

Traditional Costume in the Light of Advertising and Promotion: The Wedding of Tlemcen as a Model

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Abstract:

This study aims to track some features and foundations of the Tlemcen dialect and language movement, and the promotion of tourism through various media, including linguistic vocabulary, traditional crafts, and cultural aspects. By exploring our heritage and its historical contributions, we focus on the remnants of the Tlemcen wedding and its structured elements as another building block of our ancient civilization. We seek to delve into the artistic and semantic aspects of terms and designations, particularly those related to the use of language, culture, and tourism. This phenomenon necessitates an in-depth examination of the Tlemcen wedding's significance, origins, and intellectual and civilizational references to ultimately determine its heritage value.

Keywords: Traditional Costume; Intangible Heritage; Wedding; Tlemcen Region.

1. Introduction

Understanding the connection between traditional clothing and its impact on heritage underscores the critical importance of intangible cultural heritage. This type of heritage is a social legacy consisting of behavioral norms, societal customs, proverbs, traditions, social value systems, social and ritual practices, festive events, and traditional crafts. These elements give meaning to various communities, explain and shape the world. Traditional wedding attire in Tlemcen (Western Algeria), known as the Tlemcen costume, has seen significant interest around the celebrations of the Prophet's birthday, weddings, and various festive occasions. It is also worn by Tlemcenian girls to welcome official delegations visiting the city, and Tlemcenian families ensure their daughters wear this attire for adornment, symbolizing joy.

The Tlemcen costume, with its various forms, derives its strength, charm, and elegance from the traditional combination of several pieces and its deep-rooted historical authenticity. This diversity and richness of this cultural heritage across Algeria have led each community to develop unique characteristics that embody its identity in meaningful ways. Traditional clothing is an integral part of any community's identity and its adoption as a tool for local development. Protecting, preserving, and effectively utilizing this heritage have increased its spread, facilitated by interaction with neighboring areas. This expansion has been promoted through social media, which has

The scientific outcome of this study allows us to understand and learn about past societies. Additionally, the media coverage of this cultural heritage has elevated Tlemcen to prominence and prestige in terms of beauty, grandeur, and perfection. As a result, it has earned the title of the "Jewel of the Maghreb" and "Granada of Africa." Many tourists visit to explore the city, experience its traditions, visit its archaeological sites, taste its local dishes, and acquire its traditional garments. Its reputation has reached a global level, and it is accurate to say that in 2012, the United Nations Educational, Scientific and Cultural Organization (UNESCO) classified this attire as part of the Intangible Cultural Heritage of Humanity during the seventh session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage held at the UNESCO headquarters in Paris. Moreover, the appearance of the American Ambassador's wife in the Tlemcen costume, with photos shared online, garnered significant sympathy and admiration, providing free publicity for tourism in Tlemcen. This presents another opportunity for exploring and investing in tourism development, contributing to growth.

Hence, the research problem arises concerning this traditional attire from Tlemcen:

- How does it maintain the authenticity and richness of local folklore?
- How has this heritage contributed to preserving the local and national heritage structures?
- what is its positive impact on the sustainable tourism development of the Tlemcen region?

The significance of this study lies in discussing intangible heritage, which is filled with forms of living expression inherited from our ancestors and passed down through generations. This includes oral traditions, performance arts, social practices, ceremonial rituals, and skills in producing traditional crafts, all of which form the core of intercultural dialogue. Tlemcen weddings are among the most significant ceremonial rites and distinctive customs, reflecting a rich social heritage characterized by a wealth of traditions and customs. This heritage serves as

a repository for the vocabulary and terminology of various elements and is dedicated to the details involved in preparing for wedding ceremonies.

The aim of the study is to introduce traditional bridal attire as a formal garment whose influence has extended beyond its place of origin, both Arab and African. Its presentation at one of the United Nations sessions highlights its composition of a wide range of clothing and jewelry items. Due to its artistic, aesthetic, and historical value, UNESCO has classified it as part of the shared human heritage. This has strengthened bonds of love and coexistence among different cultures and customs, making this type of heritage closely associated with the city of Tlemcen. It stands as evidence of the promotion of the customs and dialects of Tlemcen through tourism marketing and discussions of its ceremonies among various populations, fostering dialogue, communication, and contribution, while also preserving Algerian heritage.

2.Traditional Tlemcen Attire: From Roots to Valorization

Tlemcen's artisanal industries have left a mark on the history of the Mediterranean, representing a genuine cultural reserve that preserves its unique cultural and social characteristics to counter external influences. This serves as a fundamental factor in cultural and social exchanges among individuals and communities. The popular arts, in general, were influenced by Eastern arts (Phoenician civilization), Greek, Roman, various Mediterranean civilizations, and Arab-Islamic culture. With the advent of Islam in Tlemcen, many leaders used it as a regional base, turning it into a premier cultural and religious center. It established robust civilizational ties with Andalusia, welcoming Muslims expelled from the Kingdom of Granada, and adopting their political and cultural inclinations. It is notable that the Tlemcen artist continued to draw inspiration from the picturesque and enchanting Andalusian nature, evident in their works characterized by depictions of flowers, roses, trees, and the enchanting natural features of Andalusia, which has a climate similar to that of Tlemcen. The rich heritage left by the ruling families made Tlemcen one of the medieval gems in the Maghreb. The traditional crafts represent the material culture of a people, where understanding the current culture and social structure requires knowledge of history and folklore. Craftsmanship is part of the folk heritage, a culture socially transmitted from grandfather to father to son, or from neighbor to neighbor, excluding knowledge acquired intellectually and through formal, organized means. Hence, folklore studies give significant attention to this aspect (Nasr, 1998, p. 21).

Clothing is one of the most significant expressive forms that initially served as a means to protect the body from nature, but soon transformed into a symbol bearing meanings with anthropological, cultural, social, psychological, historical, and religious dimensions. It delves into the reasons behind the choice of certain colors over others. Clothing, or the garment, known as "hulla" and "hil'a," meaning two pieces of clothes including the robe and the waist-wrapper, is typically made from silk embroidered with golden threads, though it can also be made from decorated linen or cotton, and sometimes from damask (Sidah & Ismail, p. 76), These are fundamental components of the traditional Tlemcen attire for brides, known as 'the Tlemcen shadda'. Moreover, considering the impact of civilizations that have traversed Western Algeria, it is not surprising that Tlemcen accounts for more than seventy percent of Algeria's Arab and Islamic heritage (excluding intangible heritage). Tlemcen's significant historical past, derived from its excellent geographical location and its role as the capital of the Central Maghreb for over three centuries—a period marked by intellectual flourishing, civilizational fertility, urban

development, and attraction of numerous intellectuals and political and cultural figures—has ultimately established it as a city of art, culture, and history (Bouaziz, 2007, p. 15). Adding to this, if we consider the traditions, ceremonial rituals, and the performative and verbal folk heritage that have left a clear imprint on the Algerian, Arab, and global artistic scenes, they emerge as crucial elements for cultural development of the citizens and for enhancing the region's tourism potential, aimed at leaving a legacy for future generations. Here, we refer not only to economic development but also to the cultural evolution of the Algerian society, which stands as one of the most important tools possessed by Tlemcen.



Figure (01): An example of the name "hulla" and "hil'a", made from silk embroidered with golden threads.

The geographical location, terrain, and climate of the Tlemcen region have facilitated the movement of human groups from north to south and from east to west, paving a natural pathway for human migration connecting the Nile and the Atlantic Ocean, and between the desert and the Mediterranean to the south. This region has seen cultural discoveries and innovations that have moved through the area from one place to another, leaving significant traces in prehistoric sites and many other discovered relics, thereby establishing its geographical location as a crucial transit area. Consequently, the region became a contested site by major powers and was settled by numerous nations whose cultures intermingled from the dawn of history. Phoenicians, Carthaginians, Numidian kingdoms, and allies of the Roman Empire formed a social system inherited by the people of Tlemcen through these historical and cultural industries. Merchants and craftsmen described the city of Tlemcen during the late 16th century, as recounted by the traveler 'Hassan al-Wazzan,' known as 'Leo Africanus,' who noted the city's industriousness, chastity, and prosperous living conditions when he entered it (Al-Mili, 1976, p. 858). During that era, Tlemcen was renowned for its various types of textiles, leading to the fabric being known as "Tlemcenian," which refers to both stamped and unstamped pure wool. The woolen garment or "burnous" was notably fine, made from eight sheets. Yahya Ibn Khaldun mentioned various types of garments such as the robe, "mura'iz," silk, "malaf," "dhara'ie," turbans, and "aharim." (Al-Mili, 1976, p. 858). The Andalusian crafts blended with the Zianid culture in Tlemcen. The city's historical craft workshops and industrial units produced a variety of manufactured goods such as covers, clothing, fabrics, weaves, and the Tlemcen burnous. The Wadi al-Warit area on the outskirts of Tlemcen housed a collection of industrial workshops

established by Andalusian immigrants, who introduced the crafting of embroidered and silk textiles, as well as cotton, linen, wool, and various household utensils (Filali, p. 222).

Among the most important garments is the 'Tlemcen shadda,' a traditional dress famous in the city of Tlemcen, dating back to the 11th century. Brides adorn themselves with it on their wedding day, and even married women attending weddings wear it to celebrate the new bride. This dress can weigh up to fifteen kilograms, embellished with numerous jewels, gold, silver, and precious stones such as rubies, emeralds, and diamonds. This garment is called 'shadda' because the threads and jewels are tightly interwoven. Tlemcen girls boast of wearing it for its heritage value, making it a symbol of the region's identity and its financial worth, and for its characteristics that incorporate multiple civilizations that have influenced Tlemcen, ultimately culminating in the Tlemcen shadda. For instance, the towel comes from the Berber civilization, the origin of the caftan from the Ottoman civilization, the blouse from the Arab civilization, and the 'chachia' (cap) from the Andalusian civilization. This attire has managed to retain all these components, thereby preserving our collective memory in all its forms for future generations. Its fame has spread worldwide, reaching major cities and countries globally. It consists of a conical royal crown embroidered with thread, made of gold thread produced in Tlemcen itself. The 'chachia,' a cap placed on the head, features another type of embroidery called 'majboud,' a very fine golden thread. It ends with braided threads (fetula) of the same color and is covered at the bottom with a necklace of pure gold. It is decorated with precious stones such as rubies, emeralds, and diamonds and is accompanied at the neck level by a necklace. It is studded with more than dozens of traditional Tlemcen gold jewels, known as 'zararif.' The ears are adorned with large, pronged earrings called 'al-qurs.' It is accompanied at the neck level by a necklace, embroidered with golden threads and embellished with pearls. On the chest area, a short, embroidered caftan adorned with clusters known as 'al-jawhar' is worn, decorated with 'barqa' and lace, hand-embroidered by artisans who have mastered this art through inheritance. This is among the new industries linked to the Andalusian presence in the Middle Maghreb (Tlemcen), including the weaving of velvet 'al-qatifa,' specialized by Granada immigrants, and the crafting of lace, 'la Dentelle,' which Andalusian female migrants inherited from their mothers, both in terms of the tools used in its weaving and the methods and styles followed in its formation (Saidouni, 1996, p. 141), It features wide sleeves and is made from a fine and smooth fabric called 'velvet.' The lower part is covered with a necklace made of pure gold, and around the waist, there is a sash called 'al-muthaqqalah,' characterized by broad gold threads. It is open and also embroidered along its sides, allowing the long skirt made from silk fabric to be prominently displayed.





Figure (02): 'The Tlemcen Shadda' attire.

The bride displays various elegant outfits she has prepared, known as 'tasdira,' which is a highlight of the wedding eagerly anticipated by family, friends, and guests. They look forward to seeing the traditional clothing she has brought, provided that these are her own possessions. However, due to the exorbitant costs, some financially able women now opt to rent them from 'naqafat,' groups of women who have entered the wedding business specializing in organizing and supervising wedding ceremonies. At the end of the evening, henna is applied to her hands—a practice steeped in ancient myths, where it is believed that the bride's use of henna on her wedding night acts as a ransom and compensation for the virginity lost on this night (Al-Bakr, 1995, p. 05), The practice of adorning the bride's hands and feet with henna in preparation for the wedding is a full immersion into the wedding rituals. It is believed to ward off evil spirits and has also arisen through tradition and habit as a form of beautification and adornment. Over time, this custom has been passed down unconsciously, mimicking our ancestors without our awareness. Among Muslims, it also holds a religious symbol, encouraged by the Prophet Muhammad, peace be upon him. For instance, henna on a woman's hand symbolizes a significant event, including the occasion of marriage.



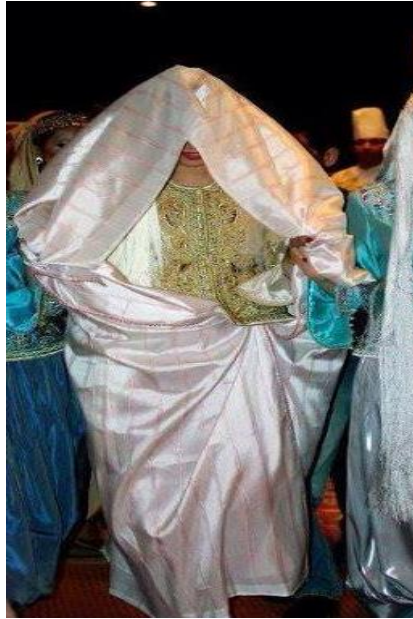


Figure (03): From the Tlemcen 'tasdira' attire and another example of the 'haik' garment.

This evidence consists of a signifier and a signified. The signifier is a visual mark (the redness of the palm), and the signified is the woman's marriage. The red spots on the palms of the girls serve as evidence of their attendance at a friend's or a peer's wedding. The girls compete on that night to have the bridal henna applied to their palms, as this custom carries a specific meaning (Bekkouch & Rahmani, 2019). Typically, the Tlemcen bride wears a white dress during the henna application on her hands and feet in a special ritual performed by a woman who is neither divorced nor unhappy in life, and in the presence of young girls holding two candles. Lighting is considered crucial in such an occasion to ward off darkness and evil spirits. Many in Tlemcen believe that henna plays a significant role in calming nerves and instilling noble emotions in the soul. They attribute this to its name being derived from the word 'hanan' (compassion). Applying henna on the wedding night is customarily expressed with the phrase ('so that God may bestow His mercy upon them') (Bekkouch & Rahmani, 2019). With the chanting of songs and rhymes that emphasize the importance of this henna practice, and the distribution of beverages, sweets, and tea, interspersed with women's ululations known as 'al-toulouil'. Words cannot fully capture or do justice to describing all the elements of this intricate and complex traditional attire, especially if we also consider the different types of footwear that match the settings or attire like the bath slippers 'al-qarqab or al-qabqab' worn by Tlemcen women along with 'al-beniqah', a type of hood worn after bathing. There are also items specifically for going out, including slippers and sandals, without forgetting the jewelry, one of the most important Tlemcen adornment tools. These are tailored to and categorized by the body parts they embellish: they may encircle the head as a crown or diadem, or involve chains or strands of pearls that dangle over the forehead or cheeks, or a band studded with jewels and stones; earrings that reach the neck; nose rings in the form of hoops; necklaces that beautify the chest; anklets around the ankles; rings with designs varying by finger; and chokers, necklaces, and bracelets (Al-Hussein, 2003, pp. 87-89). Inherited by the Tlemcen woman from the Andalusian woman, the traditional dress, despite its weight and value, requires specific terminology and careful composition of vocabulary. We find no better representation than images, which convey a thousand words more effectively than speech. This is because they

replace abstract general ideas with general signs that our senses can perceive. The visual perception of objects is understood as an inferential result from the association between visual sensations and the movements performed by the eyes or other sensory entries. This explanation extends to the terminology and the dialogic nature of meaning (the semiotics of the attire and its contents), which engages in an exchange with the jewelry, creating an aesthetic space and an image replete with suggestions about the spirit of its bodily elements, reflecting the essentials of Tlemcen women's attire, jewelry, and adornments. These precious and valuable loads press upon the observer, casting them into mazes of admiration and astonishment at times, and into mystery and open interpretations at others, as if crafted by an artist skilled in placing words and pigments, painting the public space of her personal canvas to appear in her most splendid form to her husband.

The attire is linked to the cultural environment and the array of beliefs and perceptions with which it interacts and contributes to producing within the collective imagination. "A scholar studying Algerian society will undoubtedly discover that it is a society governed by values steeped in religious spirituality and traditions passed down through generations, a dominion continually reinforced by various factors, including family structures, the role of community elders, and through certain artifacts that enjoy social consensus" (Nasira, 2015), Among these historically significant artifacts is the cultural piece known as "the Haik," which distinguishes each woman who wears it and the way she uses it. It declares her affiliation with a particular group through this marker, becoming a symbolic place for modesty, chastity, and femininity. It involves rituals and serves as an element for self-identification, not just for local relations but also for national affiliation. Under this garment, all women unite, enveloped by the feminine body. It is considered traditional attire, prepared by the bride and draped over her 'shadda' when she leaves her home for her groom's home, ensuring that her traditional dress, the 'shadda,' is not revealed until she arrives and is welcomed among the groom's relatives, covering her body from head to feet. The only exceptions are a single opening, "al-awina," aligning with ancient tribal society norms, or exposing her face in the case of the modern girl, signifying her readiness for adulthood, which Malik Chabli terms as the "initiation of the fertility series." This garment marks the transition from girlhood to maturity, linked to the emergence of her feminine charms, indicating her readiness for marriage and childbearing, while concealing the allure that is every man's desire (Nasira, 2015), the bride tightly wraps the edges of her garment either under the arm or around the waist. The finest versions are made of silk adorned with golden stripes and are called "al-marmma." Sometimes, it may be a blend of silk and cotton. The craftsmanship of this garment has evolved in modern times; urban women have discarded the 'fibules,' which were used to hold this sewn garment at the shoulders to facilitate dressing or to cover the entire body by connecting the sides of the garment in the middle and tightening it under the arm, holding its upper sides with one hand. In some regions, 'al-ajar' is added, covering the lower face and cheeks and tied behind the head, leaving only the eyes visible. Both the haik and al-ajar are considered symbols of folk culture and are part of the traditional heritage that Algerian women proudly carry through time.



Figure (04): The 'al-awina' opening, inspired by the ancient tribal society.

Intangible cultural heritage includes orally transmitted or expressively enacted traditions. The traditional attire, including the 'bridal dress,' has been passed down through generations in Tlemcen, safeguarded from the winds of change, remaining a source of pride and esteem. It represents the tangible and implicit identity left by ancestors to the Algerian society at large, forming a pillar of sustainable development in its economic, social, and cultural aspects. This has been underscored by UNESCO in many of its conventions and decisions, emphasizing the protection of tangible and intangible cultural heritage through various national and international legal legislations. Consequently, administrative control mechanisms have been created to allow for the automatic monitoring of this cultural heritage, as outlined in Article 1 of the 1945 Hague Convention. Cultural property is defined as all movable and immovable property of significant importance to the cultural heritage of any people, whether architectural buildings, archaeological or religious sites, or collections of buildings that acquire historical or artistic value when assembled, including art productions, manuscripts, books, and their donors of historical, artistic, and archaeological value, along with scientific collections and archival materials or copies of the mentioned properties. Due to the devastation and destruction experienced by humanity from wars, it has become necessary to provide protection to these properties. Thus, international custom has established that cultural properties are part of the civilizational heritage, relating to the sovereignty and independence of the state, and their destruction is considered a war crime. Based on this, international efforts have converged to protect civilizational heritage, as organized by the Algerian legislator through Law No. 98-04 dated June 15, 1998, concerning the protection of Algerian cultural heritage. The legislator emphasized the pivotal role cultural heritage plays in development, through implementing public policies that integrate cultural heritage into the developmental process.

3. In the Tlemcen dialect context

Language significantly impacts humans socially and is influenced by social activity. Dialects vary for geographical and social reasons, and the dialect one uses affects how others perceive them. The primary factor in determining the pattern of social and anthropological variation is the alignment of local dialects within the social environment, giving a qualitative and intellectual significance to the integration of spoken language within the same community.

Defining the term dialect or colloquial (as used in the fluent Algerian tongue), "under the root (lahj)," the dialect, with an open and silent pronunciation, is a collection of linguistic characteristics belonging to a specific environment, shared by all members of that environment. It is said that one is eloquent in dialect (Attwat, 2018, p. 20), In terms of eloquence, one may be fluent in speech or language. However, in conventional usage, it refers to a collection of linguistic traits that belong to a specific environment.

With the individual serving as a foundational component within this linguistic, cultural, and social activity. Currently, the term "language" is used instead of "dialect" as was customary among the ancients. This is reflected in the Holy Quran: "And among His Signs is the creation of the heavens and the earth, and the diversity of your languages and your colors. Indeed, in that are signs for those of knowledge." Surah Al-Rum, Verse: 22, in the authentic hadiths, we find: "Neither the green shade nor the dusty earth has sheltered one with more truthfulness or fidelity than Abu Dharr." (Al-Dhiaa Al-Maqdisi, 2009, p. 337), "It becomes clear that the concept of dialect in its common usage refers to a specific use of language within a particular social environment. Indeed, the use of the term 'dialect' in its modern context was not commonly precise or widely accepted among members of society. Subsequently, the word 'language' was used to convey the same concept and overlap in usage, hence phrases like 'languages of the tribes, language of Tamim, language of Tai...' continued to cause confusion, and the usage of these terms remained arbitrary. However, since the late 19th century, the concept of language began to be interpreted in terms of the nature of language and its function... and focused on studying language within its three dimensions (temporal, spatial, and social)" (Attwat, 2018, p. 25).

In his work "Anas al-Faqir wa 'Izz al-Haqir," Ibn Qunfudh al-Qusantini employed a language that includes some colloquial terms, such as using the term 'makhayid' for pillows and 'sabah' for crop yield, among others. This variation in local dialects is accompanied by a differing philosophical outlook across various regions and districts. The Tlemcen dialect is noted for its accurate pronunciation of most Arabic letters, with some exceptions due to the unique characteristics of each region in Algeria.

An examination of the linguistic dictionary of the Tuat region reveals the remnants of many Spanish words that were transferred from Spain to Algeria during the Spanish occupation of Algeria. This influence has cast its shadows on the vocabulary used in the western region of Algeria, including the Tlemcen area, where the connection with Classical Arabic is so strong that sometimes scholars pause to consider its use in some fluent and deeply rooted expressions in the Arabic language. Thus, it is accurate to consider this dialect, in many of its vocabulary items, as a form of spoken Classical Arabic. For example, we mention: "Babor" for steamship (from Spanish 'Babor'), "Duro" for Spanish coin (from Spanish 'Duro'), "Semana" for week (from Spanish 'semana'), "Sabat" for shoe (from Spanish 'zapato'), and "Sandalah" for sandal (from Spanish 'sandalia') (Jaafari, 2014, pp. 291-292), However, the most notable feature that has distinguished the Tlemcen dialect and continues to do so is its derivation from the "Andalusian community," which influenced the urban dwellers in major cities like Tlemcen due to the delicate articulation of its phonemes and the ease of pronunciation. It is rich in precise vocabulary and phrases that reflect the artistic urban life of the Andalusians. The heart of this influence is the transformation of the letter 'qaf' into 'alif' (for instance, Tlemcenians say

'khmemt bash n'oulak' instead of 'khmunt bi-an aqul lak'), unlike the dialects of the rural and nomadic populations where the 'qaf' is pronounced in its original form (Saidouni, 1996, p. 145).

All this intellectual interplay in the context of the diversity of dialects, with their differences and variations, bestows the relationship that links individuals to their cultural identity systems. This connection fosters a dynamic of cohesion and alignment toward aesthetic, artistic, and linguistic elements among community members. Considering the dialect as a component on which this individual relies is undoubtedly an enhancement of local cultural values and promotes a logic of accepting others and the dialogue of civilizations, using dialects as examples to define the anthropological and social environment of both the community and the individual.

4. Cultural activities and inherited customs in the celebration of the Tlemcen wedding

It was customary for the wedding joy in Tlemcen to last a whole week (day of the bath, day of decoration, wedding day, the seventh day, the bath 'al-tghnis', and the day of hospitality), but it has since been reduced to a maximum of three days. We do not delve extensively into the manner of the Tlemcen marriage because it requires a comprehensive book, but due to the intersection of the discussion with the Tlemcen 'shadda' only, we chose to discuss some of the rituals in the celebratory ceremonies traditionally and procedurally, representing the social environment of the wedding in Tlemcen. This gains cultural and civilizational prestige, given the aura of sanctity and respect in representing these rituals, which are still connected to the bride's attire in Tlemcen. The city continues to pay attention to the diversity of its traditional clothing, although much has been discarded due to development and the cost of living. However, it has preserved the most prominent of these as remnants of various extinct cultural habits and beliefs within the community. Wearing decorative clothing carries different implications and meanings, serving as a second skin for the body and a marker of its identity, existence, and culture. In human culture, female bodies are immersed in the folds of fabric and textiles, wrapped and embroidered, worn by women in a broadly ritualistic context.

Undoubtedly, the inherited customs in Tlemcen culture have preserved the legacies of Ottoman and Andalusian civilizations in the making of compositions, textiles, and ancient cultures. Thus, weddings or the wedding celebrations in the Tlemcen region possess a distinct aesthetic character, linked to various customs and traditions governed by social and cultural norms. With the participation of all family members, both young and old, it can be said that "the wedding used to last a week before, with everyone collaborating joyfully on everything, and there was no involvement from outsiders." (Labaq, 2015, p. 158), When a family continues to engage in the social event of preparing for these occasions, the concept of 'Al-Mutsanada' or 'Al-Aradah' comes into play. This local colloquial term is aimed at inviting women to assist and support throughout the wedding ceremonies. It also includes managing social relationships among the community members and helping in preparing traditional local sweets like 'Qriyoush' cake and 'Maqroudh' pastries.

However, clothing has its own symbolism and philosophical, social, and anthropological significances, which stem from the creation story of Adam and Eve. Clothing symbolically represents the social shaping of the female human body, performing three functions: protective, aesthetic, and those associated with modesty and decency. Here, the wedding attire dialogues with the local culture in the Tlemcen area, where the bride dons the 'Shadda' attire, prevalent in

the outskirts of Tlemcen and other regions of Algeria. This difference is based on components with various dimensions that are fundamentally linked to an individual's culture.

When it comes to documenting the Tlemcen attire and preserving it for future generations within whose scope the garment is used, we find that the Tlemcen 'Shadda' is based on components such as:

- The 'Shashiya', symbolizing nobility and height, inspired by the Ottoman era.
- The 'forehead' or crown on the bride's head.
- Large earrings, signifying that the woman is attentive and obedient to her husband.
- The 'Fouta' or maiden's veil varies between a woman at the stage of marriage and a woman who has been married before, this difference lies in the wearing of the 'Shadda'.

Regarding the jewelry that covers the bride's head, it forms a tightly crafted heritage structure studded with precious stones called 'Zararif', 'Mintijan' called 'Jabayn' and a pair of 'Kharas' composed of Baroque gemstones. Despite the dense embroidery on the chest of the Tlemcen caftan, it is also adorned with large numbers of pearl or jewel hoops called 'Ebzeem', with necklaces of golden 'Louziyat', and with braided chains called 'Krafash', and necklaces made of perforated yellow gold of a type called 'Maskiya' and 'Khamisa' (Boudhan, 2015), This diversity and ornamentation in the Tlemcen attire encompasses a deep and cultural dimension in the Ziyaniid region. Regarding the scope of other garments, which are no less significant than the Tlemcen 'Shadda', we find them prevalent in the nature of the region and its outskirts, which undoubtedly represents a celebration of the body through physical draping and wearing of clothes in various styles: such as wearing the 'Haik', the intricately worked 'Caftan', the 'Kamam', the 'Karaku' or 'Kenza', the Constantine and Oran 'Jebba', the traditional blouse, and the 'Farmela' or 'Sudariya' or chest jewels. This cultural and civilizational integration becomes a system of symbols embodying the culture of the Tlemcen society. Thus, clothing is a concentrated image of culture and a fabric of symbols, not just a weave of knots and threads adorned with colors, but a diversity of forms and images of local Tlemcen attire.

Among the most popular folk customs associated with the roots of the local folk attire, we find the 'Tachleel', one of the hammam rituals aimed at purification and the maturing of a woman. In this context, it builds upon what was previously mentioned: "On the day of 'Louche', the bride does not beautify, does not wear makeup... She only wears an old blouse of her mother's and places a towel on her head, sitting in the corner (of the room) while the girls dance" (Labaq, 2015, p. 161), The hammam still maintains a strong presence in these customs and traditions within the Tlemcen society, especially when it comes to seeking a fiancée of a specific physique. Thus, the hammam remains a space for celebration and entertainment during the wedding ceremony for the bride. In Tlemcen, the hammam is considered a field for social production, from its rituals and customs, regarded as a space for meeting, acquaintance, and even espionage. Going to it is considered one of the female strategies in crafting a body that entices and preserves the marital home, or in winning a husband and establishing a marriage project. However, this integrative social and cultural knowledge is also significant for the groom, for whom the hammam represents one of the rituals, whether in choosing a wife or for the night he joins his bride.

5. Conclusion

The traditional Tlemcen bridal attire signifies a unique symbolism that conveys a set of normative social values, a descriptive aesthetic inclination from the array of aesthetics possessed by Tlemcen women, and a desire for distinction, difference, and unique identities. To ensure the sustainability of this intangible heritage, it is essential for local and official bodies, research centers, as well as private and public companies to participate in its preservation, considering the mutual benefits. Heritage holds immense importance, given its confirmed impact on stimulating and supporting social development. By preserving, studying, and disseminating it, nations gain insights into their identity and origins. Heritage has the potential to become a tool for social advancement, as culture forms the foundation of civilized and equitable societies, and it can enhance economic development both regionally and globally.

Despite these measures, the community itself remains the best guarantor of its heritage. Intangible cultural heritage is an important part of popular, national, and human memory. It is crucial for stakeholders in every country to care for, document, and protect it from loss and oblivion, especially as it represents spiritual or moral heritage. Neglecting or failing to preserve it can lead to its extinction. Intangible cultural heritage plays a significant role in maintaining cultural diversity in the face of increasing globalization. Understanding the intangible cultural heritage of various local communities aids in intercultural dialogue, fosters mutual respect for other ways of life, and contributes to social interaction among community members. The United Nations has placed significant importance on it across various fields, including education, science, and culture, with UNESCO notably prioritizing it following recommendations made in 1989 to protect traditional cultures at a time when global heritage focused primarily on the material aspects of culture.

Intangible cultural heritage also contributes to diversifying national income sources and addressing economic issues such as unemployment. Components of traditional attire have been utilized in the cultural industry to produce goods with both symbolic and material value due to their cultural significance. This concept has evolved with the emergence of the purple (creative) economy. Countries have increasingly relied on the contents of intangible cultural heritage to promote sustainable development and enhance it through its use in developing cultural tourism.

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