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Characteristics of Algerian cultural identity in the digital environment: A qualitative study of Algerian pages on Facebook as a Sample.

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Abstract:
This study aims to identify the characteristics and dimensions of Algerian cultural identity in the digital environment (social media platforms), which have become part of individuals' daily lives, and have become an important space for sharing experiences.
The researcher relied on the qualitative approach of "discourse analysis" on a sample of publications and audience interactions on Algerian cultural pages, which were identified according to the principle of saturation.
The findings reveal that The characteristics of social media platforms allow for the embodiment of Algerian cultural diversity, the Algerian digital user's attachment to their original culture and their keenness to showcase its various components in the digital space, thus transcending local boundaries and reaching a global audience. However, this requires a serious commitment to the ethics of digital dialogue and a sense of digital social responsibility.
Keywords: *Cultural Identity; Digital Environment; Social Media Platforms; Discourse Analysis; Saturation Principle.*

I. INTRODUCTION

Since the dawn of time, humans have always sought to communicate effectively with others in order to satisfy their needs, forge positive social relationships and establish their belonging to different social groups. This has always helped them to stand out and be unique among others by acquiring a particular identity based on a set of cultural components that differ from one society to another...

However, the technological revolution we are witnessing today, which has transcended all spatial, temporal and, above all, cultural boundaries, has made communication between individuals, the expression of feelings and emotions, and the sharing of ideas and information free from restrictions or obstacles. It is easy to use and requires only basic technological training to participate, interact and communicate via the Internet.

Digital Media has become a transformative force in globalization, accelerating cultural diffusion and acculturation. (BALA 2024)

The emergence of social media platforms marked a historic turning point in human communication and helped propel the media to unprecedented heights, they provide users with great opportunities to influence and push boundaries. (Kacimi Ahmed 2019).

Their unlimited spread and invasion of all areas of life, as well as their excessive use by individuals have led to the emergence of a virtual society parallel to the real one, whose motto is standardization and universality rather than cultural specificity. So, What are the characteristics of Algerian cultural identity in the digital environment? How can the various components of cultural identity be embodied on social media platforms? How do social media platforms contribute to cultures transcending local boundaries to become global?

This will be addressed through exposure to the concept of cultural identity, the social media and its characteristics, their use on a global and national scale (2025), by analyzing posts and audience interactions published and shared on a sample of Algerian cultural pages

Based on quantitative data (social media usage statistics) that allowed for the selection of Facebook as the framework for the study and the choice of the sample, the researcher will rely on qualitative analysis “Discourse Analysis” to gain a deeper understanding in order to answer the previous questions, and to identify the characteristics of Algerian cultural identity in the digital environment and the factors contributing to its spread.

Whereas ‘The purpose of qualitative research is to develop concepts that help us understand social phenomena in natural (rather than experimental) contexts’ (Claude 2019).

This approach is appropriate for our study because it ‘corresponds to the analysis of generally unstructured material (text, discourse) on a small number of units. It is useful for gathering complex perceptions and gaining an in-depth understanding of a given situation’ (Coron 2020).

1- Conceptual Framework

1.1. Cultural identity

The concept of culture has been the subject of much researches. In a world where communication between individuals has multiplied, it has become necessary to define this concept and control its impact on individual behavior.

If we say that humans have a 'culture', we do not mean by this term the mainstream meaning of culture, such as describing someone as 'cultured', meaning that they are familiar with science and high arts, but rather the meaning that is commonly used in the social sciences, meaning the way of life of a society, the patterns of behaviour and interaction in people's daily lives (Kanaana, 2011).

Cultural anthropology has given the concept of "culture" the importance it deserves thanks to the definition set forth by Edward Tylor (1871) in his book **Primitive Culture** (STIEN, 2012)

It is "a complex whole which includes knowledge, belief, art, law, morals, customs, and all other capabilities and habits acquired by man as a member of society." (POITRAS-LEFEBVRE, 2009).

One of the most important definitions of the concept of culture was that of Kroeber and Kluckhohn (1952), who defined it as "a set of ways of doing something, thinking, feeling, and acquired reactions that are transmitted primarily through symbols that constitute the performance that distinguishes human groups. Culture is based primarily on traditional ideas selected throughout history and the values related to them." (TRÂM, 2006)

Social media Platforms enable cross-cultural exposure, facilitating the adoption of new practices while challenging stereotypes. (BALA 2024)

Cultural identity can be defined as "all the distinctive features of a particular nation or society, which give it a special character and that are based on basic components such as language, belief, religion, and history, and which distinguish it from other nations." (Mohammed, 2019)

Cultural Identity Framed as fluid and constructed, now reshaped by digital mediation beyond geographic confines. (Kurt 2024)

Many researchers believe that each culture has unique desires, while some basic needs remain the same regardless of culture. However, in every situation, each individual is both a cultural sender and receiver. While the need may be similar, the attitudes and perceptions of individuals within various cultures are different and influenced by the culture. (TRÂM, 2006)

However, the emergence of modern communication technologies and the endless, unlimited proliferation of their outputs has led to the growth of all forms of human interactions in the digital space, especially on social media platforms.

Where Users strategically curate cultural identities online, selectively highlighting/hiding cultural traits. (Kurt 2024)

This calls us to investigate the fundamentals of cultural identity formation in this global digital space, where individuals (with real or fake identities) interact, communicate, and share

information, feelings, and attitudes, regardless of their citizenship, nationality, language, customs, traditions, and religion.

1.2. Social Media platforms

- **1.2.1 Characteristics of social media:**

Its most notable characteristics are: participation, collaboration, interactivity and openness. These are services that are open to feedback, sharing and the exchange of information and comments.

- Its most notable characteristics are: participation, collaboration, interactivity and openness. These are services that are open to feedback, sharing and the exchange of information and comments.
- Flexibility and the collapse of a reference group concept in its traditional sense, as the virtual community is not defined by geography but by the common interests that bring together people who did not know each other before meeting online.
- Transcendence of spatial and temporal boundaries.
- virtual communities are not based on obligation and coercion, they have freedom of choice.
- Guarantee privacy and confidentiality through organizational and control means.
- Vast space of freedom: wide spaces open to rebellion and revolution, starting with overcoming shyness and introversion, ending with revolution against political systems.
- Decentralization: Virtual communities are highly decentralized and are gradually dismantling the traditional concept of identity, as those who frequent them often use pseudonyms and faces that are not their own, and some have multiple accounts, or more than one identity.
- Use of Digital Art: Expands cultural narratives through VR, AR, and digital storytelling, amplifying marginalized voices (BALA 2024)

These characteristics have facilitated the transition and even the distancing of individuals from their original (real) societies, especially traditional ones. They have transcended all the cultural specificities imposed by the latter, and the fundamental references that govern their behavior and shape their identities, towards virtual societies that adopt universality, unlimitedness and decentralization as their motto, reinforcing the increasing use of modern communication technologies and social media platforms to demonstrate their belonging to them.

Hence, Digital spaces sustain **diasporic communities** by preserving cultural memory and fostering hybrid identities. (Kurt 2024)

- **1.2.2 Use statistics of social media 2026:** Across the globe, individuals are living a hybrid life, oscillating between a real world and a virtual world governed by

algorithms, where they create their cultural identities online. Here are some statistics that explain this phenomenon:

- **World Statistics:** According to the BDM website (Coëffé, 2026): There are 8.25 billion people on the planet, including 5.78 billion mobile users (70.1%) and 6.04 billion internet users (73.2%).

more than 35.3% of the total time spent online is on social media, 5.66 billion active users on social media, or 68.7% of the world's population,

between January 2025 and January 2026, there were 259 million more social media users worldwide (+4.8%).

On average, social media users have 6.8 accounts across different platforms. 45.6% of those on social media are women, and 54.4% are men.

- The ten most widely used social networks in the world in 2026:

1. Facebook: 3.07 billion users,

2. Instagram: 3 billion

3. WhatsApp: 3 billion

4. YouTube: 2.58 billion,

5. TikTok: 1.99 billion,

6. WeChat: 1.41 billion,

7. Telegram: 01 Billion,

8. Messenger: 942 million.

9. Snapchat: 932 million,

10. Reddit: 766 million.

- **Statistics in Algeria:** Algeria, like other countries around the world, is witnessing a growing use of the Internet and social media platforms:

A total of 55.6 million cellular mobile connections were active in Algeria in late 2025, with this figure equivalent to 117 percent of the total population. There were 37.8 million individuals using the internet in Algeria at the end of 2025, when online penetration stood at 79.5 percent.

Algeria was home to 27.5 million social media user identities in October 2025, equating to 57.7 percent of the total population.

Facebook remains the most widely used platform with 27.5 million users. **YouTube** comes in second with 25.4 million users, **TikTok** is experiencing strong growth with 24.8 million users aged 18 and above in Algera in late 2025, **Messenger** has 16.2 million users, **Instagram** has 13.5 million users, **Snapchat**, with 9.78 million users, while **LinkedIn** reaches 5.5 million members,

Finally, **X** (formerly Twitter) is losing ground in Algeria with “1.08 million users”, marking a decline of 11.8 thousand members (-1.1%) between July 2025 and October 2025.

These statistics support our questions about the strategies and discourses that social media users adopt to reshape and construct their cultural identities online and disseminate them across geographical and cultural borders (Kemp, 2025).

II. Methodology:

1. Analysis method:

The discourse analysis: "We consider it preferable to specify 'discourse analysis' as the discipline which, instead of carrying out a linguistic analysis of the text itself or a sociological or psychological analysis of its 'context'... aims to articulate its enunciation on a certain social site. It, thus, deals with the genres of discourse at work in sectors of social space (a café, a school, a shop, etc.)" (Mingueneau, 1996), in our case, the digital space and especially social media platforms are our focus.

And since discourse analysis is a multidisciplinary approach and is at the crossroads of the human sciences, we will rely on linguistics, sociology and communication to acquire how to embody cultural identity by analyzing discourses on Facebook (Which ranks first in Algeria compared to other platforms).

The discourse is “the activity of subjects inscribed in specific contexts” (Mingueneau, 1996). And since it is no longer 'an arbitrary structure', it cannot be the object of a purely linguistic approach. This is what we will see as we go along in our study with the discourses (verbal and non-verbal) on facebook and their reflection on the cultural identity, That is, it is not possible to limit oneself to the original text of the publication only, but rather one must deal with the **"integrated discursive unit".**

The elements of the integrated discourse analysis unit will be as shown in the following table:

The element	**His position in the analysis**
Post	It represents the main discourse and conceptual direction of the page or group.
Image/Video (if available)	It is analyzed as a supporting visual discourse that complements the meaning of the main text.
Comments	The "interaction" (audience) is represented, and text-rich comments that achieved the highest interaction or sparked a serious identity debate are selected.

-Table (01) representing The elements of the integrated discourse analysis unit-

2. Sampling procedures:

Numerous studies confirm that non-probability sampling is common in online research due to the limited availability of sampling frameworks and the boundaries of study populations in the digital space (Delliou, 2023, p. 4).

The possibility of thousands, even millions, of targeted electronic contents moving, and how they change and are placed in different contexts, through comments and hyperlinks, affects the meaning that can be derived from studying them.

Therefore, there cannot be a predetermined preferred unit of analysis, because the analyst does not know which boundaries will be significant. Consequently, liquid content analysis requires a qualitative analytical method that helps in deducing meanings and implications more than formal and quantitative dimensions. This necessitates that the sampling be intentional (Delliou, 2023, p. 14).

One of the important aspects of qualitative research is the concept of saturation which is a criterion for discontinuing data collection and/or analysis in qualitative research. Achieving saturation is a critical component of qualitative research and is often promoted as a means to ensure research rigor. Saturation is an important indicator of whether a sample is sufficient for the phenomenon under study—that the data collected represents the diversity, depth, and nuances of the subjects studied—and thereby represents content validity. (Sara Rahimia, 2024, p. 02)

And Since discourse analysis requires an in-depth study of the linguistic and non-linguistic messages it contains, an analysis of the context in which these messages were created, their purpose, and the audience to which they are addressed, the study sample cannot be broad.

Therefore, the sample for this study was a non-probability purposive sample of content published on Facebook, consisting of posts and comments addressing cultural identity characteristics. The principle of saturation was adopted to determine the final sample size; the researcher continued to collect and analyze available discourse on identity-related pages and groups until a point was reached where no new statements or discourse patterns emerged.

A set of criteria was used to select the content to be analyzed :

- **The direct relevance of the publication and the frankness of the subject:** The publication/content should include clear indicators that express cultural identity (symbolic use, special language, heritage topics, discussions about belonging).
- **Thick Data:** Choosing posts and comments that are text-rich and thought-provoking, and avoiding superficial posts (such as posts that contain only an image without textual or interactive context).
- **Diversity and plurality:** Choosing diverse sources on Facebook (official pages, interactive groups, influencer accounts) to ensure coverage of different dimensions of identity (historical, linguistic, social).

The study sample was selected during the last seven months (January-July 2026), targeting periods that witness intense identity movements, such as national holidays, religious holidays, or specific national cultural events

Applying the principle of saturation, the researcher continued to collect and analyze publications and comments, one after another, until she reached a stage where no new ideas, no new linguistic structures, and no additional arguments appeared in the discourse on cultural identity. In addition to the intentional criteria in content selection ; The researcher The Facebook pages and groups were selected to represent Algerian cultural identity while ensuring diversity, according to the following categories :

- **Pages of National Heritage and History (Historical and Heritage Dimension):**

It is concerned with publishing pictures, documents, and texts about tangible and intangible heritage (traditional clothing, architecture, customs, and historical figures).

- **The groups of dialect, language and folk proverbs (linguistic and conceptual dimension)**, which focus on the oral and linguistic heritage (proverbs, folk tales, local terms).

Identity domain / Page or group category	**Page/Group Type**	**Selection criteria in purposive sampling**	**Selected sample**
Tangible and intangible heritage	Heritage, clothing, and cooking pages	The size of the follow-up + the abundance of textual description of the heritage	ٱلْجِزٍآئر ٱلْعظَمے تٌآريَخـ وٌثْقآفَةٌ Algeria History and Cultur - Groupe (Public), 199,0 K membres, With an average of 30 posts per day- https://web.facebook.com/groups/340151667237914
Language and oral heritage	Groups of proverbs and local expressions	Diverse contributions from various regions of the country	ألغاز ومحاجيات شعبية جزائرية /قديمة Old Algerian folk riddles and puzzles - Groupe (Public), 120,6 K membres, An average of 180 posts per day- https://web.facebook.com/groups/1769854853195469

-Table (02) representing Selected Facebook pages and groups as a study sample-

The pages and groups in the table above were selected based on the criteria mentioned previously, and they are open to ensure the ethics of scientific research and easy access to data without delving into the privacy of closed groups.

These are pages whose posts receive numerous comments and shares, because the discourse is completed by audience interaction and not just by the original text.

Also, they are characterized by continuous updating, activity, and regular publishing.

III. Results and discussion :

01- Dimension 01: Tangible and intangible heritage.

Post code	The page (the dimension it represents)	Publication date	Post topic (title/idea)	Number of comments to be analyzed (The most relevant and discussed)	Reason for selection (intentionality)
P1/He	Heritage Dimension Page	10th January 2026	Preparations for the celebration of Yennayer, the Amazigh New Year 2976-2026, in the Chaouia region	30 Comments (For/Against)	The power, diversity, and appeal of the visual discourse accompanying the written discourse
P2/He	Heritage Dimension Page	11th January 2026	Congratulations to Algerians on the Amazigh New Year 2976	27 Comments (For/ Against)	The specificity of textual and visual discourse in creating publication content that reflects Algerian heritage in the digital age
P3/He	Heritage Dimension Page	1st March 2026	A post showcasing one aspect of authentic Algerian heritage: equestrian displays and their long-standing tradition in Algeria.	35 Comments (For/Against)	One of the most important elements of Algerian cultural identity is horsemanship and the artistry with which it is practiced from one region to

					another.
P4/He	Heritage Dimension Page	05th March 2026	Presenting one of the authentic Algerian traditional garments, the "Kabyle Melhfa," which was featured in a Ramadan series entitled "Fatima".	17 Comments	Highlighting how to revive traditional Algerian heritage through local media, coinciding with the holy religious occasion of the month of Ramadan.
P5/He	Heritage Dimension Page	21th March	Introducing one of the Algerian customs and explaining its origin. It coincides with the first Muslim holiday, "Eid al-Fitr," after fasting during the holy month of Ramadan. This custom is shared by North African countries.	49 Comments (From Algeria and some neighboring countries)	The importance of this heritage element, through which the values of respect for women in Algerian society have been embodied since ancient times.
P6/He	Heritage Dimension Page	16th May 2026	International Algerian designer #Karim_Akrouf wins the Best Trending Designer award in #Maghreb and will receive the award on May 16, 2026 in #Cairo with a dazzling presentation of his latest designs #Algerian_caftans	56 Comments «(algerian users « For »	Bringing Algeria's diverse cultural heritage to the world in a modern way

P7/He	Heritage Dimension Page	20th May 2026	The "kaftan" is an element of Algerian heritage, not Moroccan.	55 Comments (for)	The pursuit of preserving and defending the elements of Algerian cultural identity through social media platforms
P8/He	Heritage Dimension Page	5th July 2026	Algeria's Independence Day, July 5, 2026	05 Comments	Independence Day is a major turning point in the history of Algeria.

-Table (04) representing Sample units within a dimension (01): Tangible and intangible heritage-

- **P01/He: Preparations for the celebration of Yennayer, the Amazigh New Year 2976-2026, in the Chaouia region.**

The publication, in the form of a title in classical Arabic, contains an announcement of preparations for the celebration of the Amazigh New Year in the Aurès, one of the most important and prominent historical and traditional regions in Algeria, where the Algerian state approved on December 27, 2017, the celebration of Yennayer on January 12 of each year to become a national holiday and an official paid holiday.

This publication was supported by real photos representing the various preparations for the celebration, embodying the various traditional Amazigh aspects in their unique colors and forms: the distinctive Amazigh Shawia dress, pottery, woven mats, traditional architecture, the beautiful and rugged Aurès Mountains, and the photos also highlighted the beauty and strength of the Shawia woman.

The positivity, clarity, and depth of the transmission of heritage through this publication were met with audience interaction, including positive comments supporting the publication, and others that were negative against the content of the publication.

Some comments, written in formal Arabic, colloquial Arabic, and even Berber, along with standard digital symbols (emojis), expressed and defended public opinion and stances with reasoned arguments and evidence, generating interaction and sparking important discussions. Other comments, while expressing opinions or positions, lacked the ethics of respectful dialogue, including insults, profanity, and even accusations of heresy against the post's content and its author.

The written and visual elements of this post, and the interaction with it, reflect the beauty of Algerian traditional heritage and how modern communication technology is being used to revive and preserve it. Furthermore, the public's interaction reveals the cultural diversity of Algeria and the freedom of the individual Algerians to express their opinion in the digital space,

while acknowledging that this freedom sometimes extends to disregarding the ethics of digital dialogue.

- **P02/He: Congratulations to Algerians on the Amazigh New Year 2976**

The post includes a congratulatory message to all Algerians on the occasion of the Amazigh New Year. It consists of a mixture of Arabic and Amazigh vocabulary and some digital symbols (Emojis). The textual discourse is accompanied by a visual discourse whose elements were engineered using artificial intelligence. It has a title that is consistent with the textual discourse and represents the various aspects of traditional celebrations (traditional clothing for men and women, some popular dishes such as couscous and homemade bread, decorative colors, dancing).

Public reaction to the post was largely negative, with some users attempting to justify their rejection of the celebrations and the occasion itself. Support, however, came in the form of greetings and expressions of pride in Algeria's rich cultural diversity.

These comments employed a mix of linguistic expressions: textual and visual, Modern Standard Arabic, Algerian colloquial Arabic, Berber “Amazigh”, and some digital symbols understood by all users regardless of their nationality or native language.

This post and the public's interaction with it indicate that promoting and preserving Algerian cultural heritage has become easier and more accessible through social media platforms. On the other hand, this digital space allows users to freely express their opinions and positions, however different they may be. This difference in positions regarding cultural elements is due to the rich cultural diversity that characterizes Algeria, given the multitude of civilizations that have passed through it throughout history.

- **P03/He: Equestrian displays and their long-standing tradition in Algeria**

This publication consists of both textual and visual elements. The text is written in clear and eloquent Modern Standard Arabic, accompanied by two standard digital tags to support the publisher's message and express their intention. This content presents one element of Algerian cultural identity—horsemanship—in a region of western Algeria, highlighting the authenticity and historical origins of this heritage.

This textual speech was accompanied by an image that embodies this authentic heritage, through a shot of a group of horsemen performing an artistic display while wearing traditional Algerian clothing that was prevalent in some regions of Algeria, carrying hunting rifles and demonstrating their use in an artistic way.

However, the comments were divided between opponents and supporters of the origins of horsemanship in Algeria. Some users interacted respectfully within the rules of dialogue in the digital environment, while others expressed their opinions and positions in a provocative manner, disrespecting the opinions of others, including the author of the post, considering the information presented through this post to be false and unproven, but without providing sufficient evidence to support these opinions and to refute the author of the post.

Cultural diversity and the different elements of Algerian heritage from one region to another have led to differing opinions among members of Algerian society regarding the same idea or

phenomenon. This has become more explicit and clear in the digital environment, where social media platforms guarantee freedom of expression for different opinions and positions through the technologies and features they provide.

- **P04/He: Presenting one of the authentic Algerian traditional garments, the "Kabyle Melhfa,":**

The text in this post includes thanks to an Algerian director known for his Ramadan series, regarding his presentation of a distinctive type of traditional Algerian dress, the "Kabyle melhfa." The post is written in correct Arabic and in a formal style. This text is accompanied by a visual statement consisting of two images, one of which represents a scene from the series and the other an old picture of a woman wearing the same dress.

This dress embodies the blending of diverse cultural elements in Algeria, but the public's interaction with this content reveals a divergence of opinions about the origin and home of this outfit, with some violent and disrespectful discourse emerging among some users. Several languages were employed to express these opinions: Arabic, French, the Algerian dialect, stereotypical digital linguistic elements, in addition to some visual discourse.

This post highlights the diversity of Algerian heritage and, at the same time, the conflicting and unified positions and opinions regarding the origins of this cultural element. In addition, all the comments did not address at all the importance of the media in embodying and conveying the local traditional heritage to the whole world, which is the focus of the post.

- **P05/He: Introducing one of the Algerian customs and explaining its origin. It coincides with the first Muslim holiday, "Eid al-Fitr," after fasting during the holy month of Ramadan Hak Elmelh « Salt right »:**

A publication consisting of a textual and visual support and explanation, presenting one of the elements of Algerian heritage called “the right of salt” which is associated with the holy month of Ramadan, and in it is a tribute to the woman in return for her toil throughout this month in which she endures the hardship of fasting and spares no effort to prepare the Iftar meal for those fasting, as the husband presents a piece of gold to his wife on the morning of Eid al-Fitr as a gift and a simple expression of his gratitude and appreciation for her toil.

The content of the publication came in a linguistic mix (formal Arabic, colloquial Arabic and some digital symbols) to defend the Algerian cultural heritage and to clarify the original home of this custom, stating that it is Algerian and not Tunisian or Moroccan.

The interactions and discussions were intense among Algerian users from inside and outside Algeria, and some users from neighboring countries, and everyone defends this custom as belonging to their country, using a diverse linguistic mix (Standard Arabic, French, Turkish, Algerian colloquial dialect, Tunisian dialect, digital stereotypes...).

Some comments are supported by evidence and arguments, while others disrespect the ethics of dialogue, including heated debates between users from neighboring countries.

North African countries share certain cultural elements that also extend to Turkey, due to their shared historical roots. At that time, North Africa was not divided into the countries we know today, and it was under Ottoman rule during specific periods. However, each individual strongly

defends their culture and country, demonstrating the strong sense of belonging and identity within Algerian society, both at home and abroad.

- **P06/He: International Algerian designer Karim_Akrouf wins the Best Trending Designer award in Maghreb:**

The textual discourse in this publication consists of four parts. The "first" was written in classical Arabic in bold and large font to stand out from the rest of the text. Its content revolves around the Algerian designer "Karim Oukrouf" winning the award for best designer in the Maghreb for the Algerian caftan, with the use of some digital symbols and visual speeches within the text in order to attract attention and increase its effectiveness, in addition to the hashtag tags that preceded some of the words "Karim Oukrouf, Maghreb, Algerian caftan, Cairo". This same textual discourse has been repeated as a fourth part in this publication for emphasis and reinforcement.

The second part of the text, also written in fluent Arabic, announced the Algerian designer's global activities, employing visual symbols and hashtags to increase user engagement.

The third part, however, was written in colloquial Arabic, taking the form of a direct message to the Maghrebi people, containing a clear challenge and provocation regarding the success achieved at the Arab and international levels in proving the Algerian origin of the caftan as a key component of Algerian cultural heritage.

This publication indicates the serious and continuous efforts made by Algerians to defend their identity and heritage at the local, Maghreb, Arab and local levels on the ground, and the extension of this to the digital space and social media platforms that guarantee interaction with a dense and widespread effect, at the lowest cost and in multiple forms, and this is confirmed by the public's interactions with this content, as they were all supportive and supportive of the main content, in which users used a mixture of linguistic forms "textual: it varied between classical Arabic, Colloquial and French language, visual language: pictures, videos, digital symbols... in order to express their pride and pride in the victory of the Algerian heritage at the high level, and not the victory of one person in person.

- **P07/He: The "kaftan" is an element of Algerian heritage, not Moroccan:**

The post includes a textual and visual discourse to defend the caftan as a fundamental component of Algerian cultural heritage, and not Moroccan (in accordance with the renewed conflicts over this component each time, not only at the level of individuals or social media platforms, but it is considered a point of contention even between the official institutions of the two countries).

The text, written in Algerian colloquial Arabic, consisted of a phrase that is part of a well-known Algerian proverb, directed at Morocco. It incorporated the Moroccan flag as a visual representation, implying that Morocco is building its cultural heritage on the achievements of others (Algeria).

The post also included repeated references to the Algerian caftan, specifically the "judge's caftan" (a term exclusively used for the Algerian caftan), preceded by a hashtag symbol. This was intended to increase engagement among Facebook users and to make the defense of the

caftan's Algerian origins, at the expense of Moroccan ownership of this cultural element, a topic of discussion among the online public.

The visual discourse is also present in this publication, in which some artistic celebrities in the Arab world appear in two different positions, wearing both caftans. However, the first position was in a very ordinary caftan with the phrase “before” written on it. As for the second position, she was wearing a luxurious, embroidered and elegant caftan with the phrase “after.” The picture as a whole was titled in classical Arabic, and in clear terms explaining the previous two positions, “The caftan worn by celebrities in Morocco before and after the theft.” “The Algerian Majboud Caftan.” This indicates the exploitation of the unlimited space provided by social media platforms for expression, and the delivery of the message to the furthest point where a person can be present, to introduce and defend cultural identity with its various components.

The most interactive comments were all supportive of the post's content, attempting to provide some evidence, proofs, and historical testimonies to confirm the post's validity, which confirms the Algerian citizen's keenness to preserve his cultural identity in the digital environment and work to convey it to the world.

- **P08/He: Algeria's Independence Day, July 5, 2026:**

The publication consists of a textual and a visual discourse, to introduce Independence Day and highlight its importance for Algeria and Algerians. The textual discourse came in eloquent Arabic, including verses from the Holy Quran, which indicates that Algeria is an Arab Muslim country. It also included explicit and direct statements in support of Palestine and the Palestinians, which indicates the values of Arab belonging.

As for the visual discourse, it is represented by a group of pictures (six pictures) that embody aspects of the celebration of Independence Day, some of them in black and white, which indicates their age and may date back to Independence Day itself. Through them, some elements of the Algerian cultural heritage are highlighted (the authentic Algerian dress, the embroidered “Haik Al-Asimi,” which women used to wear in the past and is still present in some regions to this day. Some women wear it while carrying the Algerian flag, and in another picture, a woman appears wearing the Haiik while sitting at an old-fashioned sewing machine sewing the Algerian flag, which indicates the role of Algerian women in regaining sovereignty. On the other hand, it also indicates the skill of Algerian women, horsemanship, and the traditional Algerian knight’s dress…).

These cultural manifestations represent an essential part of the Algerian identity that was restored with the restoration of military and political sovereignty from French colonialism. The public's reaction to this was positive; the comments came in a mixture of written and visual language, all indicating the Algerians' pride in their country's freedom and their gratitude for the sacrifices of the martyrs.

2- **Dimension 02: Language and Oral Heritage.**

Post code	**The page (the dimension it represents)**	**Publication date**	**Post topic (title/idea)**	**Number of comments to be analyzed (The most**	**Reason for selection (intentionality)**

				relevant and discussed)	
P1/LO	Language and Oral Heritage	14th Avril 2026	Popular proverbs about the month of March	13Comments (From various regions of Algeria)	Linguistic and semantic richness linked to various shared cultural behaviors
P2/LO	Language and Oral Heritage	14th May 2026	Popular proverbs according to the months of the year, written in standard digital Emojis.	126 Positive Comments	An attempt to convey linguistic heritage in a fun, innovative way that is in line with modern technology.
P3/LO	Language and Oral Heritage	6th June 2026	How to treat a secretive guest?	65 Comments Comments in different local dialects	It includes linguistic diversity in expressing customs of hospitality across different regions of Algeria.
P4/LO	Language and Oral Heritage	27th July 2026	Opening up a discussion about a popular game	180 Comments	The importance of folk games in increasing social bonds
P5/LO	Language and Oral Heritage	29th July 2026	popular proverb	65 Comments	The linguistic and visual richness that blends the traditional and the modern
P6/LO	Language and Oral Heritage	30th July 2026	Algerian folk riddle	70 Comments	Intense interaction from different regions

-Table (05) representing Sample units within a dimension (02): Language and Oral Heritage-

- **P1/LO: Popular proverbs about the month of March:**

A publication that includes a textual and a visual discourse, consisting of two popular proverbs describing the month of March. The textual discourse (the original proverb) came in the Algerian colloquial dialect, to ensure the credibility of transmitting the linguistic heritage. The creator of this content also added a precise explanation and clear interpretation of the proverb using classical Arabic, supporting it with some standard digital symbols to draw a picture of the various aspects of life that Algerian society lived during the month of March of each year.

As for the visual discourse, it is a picture taken of one of the agricultural and rural areas of Algeria during the month of March of 2026. This post conveys the extent of the Algerian individual's connection to nature and the various phenomena he experiences, and their impact on his social life and cultural practices. It carries deep implications about the agricultural lifestyle that characterizes most Algerian regions. The comments also showed an important interaction expressed in various Algerian dialects that differ from one region to another, and the exploitation of what the digital environment provides in terms of global linguistic symbols, to add other popular proverbs on the same subject, or to present some cultural practices that are related to natural phenomena in Algeria (traditional foods and clothing).

This publication reflects the Algerian individual's attachment to his nature, land and homeland, his connection to his cultural heritage, and his distinction in the values of respect for others, especially elders, the values of membership and belonging, and the exploitation of the digital environment and social media platforms and their characteristics to revive and spread this heritage on the widest scale.

- **P2/LO: Popular proverbs according to the months of the year, written in standard digital Emojis.**

The post is a participatory game in which the creator of this content presented twelve popular proverbs from the Algerian heritage, each proverb corresponding to a month of the year, but they were all written using only standard numerical symbols, and the public was asked to translate these symbols and discover the original proverb. The post received a great deal of interaction, including serious attempts to identify the original content and publish it to other participants.

An innovative, distinctive, and fun method was used to convey the Algerian linguistic heritage to the world by writing it in universal symbols that are understood by all users of social media platforms, regardless of their original cultures. On the one hand, the interaction of the public indicates the passion of modern technology users to revive and spread the local heritage, as each of the twelve proverbs represents a social situation or relationship, or includes values that regulate the behavior of individuals.

This indicates that the Algerian linguistic heritage is not just sayings passed down by individuals, but rather a cultural and social reference that expresses various social attitudes and behaviors, and transmitting it today through social media platforms confirms the Algerian individual's adherence to his cultural heritage and identity in the current era, and exploiting the characteristics and techniques provided by modern technology and social media platforms to move him from local to global.

- **P3/LO : How to treat a secretive guest?**

The post came in the form of a question in classical Arabic addressed to the public, accompanied by a symbol of the standard digital symbols, indicating participation in the creation of content related to Algerian cultural identity. The interactions were intense around the topic of hospitality in Algerian society, especially with exceptional guests, as all the answers (comments) were in colloquial Arabic and in different Algerian dialects reflecting the Algerian cultural diversity, highlighting the hospitality customs inherited from ancestors. On the other hand, the public's interactions included how to adapt what is traditional to the developments of the current era and modern technologies (such as giving the Wi-Fi code to the guest as a behavior of generosity).

This indicates that Algerian cultural diversity is in line with the developments taking place in the world around it, as it has an open culture that accepts others and is not closed off to itself.

- **P4/LO: Opening up a discussion about a popular language game:**

The post, written in the Algerian colloquial dialect, was in the form of a question to stimulate public interaction. It employed one of the standard digital symbols to support the textual discourse, in addition to an illustrative image of the game's content, which is an educational and entertaining game aimed at developing the language skills of its players. This post received a massive response from the public in various Algerian colloquial dialects and even from neighboring countries, including Tunisia. It included an expression of pride in this game among members of Algerian society, to the point that it has become part of the cultural heritage passed down through generations, challenging the technological spread and the standardization it aims for.

- **P5/LO: A popular saying about certain cultural practices and social behaviors:**

The post is linguistically rich, consisting of a mixture of linguistic discourse (classical Arabic and Algerian colloquial Arabic), some stereotypical digital symbols, in addition to a background image that embodies sand dunes, in order to increase attention and interaction. On the surface, it expresses an element of the local cultural heritage – “You make sure to thin the bread and I make sure to…”), represented by “homemade bread.” It also carries a deep meaning about social relations and how individuals interact in Algerian society. The interactions were intense and positive, which indicates the adherence of members of contemporary Algerian society to their identity and everything related to it, and their preservation of their linguistic and local heritage and working to spread it through social media platforms.

- **P6/LO: Algerian folk riddle:**

A popular riddle consisting only of textual speech, in the Algerian colloquial dialect, received a massive response. The solution included various dialects representing different Algerian regions, reflecting cultural diversity. It also reflects the Algerian community's adherence to popular linguistic heritage and their attempt to spread it through social media platforms (Facebook) to transcend local boundaries and reach global recognition.

Based on the above, we draw the following conclusions:

- Leveraging the characteristics of social media platforms (participatory, spatial, timeless, multimedia) to create content (linguistic and visual discourses) that embody the various aspects of Algerian culture (tangible and intangible heritage, languages used and the diverse dialects from one region to another), which demonstrate the diversity of Algerian culture.

- The language used in digital space and social media platforms is not limited to written discourse—letters and words—but extends to visual discourse: still images and video (moving images and their accompanying sounds and effects). Sometimes these elements are used together, or only some of them, to convey messages effectively. This allows individuals to communicate at lightning speed, transcending all boundaries and limitations, using diverse discourse based on generalizations and stereotypes.

- Social platforms, offer a group of emojis that express most of the psychological and mental states, feelings and emotions that a person can go through and feel from one moment to the next.

- While in the past, expressing joy, sadness, love, resentment, anger, etc. varied from person to person and from society to society, today we are limited to use only one of these symbols to accurately express the state that a person is experiencing, and that the recipient can understand well and precisely without any ambiguity, regardless of their cultural traits or linguistic differences between them.

- It is also possible to write short sentences accompanied by one of these symbols in order to convey a specific message and share it with your friends or followers, thus making it more attractive and effective.

- Other standard emojis represent the universality of situations and events that an individual might experience, whether alone, with friends, or in their daily life.

- Messages and dicourses on social media can take the form of a still image or video, with or without a verbal message, and are often enhanced by one of these emojis. Through the use of these symbols and the sharing of messages, the transmission, recognition, understanding, and widespread dissemination of tangible and intangible cultural elements have become easier and more flexible, moving cultures from local boundaries to the boundless realm of global reach..

- Algerian cultural diversity is also evident in the digital environment through linguistic and visual discourses, whether in publications or audience interactions.

- The cultural values that characterize Algerian society in reality, such as belonging and membership, participation, cooperation, openness, and love of country, also appear in the digital environment through the study sample (publications and audience interactions with them).

- The analysis showed that local cultural diversity leads to differing opinions and attitudes, but social media platforms provide the context in which opinions and attitudes can be unified and integrated with each other, by adopting the ethics of

digital dialogue communication on the one hand, and on the other hand adopting a common goal, which is to bring the local identity to the global.

IV. Conclusion:

Cultural identity, with its components and manifestations, is of paramount importance and occupies a prominent place in societies. It is passed down through successive generations via various forms of communication, and societies acquire their distinctiveness and uniqueness through their cultural heritage, setting them apart from others and granting them strength. Today, social media platforms provide an effective space for disseminating local cultures, defining cultural identity (its characteristics and components), and transmitting it across borders.

Although social media platforms provide different forms and types of communication that allow users to define their cultural identities and spread their heritage like never before, failure to adhere to the ethics of digital communication and failure to demonstrate digital social responsibility (respecting the opinions of others, preserving their privacy and data, thinking of the interests of others before personal interests...) may lead to an increase in differences, conflicts and social prejudices, whether at the local, regional or international level. Today, the digital space has become an extension of the normal and real life of individuals and societies.

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