sefrioui

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Abstract: This article focuses on the interaction that takes place in class through the literary text, a teaching aid for learners. It deals with the study of the autobiographical novel entitled "La Boite à Merveilles", by the Moroccan writer Ahmed SEFRIOUI, intended for learners in the 1st year of the baccalaureate in the qualifying secondary cycle. This interaction was analysed during a reading session, using a semi-structured interview guide with teachers belonging to high school, based on three open questions formulated in a fairly general way. The first question concerned the comprehensibility and assimilability of a passage from La boite à Merveilles, the second question is devoted to the role of Moroccan culture in encouraging, fostering, and simulating the interaction between the learner and the teacher in the classroom, and the third question wonders about the effectiveness and relevance of this teaching medium in developing learners' linguistic and communicative skills. This analysis and the results obtained show that there is interaction during the reading session because the learners are able to understand this literary text given that they belong to this Moroccan culture, an essential factor which facilitates and simplifies the apprehension and deciphering of this device and improves several skills.

Keywords: Didactic Interaction, Literature, The Autobiographical Novel

1. Introduction

The integration of literature as a pedagogical support in the language classroom is a subject of great importance, since on the one hand it aims to foster the taste and motivation for speaking French, and on the other, serves to create a shared space between the teacher and the learner, and above all between the learners, where the teacher plays the role of moderator. Moreover, it's important to introduce literary texts into the classroom as early as possible, and to maintain their presence throughout the learning period, because the role of literature in language teaching is indisputable; without it, the act of learning a language would have no reason to exist. In this regard, French sociologist Robert Escarpit [1] has defined the literary fact both in relation to social life and in terms of its specificity in relation to another literary fact: « The existence of a fact as a literary fact depends on its differential quality. What is a 'literary fact' for one era will be a linguistic phenomenon for another, and inversely, depending on the

literary system in relation to which the fact is situated ». In the didactics of foreign languages, didacticians are interested in the learning of communicative situations and the acquisition of discourse types, considering literature to be both an institution and an effective means of using language for communication. In his article on French in the World, French linguistics professor Jean Peytard [2], for example, compares the literary text to a language laboratory: « The literary text is a language laboratory, where language is so urgently solicited and worked upon that it reveals and exhibits its structures and workings most precisely. Literature, not as a cultural supplement ». On this level, we have opted for another route: that of interaction through the literary text as a document that triggers speech, thanks to its authenticity. The aim of this work is to show that literary text occupies a considerable place in the teaching/learning of the French language, Moreover, it remains a didactic medium that enables learners to build up new knowledge and know-how, and develop communicative and linguistic skills.

2. Background to the Study

Our interest in the question of learning has grown out of a few studies that have highlighted the indispensable place of literary text in qualifying secondary school official curricula. Whatever its genre, literary texts have a positive impact on the classroom, given its interactive nature and its different transmission approaches. While the teacher's traditional dominant position gave him or her a driving role in the dynamics of exchanges, his or her position is evolving under the effect of the redefinition of a priori positional relationships induced by the context of exchanges. This interest has enabled us to better identify the position of interaction through the literary text that takes place within the classroom. This awareness has led us to delve deeper into everyday facts, to reconstruct the meaning of interactions from the perspective of the inter-actors, to interpret underlying values and norms, and to contribute to knowledge of classroom cultures with their expressive, emotional, affective and social dimensions.

3. Methodology for Building and Analyzing the Corpus

In this survey, we opted for a qualitative method, observing the progress of the reading activity through interviews with teachers of the 1ère year of the qualifying secondary cycle. Our aim is to use the reading activity to analyze the interactions that take place, by analyzing their constituent parts. In this respect, we plan to understand the process of interactive construction of this novel course, to account for the way in which individuals come into contact in concrete situations and interact to achieve previously traced objectives and aims. The aim of this observation is to describe what happens in the classroom. It serves to gather data that will be analyzed to suggest decisions for improving learning. It is therefore a tool for constructing learning, since it is based on a search for meaning in the teaching process observed, with a view to improving that same process. The theme of our research, and the questions raised, lead us to question the effectiveness of the literary text, specifically the autobiographical novel, in creating an interactive space in the classroom. Thus, its importance in developing cross-curricular skills in learners. We assume that the autobiographical novel is the best device to facilitate the act of teaching/learning thanks to its interactive character. The first part presents the theoretical framework. It is devoted to the definition and origin of the didactic interaction of literature and literary genres. The aim is to understand the role of the novel in learning as a pedagogical support in the French classroom. The second part, the practical part, highlights an analysis of the novel, delving into its different aspects to develop skills of different kinds: intercultural, linguistic in the Lycée learner.

4. Defining Didactic Interaction

Didactic interaction has several distinctive features. Its main aim is to develop learners' knowledge and know-how under the guidance of expert participants. First and foremost, it is characterized by the status and role of the participants, and the asymmetry of knowledge. It has its own operating norms, differentiating it from a family, animal, or commercial exchange-interaction. On the one hand, we have a competent or expert speaker addressing an audience of one or more novices. The expert must transmit elements of knowledge to complement the novice's knowledge. Interaction is not simply the backdrop to acquisition; rather, it is a constitutive element of acquisition, which is as much the result of cognitive operations as of interactional cycles. In other words, language learning is born of interaction, between one individual playing the role of learner, and another playing the role of teacher. It's an explicit process of assimilating rules, and of correcting errors by means of an *monitor*, or internal linguistic control. The purpose of these interactions depends on the object of knowledge in question Cicurel [3] points out that: « Every teaching-learning situation is governed by a didactic contract: interactions that accept that actions take place in such a way that there is a result, the result being a modification of the learners' knowledge ».

Numerous researchers have conducted research into classroom communication. They have carried out discourse analyses based on linguistics and interaction. The aim of these approaches is to describe how interlocutors communicate in each context. Interaction becomes didactic when it focuses on increasing the knowledge of its participants, particularly learners. We can then distinguish between modes of transmitting this knowledge, learning strategies, supports and didactic tasks, all of which contribute to the construction of classroom interaction, according to Rivière [4]: « A process of mutual unfairness, which must produce formative effects in some of the subjects, the learners, through the argumentation of their skills of various kinds, and their cognitive capacity, and consists for the teacher essentially in fostering the conditions conducive to these formative effects ».

Interaction is based on this famous didactic triangle: that of the competent speaker - the teacher, that of the learner who aims to learn, and that of the knowledge transmitted.
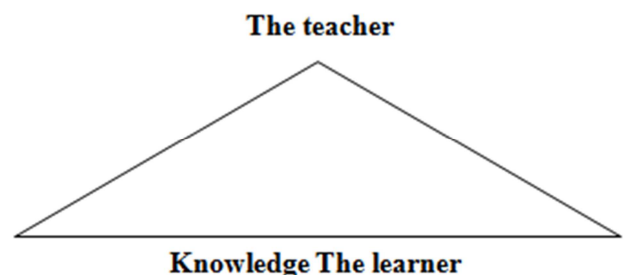

Figure 1. *Diagram of the didactic triangle.*

Learning a foreign language in an institutional context involves external interaction, since the goal of knowledge

transmission is a set of language skills pre-existing the interaction. The three sides of this pedagogical triangle illustrate the relationships involved in this act. The didactic relationship is realized in the teacher's relationship with knowledge, which enables him or her to teach. The pedagogical relationship shows that the learning relationship implies that the learner will construct the knowledge in question in a learning process. Cicurel [7] among the wide variety of contexts in which didactic interactions take place, we can cite the following universal ones: participants meeting in an enclosed or delimited environment for a given time, determined in advance, and on a regular basis.

1. A relationship between the speaker, who is an expert in the manner transmitted, and the participants, who call on their help to achieve the didactic objectives they have set themselves.
2. Cognitive aim with teaching/learning goals in the form of tasks to be carried out to acquire knowledge.
3. Get results.
4. Didactic interaction in the classroom. Knowledge of this ritual by the learner, and its observance by the teacher, facilitate learning.
5. Inclusion in a pedagogical project, and in a time-bound program issued by a higher authority.
6. The didactic form that relies on written supports, or that generates writing, for example when we move from dictation to note-taking.
7. Organization in the form of didactic activities.

Interaction is thus conceived as fostering reflexivity conducive to learning, which in language didactics means developing analytical thinking through languages, meta- or epi-linguistic awareness activities that encourage constructive questioning of bridges, relationships, and comparisons (DABENE, 1984; BESSE, 1991, AUGER, 2005, VOSSEUR; 2005. In addition, Rivière, from a psycho-social perspective, argues that whatever the educational and didactic context. The teacher cannot dispense with prescribing, reading, doing, and distributing tasks to learners by means of instructions. With the aim of improving their language skills, the link with interactional linguistics. (VION 1992, HERBART-Orecchioni 1990), [5] is set out in bigot's [6], thesis 2002 on interpersonal relations in the classroom. The latter looks at debate sequences in the classroom to observe how the exchange between teacher and learner is constructed. For the action-oriented perspective, the learner is a language user aiming to accomplish tasks. In this way, they can improve their skills and knowledge in an interactional context, where the learner not only speaks but also acts with the target language, which is retained as a means of action.

4.1. Types of Didactic Interaction

Interaction in a reading session can take different forms, depending on the pedagogical objectives and teaching methods used. Here are some common types of interaction in reading sessions:

1. Teacher-student interaction: This is the direct interaction between teacher and students. The teacher may ask questions to assess students' understanding, guide discussions, provide additional explanations, give reading advice, or offer encouragement.
2. Student-student interaction: This form of interaction occurs when students exchange ideas, discuss the novel, share their interpretations, and ask each other questions. Group discussions, pair activities or debates are examples of student-student interaction. These interactions foster critical thinking, collaborative learning, and the development of social skills.
3. Student-text interaction: Student-text interaction focuses on the relationship between the student and the text itself. Students can interact with the novel by reading carefully, underlining key passages, taking notes, answering questions, or carrying out textual analysis activities. This form of interaction encourages active reading and deeper understanding of the text.
4. Multimodal interaction: With the growing use of digital technologies, multimodal interaction is becoming increasingly important. Students can interact with the novel through multimedia supports such as videos, audio recordings, visual presentations, or online resources. This approach makes it possible to explore the text from different angles, enriching the reading experience and fostering student engagement.
5. Self-reflection and self-assessment: Reading session interaction can also include moments of self-reflection and self-assessment. Students can be encouraged to reflect on their own understanding, défis, progress and reading strategies. This enables them to develop a metacognitive awareness of their learning and to engage more autonomously in reading the novel.

4.2. The Benefits of Didactic Interaction

Classroom interaction has many benefits for students. Here are some of the main benefits:

1. Involvement and motivation: Classroom interaction engages and motivates students. They feel actively involved in the learning process, which fosters their interest and desire to participate.
2. In-depth understanding: Interaction enables students to explore concepts and ideas in depth. In discussion with their peers and teacher, they are encouraged to think, ask questions, and actively build their understanding of the material.
3. Boosting self-confidence: Classroom interaction gives students the opportunity to share their ideas and actively contribute to discussions. This boosts their self-confidence, enabling them to express themselves and participate in a more committed way.
4. Development of communication skills: Classroom interaction improves students' communication skills. They learn to articulate their thoughts, express their ideas clearly and listen to others' points of view. This encourages their development both orally and in writing.
5. Reinforcing social skills: Interaction in reading sessions

also promotes the development of social skills. Participants learn to listen actively, express their ideas clearly and concisely, argue convincingly and respect the opinions of others. These skills are transferable to other areas of life and can help improve interpersonal relationships.[1]

5. Definition of Literature

5.1. Etymology of the Term Literature

Numerous dictionaries and encyclopedias share the same definitions attributed to the word "literature", we note that: Etymologically, the word literature comes from the Latin "LITTERA" meaning letter, and then literature, writing, grammar, culture, and designates:

All written or oral works based on language, whose aesthetic dimension distinguishes them from scientific or didactic works (meaning attested in 1764).

The production and study of such works (meaning appeared in the first part of the 19th century).

A set of published texts relating to a subject, whether they have an aesthetic dimension (from the German literature 1752). This is the sense in which we might speak of scientific literature, for example. The encarta dictionary[2], backs up these definitions, stating firstly that literature represents the body of written works to which one recognizes a value, or an aesthetic intention pertaining to a particular era, culture, or genre. He goes on to say that literature is a group of works that use the means of written or oral language with aesthetic value. He also considers that literature can be defined as the work or craft of the writer", and finally it is "the whole of what is published on a subject.

As for the Wikitionary online dictionary [8], it doesn't stray far from the previous definitions, and in turn presents the word "literature" as: "the totality of literary productions of a notion, a country, an epoch", and maintains that literature remains: «The activity, and craft, of writers". Also adds that it's a "particular area of literary production," to finally designate pejoratively "special rather than solid developments ».

The WIKIPEDEA digital encyclopedia offers a more precise definition of the word literature. In its most common sense, it is presented as a particular aspect of verbal, oral or written communication, which involves exploiting the resources of language to multiply the effects on the recipient.[3]

As for the French language dictionary, it represents four different meanings:

1. Etymological meaning: "the domain of the written letter,

the totality of written works, and by extension oral.
2. Cultural meaning: "the totality of knowledge transmitted in writing, by letters".
3. Quantitative sense: "the totality of writings of any content, of a certain time, place to the language."
4. Qualitative and aesthetic meaning: "the totality of the world's literature.

The definition of literature as a set of works with an aesthetic purpose is a modern concept, since in the past, we tended to attribute the status of literature to works corresponding to strict formal criteria. In his poetics, ARISTOTE, one of the founders of literary criticism, focuses primarily on tragedy and epic, establishing formal rules governing these discourses. The essay also belonged to the field of literature.

5.2. Literary Genres in Education

Literature encompasses a wide range of genres, each with its own characteristics and conventions. Here are some of the most common literary genres:

The novel: The modern meaning of the word "novel:

The Robert dictionary defines a novel as follows a work of imagination in prose, of some length, which presents and brings to life in an environment character given as real, letting us know their psychology, their destiny, their adventures.

This definition emphasizes the realistic aspect of the novel. The novel stands out:

1. A fairy tale in its rejection of the marvelous, its concern for verisimilitude and its more developed form.
2. The longer form of the short story and the fact that the narrative is set in time [9].
3. Autobiographical in its fictional aspect. However, some novels come close to autobiography in their extensive references to the author's own life. These novels are called autobiographical (L'Enfant, by Jules Vallès).
4. Poetry in its prose form. However, some so-called poetic novels come close to poetry in their lyrical writing (Breton's Nadja).
5. Theater, insofar as it is not intended for the stage. However, in the 19th century, the dramatic novel came very close to the theatrical genre.
6. We can therefore say that the novel is characterized by:
7. Prose. If the first novels were in verse, prose would become the distinguishing feature of novels from the 14th century onwards.
8. Fiction. The novel offers a fictional narrative in which the characters evolve in each setting and place. Fiction is sometimes characterized by its idealism (which explains the condemnation of the novel genre: Emma Bovary's readings at the convent are considered dangerous, as they give her an idealized and false vision of life), sometimes by its realism.
9. Narration. A novel is a story, told by a narrator who may or may not be part (internal) of the story being told.

Examples include the epistolary novel, in which the reader is immersed in the story of two characters who exchange letters, confide their emotions, and recount their daily lives;

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1 Sinoir, S. 2017. School motivation. Master's thesis 1 "Professional Teaching, Education and Training": University of Rouen- France.

2 Tabouche, B. (2020). What is literature? Available at: https://fll.univ-bouira.dz/wp-content/uploads/2020/03/Cours-1-quest-ce-que-le-litt%C3%A9rature.pdf/. [Accessed October 17, 2023].

3 UMLDS2 (Université Mohamed Lamine Debaghine Setif 2). (2020). What is literature. Algeria, QC: Université Mohamed Lamine Debaghine Setif 2. Retrieved October 17, 2023, from https://cte.univ-setif2.dz/moodle/mod/book/view.php?id=57512&chapterid=8169&lang=ar

the narrative novel, which groups together texts that tell a story through the intermediary of a narrator; and the autobiographical novel, a literary genre derived from autobiography and the memoir.

Poetry:

Poetry is a literary genre that combines words, sounds and rhythms to create images and emotions. Aesthetics are of the utmost importance in poetry. Music and poetry are closely related art forms.

Poetry is either in verse (lines) or in prose (classical text form). Verse poetry may consist of one or more paragraphs called stanzas. At the end of verses, there are often rhymes, sound repetitions. There are three different rhyme schemes: AABB, ABAB and ABBA.

Poetry often plays with sound and rhythm. Poets use various figures of speech, such as assonance (repetition of the same vowel sound within a line), alliteration (repetition of a consonant sound) or enjambment (the breaking up of a sentence into several lines). Poetry has several sub-genres: lyric poetry (which transcribes the poet's feelings).

Engaged poetry (which argues on a particular subject), epic poetry (which recounts the adventures of one or more heroes), etc. Poetry can also be categorized according to artistic movements: classical poetry (17th-18th centuries), baroque poetry (16th-17th centuries), romantic poetry (19th century), etc.

Poetry can also be a synonym for poem. Some poems have a definite form: the ballad is a typical medieval poem, structured and intended to be sung; the nursery rhyme is a short poem sung by children; the sonnet is a poem composed of two stanzas of four lines (called quatrains) and two stanzas of three lines (called tercets) [10].

Theater:

Theater is a literary genre that originated in ancient Greece. A play is a text in dialogue form, intended to be performed on stage. The names of the characters precede the lines. Certain instructions are not read aloud and are presented in italics: these are the didascalies. Actors portray the play's characters on stage [11].

The news:

A short story is a literary genre that belongs to the narrative category. It's a short story with a single, intense action, fewer characters than in a novel, and the reader is quickly immersed in the story. Unlike the fairy tale, in which wonderful tales always end with the formula "they lived happily ever after", the short story ends rather unexpectedly. This ending, known as the punch line, is intended to surprise the reader. First appearing in the Middle Ages, the short story developed particularly strongly in the 19th century, when authors such as Edgar Allan Poe, Prosper Mérimée, Robert Louis Stevenson and, of course, Guy de Maupassant set the standard in the art of the short story [12].

The news is characterized by:

Brevity: Brevity is the first characteristic. This refers to an average length of between a few and thirty pages. In this way, the emotion or punch of the text does not dissolve over time, and we have a text format different from the novel.

Be precise and concise: Conciseness is the second characteristic of brevity. In addition, the plot must be clear, reduced to the central motif. The story must be based on a single narrative.

As a result, the number of protagonists has to be limited. However, both the characters and the universe are limited to a small series of key elements. These carry a strong meaning. This means that, even more so in a long text, every word should be weighed and chosen.

Think of the punchline: The punchline, another characteristic of the short story, is the striking, surprising ending that disconcerts while bringing the story to a firm close. The punchline has the power to transform the meaning of the action, and even open another universe. A successful punchline has the power to leave a lasting impression on the reader. But there are other ways of ending too. With the short story, any ending or closure you can come up with is acceptable.

Here we present the main features of the short story. And don't forget that there are many formats and sub-genres to choose from.

Good to know: The term novel refers to a genre of narrative prose fiction. It differs from novels and poems in its brevity and small number of characters. The concentration and intensity of the action, as well as the unusual nature of the events recounted, are also points of demarcation.

However, it's important to note that this characteristic would not distinguish it from a poetic tale or a short novel. In other words, the defining criteria of the short story must include other features. Not least those relating to dramatic construction.

When commenting on a short story, you should be aware that it's not advisable to tell the story, or to use vague examples. It's true that a few texts that are short stories can be called tales or legends. A short story differs from a fairy tale in that it can be fantastic and involve the supernatural. It does not contain any element of the marvelous. This is possible insofar as it relates events that are deemed real. It should be noted that the most representative short stories reduce to a few salient features, notations concerning the spatio-temporal framework. The social setting and the description of the characters are not left out. For more information, you can call on the services of professionals, or do your own research.

The test:

The essay is a literary genre that presents a personal, argumentative reflection on a given subject. It enables the author to express his or her ideas, opinions, and analyses in a structured and persuasive way.

Biography:

A biography is a detailed account of a real person's life. It explores the life, achievements, experiences, and impact of the individual in question.

Drama:

Drama is a literary genre that focuses on the intense conflicts and emotions of its characters. It often explores universal themes such as love, betrayal, revenge and so on.

These literary genres are just a few examples among a

multitude of others. The diversity of literary genres allows authors to explore different forms of expression and offers readers a variety of choices to suit their interests and preferences.

6. The Autobiographical Novel: Definition and Characteristics

6.1. Definition of the Autobiographical Novel

One of the sub-genres of the novel is the autobiographical novel. The autobiographical novel is educational, instructive and an excellent means of acquiring knowledge. This didactic function can be found in all novels. It also seeks to raise awareness, encourage commitment, and enable action to change or transform society. An autobiographical novel is a form of fiction that uses technical autofiction technique, or the fusion of autobiographical and fictional elements. The literary technique is distinguished from an autobiography or memoir by the stipulation that it is fiction. Because an autobiographical novel is partly fictional, it belongs to a different genre from, say, a love story. The author's work of

fiction does not ask the reader to expect the text to fulfill the autobiographical pact. Names and places are often changed, and events are recreated to make them more dramatic, but the story still closely resembles that of the author's own life, as in the autobiographical novel by Moroccan author Ahmed SEFRIOUI [13].

6.2. Characteristics of the Autobiographical Novel

Neither are novels that include aspects of the author's life as minor plot details. To be considered a novel, a story must take place in a fictional world, and the author must create that world.

Autobiographical by most standards means that there must be a protagonist modeled on the author, and a central plot that reflects events in his or her life. Novels that do not fully meet these requirements, or that are further removed from actual events, are sometimes called semi-autobiographical.

6.3. Genus Summary Diagram

Literature encompasses a wide range of genres, each with its own characteristics and conventions. Here are some of the most common literary genres:
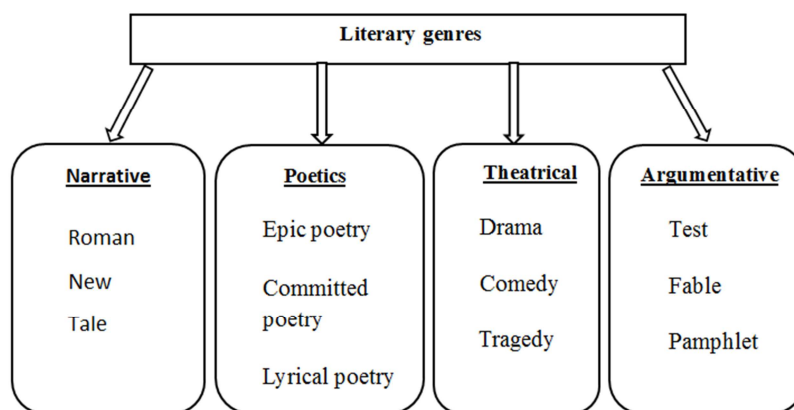

Figure 2. Diagram of literary genres.

7. Analytical Study of Interaction in a Reading Session: The Case of La Boite à Merveilles, by Ahmed SEFRIOUI

Through our interview, we attempt to study analytically, with the help of a reading activity, the interactions that take place by analyzing their constituent to understand the teachers' points of view about these interactions. To focus on the level of assimilation of an extract from the novel "La boite à Merveilles", and the usefulness of this medium in the development of various skills. This interview is composed of three questions aimed at Lycée learners:

1. How well do learners understand an excerpt from The Wonder Box?
2. To what extent can we say that Moroccan culture is a factor that helps learners interact with the teacher?
3. To what extent can we say that the Boite à Merveille is

an effective teaching aid for developing learners' communicative language skills?

7.1. Results

1. Literary reading is designed to restore interest in the teaching of reading and literature, give learners the ability to reflect on their reading, and make the classroom a place for sharing and building together.
2. Literary reading is also very important, as it helps learners to access the act of learning the French language through literary texts, namely novels.
3. Learners must learn from this act of writing how to analyze a literary text. Similarly, interpreting them is about the relationship between teacher/learner/knowledge, in other words, the relationship between the teaching of literature and the acquisition of these codes by learners in a specific, well-defined school environment.

4. A learner with a desire to read books, works and literary texts can enrich his or her situation on a number of levels (cultural, intercultural, linguistic, communicative, for example). The same applies to reading skills. A learner who doesn't have the ability to read literature runs the risk of being prolonged in a vacuum.

5. The learner aims to create his or her own personal culture, then take into account all the richness of his or her relationship with the act of learning, with his or her taste for (literature) in general.

6. We need to get learners to project themselves into the characters. It's an invitation to learners to be cultivated to stimulate their participation in the course, then it's what they've understood of the text, manipulate literary genres for a good evaluation of the text.

7. Literature helps children acquire several skills related to speaking, reading, and writing, skills that contribute to their mastery of language and the French language.

7.2. Analysis of Results

How well do learners understand an excerpt from The Wonder Box ?

Answering this question requires observation on the part of the investigators and reflection on the part of the teachers. From the teachers' response, we can deduce that the learners' level is deficient, as they experience normative difficulties in understanding the text from the outset due to a lack of reading. There are a number of reasons for this neglect, namely negative representations of the language that hinder the learner's ability to understand the novel. Of course, what distinguishes La boite à Merveilles from other novels is that it contains terms that are easy for learners to understand. It's a matter of deciphering them in their proper contexts to arrive at an overall and detailed understanding of the passage. So it's best to go through several stages in succession, asking questions. The teacher has to accept them, even if they're wrong. Then there are the reading axes, where the learner chooses two or three axes and tries to analyze them, noting clues, textual elements and lexical fields.

To what extent can we say that Moroccan culture is a factor that helps learners interact with the teacher ?

Of course, introducing literary texts into the French classroom is of particular importance to language learning. It's an object and at the same time a medium that occupies a remarkable place in official curricula. Take, for example, the autobiographical novel "La boite à Merveilles", by its author Ahmed SEFRIOUI, which highlights Moroccan culture through the French language. Strictly speaking, the language here is not a mouthpiece for one's own culture, which is a totally different one. Indeed, when learners first come into contact with the novel, they'll try to approach it by starting with the title, the iconic clue and then moving on to the content. The majority of teachers maintain that learners are able to appreciate the novel given their belonging to the same culture and the use of dialect terms and proper nouns, which are written in italics in most extracts (*Djellaba*, *Chouafa*, *Lalla Zoubida*, *Zineb*, *Sidi Mohammed*, *Sidi Ali Boughaleb*, *Haïk*).

We can deduce that teaching a novel that reflects Moroccan culture is indispensable; it's a primordial factor insofar as it helps learners understand the novel text and interact with the teacher. For this reason, literary texts seem to us to be the privileged space that enables learners to confront other cultural models and measure their differences. In this context, George Mounin [14] says: « Literature is often regarded as the only ethnography of a given country's culture, and in the true sense of the word ethnography, almost all the most concrete images and ideas we have of the English, Russians or Greeks come from literary works ».

To what extent can we say that the Boite à Merveille is an effective teaching aid for developing learners' communicative language skills ?

The primary function of any language is communication, so we can argue that the fundamental aim of French language teaching is to develop learners' ability to communicate both orally and in writing. And to develop this skill, it's necessary to introduce literature into the language classroom, creating what's known as "literary conversation", defined by CHRIST as discussions or interviews in the course of the novel, or on literature as a pedagogical support that most often presents a coded message that each reader can interpret subjectively according to his or her experience and knowledge. Each reader may have his or her own point of view on the content of a literary text, hence its polysemic, polemical and labyrinthine character. In literature classes, we note that conversations and discussions can be initiated around themes related to the learners' daily lives. For example, the themes of backbiting, superstition and prostitution in "La boite à Merveilles" are three that are the subject of oral and written production, which will develop their linguistic baggage - being able to speak, exchange ideas and defend a personal point of view. Furthermore, one of the prerequisites for literary conversation is the choice of literary text, which must correspond to the age and learning level of the learner if it is to act as a lever for conversation. Texts must be not only interesting, but also accessible in terms of both content and language.

8. Discussions

The results contribute to current knowledge on the reliability of interaction as a driving force that enables learners to exchange ideas and reflections on the story, characters and themes addressed in the novel. Learners compartmentalize their interpretations, ask questions, hypothesize, and offer different perspectives, enriching the collective understanding of the work. Interaction between learners encourages collaboration and mutual support in understanding the novel.

Working as a team, they solve problems, combine reading strategies, elucidate complex passages and they help each other construct the overall meaning of the story. Interaction between learners fosters the development of oral and written communication skills, as they learn to express themselves clearly, listen actively, argue, justify their opinions, and construct solid arguments based on textual evidence. This strengthens their language skills and their ability to

communicate effectively. Interaction between learners stimulates critical thinking and problem-solving. Learners analyze complex situations, formulate relevant questions, seek answers, evaluate hypotheses, and question their own knowledge. This rewards active engagement and in-depth exploration of the novel's content. This interaction between learners as they read "The Wonder Box" provides opportunities to improve social skills, such as active listening, public speaking, respect for others' opinions, collaboration, and conflict resolution. Learners interact respectfully and constructively, sharing a positive and inclusive learning climate. Moreover, the interaction between learner and teacher enables the transmission of know-how. The teacher outlines edifications, explains concepts, answers learners' questions and guides their learning. This interaction enables the learner to receive information and understand the subjects covered. Interaction with the teacher enables the learner to clarify terms that may be difficult to grasp. Learners ask questions, seek clarification and benefit from additional explanations to deepen their understanding. The teacher plays the role of facilitator for these complex notions. This interaction with the teacher provides learners with feedback on their learning. He/she comments on the work accomplished by the learner, identifies strengths and weaknesses, and suggests directions for improving performance. This initiates the evaluation and progression of their own work. In addition, it enables the teacher to guide and support the learner in his or her educational journey. This approach highlights advice on study methods, offers additional resources, and provides strategies to overcome difficulties and push the learner to achieve his or her goals. This creates a relevant and reliable learning environment. Interaction with the teacher also stimulates learner motivation. When the teacher is attentive and benevolent, he or she encourages the learner to persevere, take initiative and set ambitious goals. The teacher also recognizes learners' progress and achievements, increasing their self-confidence and intrinsic motivation. Through the novel "La Boîte à Merveilles", we noticed that the learner can explore the themes, characters, settings and events created by the author. This interaction allows learners to immerse themselves in the author's imagination and develop a deeper understanding of the work. It enables the learner to identify the author's intentions behind his work, as he analyzes the narrative choices, messages and motifs present in the novel. And as a result, it amplifies critical reading and interpretation skills, by understanding how the author uses different elements to convey his or her representations. It also gives learners the freedom to express their opinions and feelings about the novel, transferring their impressions, emotions and meditations to the author. This favors self-expression and encourages the learner to deploy his or her own voice and written communication skills. It's an opportunity for the learner to absorb writing techniques. The novel uses a rich language with Arabic influences and Moroccan dialects. Learners interact with the novel by studying the local expressions, proverbs and metaphors used by the author, and then immerse themselves in the linguistic richness of Moroccan culture.

9. Conclusion

During the preparation of this work, we noted that the teaching of literature has been present in Moroccan high schools since independence in 1960, and its presence in French classes has undergone several transformations to ensure its current place in the educational system. Its integration into official curricula has brought many benefits for teachers and learners alike. Through this survey, we discovered that the use of literary texts is important. This literature is not just an itinerary for discovering the language, but helps to lift the veil on the culture and civilization of the target language through texts that offer us information about another world. Literature is also a place where all languages intersect, a place of pleasure, satisfaction, happiness and imagination, which helps the learner to develop, to be cultivated, to be competent in order to build a new vision of the world that is strange to him or her. Literature as a pedagogical support, and in particular the novel text, generates learning that will ultimately lead to interaction between teacher and learner. The results show that, in addition to an external understanding of the learner's behavior, it is the adaptation of methods that can simplify the transposition of the novel text in order to achieve a successful interactional process within the classroom. From this point of view, it seems necessary to reintegrate subjectivities and their interactions into the fields of scientific knowledge. The methodical reversal to be adapted then consists in considering as a priority the points of view of the subjects engaged in didactic interaction in order to understand its dynamics. This even justifies the fact that there's a big difference between traditional learning, in which the teacher contextualizes and personalizes knowledge according to his or her own needs, and interactive learning, in which learners learn through their own experiences, giving them the ability to contextualize and personalize their learning, a form of guided discovery that enables them to make decisions with the help of the teacher. Moreover, interactive learning is the development of new knowledge, interacting with other learners and with the environment under the teacher's moderation. What's more, by targeting interactive teaching, it leads learners, depending on the task at hand, to work together, and thus engage in interaction. Cooperation, a factor that encourages interaction between group participants, supports and facilitates the transmission and acquisition of knowledge. The teacher also assumes an interactive role in the lesson, through encouragement and prompting. He seeks to motivate learners to carry out the activity in question, with the aim of encouraging learners' language production in order to provoke and evaluate it. The structure of the interaction depends on who opens and closes it. Moreover, the novel's interaction changes the ritual of this structure, offering their contribution to the didactic procedure. The originality of the present research lies first and foremost in the fact that it envisages interaction as a process consisting in the collective

construction of learning. In other words, analyzing interactions means determining the influence of the course of the novel on learners' learning.

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Conflicts of Interest

The authors declare no conflicts of interest.

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