



An Analytical Reading of Algerian Dress Between the Duality of Authenticity and Modernity

Mounia Zougaié *

University of Ahmed Draia, Adrar
(Algeria),
Education and Development Laboratory
mou.zougaié@univ-adrar.edu.dz

Oussama Bahmed

University of Lounici Ali, Blida 02 (Algeria),
bahmedoussama79@gmail.com

Abstract ;

Traditional clothing in Algerian society holds significant importance for researchers in sociology, anthropology, psychology, and art studies. This topic explores various aspects of human heritage across eras, focusing on socialisation's role in preserving traditional attire. Algerian clothing, jewellery, and textiles embody aesthetic values rooted in folk heritage, carrying symbols of cultural belonging. This heritage provides researchers with rich topics inspired by cultural, historical, aesthetic, and social values. Algerian heritage emphasizes the material legacy that preserves culture amid social changes. Traditional fashion varies by region, influenced by evolving social and cultural systems, customs, and traditions. Beyond its primary function, clothing serves as a cultural tool widely explored by researchers.

Article info

Received
January 29.2025
Accepted
March 04.2025

Keyword:

- ✓ Clothing
- ✓ Traditional Clothing
- ✓ Cultural Values

* Corresponding author

1. Introduction :

Modern culture has influenced the youth in Algerian society, as it has in other societies. In an era where attention to appearance and the careful selection of clothing have a psychological and social impact on both the individual who wears it and others who see it, despite differences in people's traditions, customs, and tastes shaped by the social structure in which the individual lives, governed by strict social norms, the fashion of clothing has imposed its logic on the youth and the market. This influence dominates their mental thinking, which in turn controls financial spending, despite the social changes Algerian society has undergone in the world of work and the lack of job opportunities. Algerian youth have resorted to taking on additional jobs alongside their primary employment to meet their basic needs, primarily clothing, to protect the body from the summer heat and winter cold, and to cover their private parts from the eyes of others. Therefore, clothing has a significant anthropological aspect, from its initial purpose of protecting the body to its development and transformation over time, now expressing cultural, social, and class affiliation. In some cases, it also reflects an individual's standard of living. This sociological reality of the evolution of clothing is true, despite the lack of studies on the topic. Hence, what is most important to address is the reasons why youth seek fashion, as this act can convince others with just the simplest of appearances. On the other hand, a neat appearance is often based on a well-known saying with general psychological significance, neither truer nor less true than its opposite. Young people who care about their clothing and elegance are often described as stylish and beautiful, according to some people. However, some individuals glance at clothing through mental barriers they have created in their subconscious, influenced by contradictory thoughts about fashion and the attention to

clothing, habits inherited from their family, neighbours, or social surroundings. Therefore, sociologists, anthropologists, and psychologists find it necessary to study this subject, not because of its simplicity or age, but in order to discuss a phenomenon with social and cultural symbolic significance.

How can Algerian society preserve the authenticity of traditional clothing amid current social changes?

2. Defining Concepts:

2.1. The Concept of Clothing:

Linguistic Definition: Dr. Aliya Abidin defines clothing (clothes) as something woven from hair, wool, cotton, or animal leather. As for "garment," it refers to the clothes that cover the entire body, both internal and external, along with accessories and adornments (fayza, 2021, p. 537).

2.2. Terminological Definition: Clothing is defined as something woven from hair, wool, cotton, or animal leather, which forms garments that cover the body in various types, whether internal or external, along with different kinds of adornment complements (Boutkareb, (2006-2007), p. 21)

2.3. Operational Definition: Clothing refers to those products described as elegant, beautiful, and fashionable, widely spread among different social groups. These products are usually imported from other countries and carry a set of symbols, expressions and signs with various meanings.

2.4. The Concept of Socialisation:

Socialisation is defined as the process through which a child acquires attitudes, values, motivations, ways of thinking, expectations, and social personal characteristics that will distinguish them as an individual in society in the next stages of their growth. Socialisation is a continuous process that lasts throughout an individual's life, but its impact differs from one stage of development to another. The learning process continues into adulthood as individuals acquire new ideas, experiences, and practices, extending until death (Lajalt, 2020, p. 497).

2.5. The concept of cultural values:

Cultural values are expressions of an individual's and society's uniqueness and identity. They represent the historical particularity of a nation and contribute to shaping the individual's character, strengthening their social bonds, and reinforcing their cultural structure. (Ali S. , 2019, p. 84).

2.6. The Concept of Traditional Clothing:

Traditional clothing is considered a social code that translates the social norms, customs, traditions, and systems followed by a group (fayza, 2021, p. 539).

3. Motivations for Youth's Interest in Clothing and the Elegance of Their Appearance:

Many researchers in the fields of anthropology and sociology have focused on studying the phenomenon of fashion and clothing, conducting excellent research that has gained significant knowledge value through the ideas and conclusions it presents. Despite the differences in their

specialities and the time periods of these studies, researchers make considerable efforts to engage in intellectual liberation and examine the topic of clothing, considering it an integral part of history, culture, religion, and economics. As anthropologists, we write for others about the aesthetics of this topic, especially when we write with an anthropological perspective and present what our environment carries from history and culture connected to the distant past. The history of our social environment truly encompasses all disciplines, with diverse dimensions that are gathered in one field—the field of social sciences and humanities. However, researching the origins of the topic of clothing across major research paths in various disciplines is important because this subject represents a contemporary necessity and emerged as a result of the complex relationships within a single society. Therefore, the following pages will outline the main motivations that make individuals more interested in clothing, and we can categorise them as follows:

3.1. Psychological Factors:

Individuals, especially youth, often pay attention to clothing due to the pressures they face in a society that is constantly in motion. These societal dynamics give rise to social phenomena, such as the growing interest in clothing. Modern society has created various pressures that manifest in individual behaviours and attitudes toward clothing. However, these behaviours are still connected to the social structure and are somewhat imposed on the members of society. The need to dress is universal, but the clothes we wear are dictated by what is available in the market, which in turn reflects what the social environment accepts (Atiya, 1996, p. 52).

Clothing serves as a way to express the uniqueness of individuals in society. On one hand, it reflects their personal choices and tastes, as they have the freedom to select and purchase their preferred clothing without interference from other members of society. On the other hand, it also reflects their attachment to the dominant culture through the adoption of popular styles, designs, and colours, which express social status and the lifestyle and cultural level to which the individual belongs (Boutkareb, (2006-2007), p. 19).

Thus, clothing expresses social identity, considering the individual as a being embedded in the culture of the society they live in, shaped by a series of social interactions inherited from the socialisation process. Through these interactions, individuals acquire values that are integrated into their character, creating their own personal system of fashion and clothing.

We can say that the Algerian family, like other families across the Arab world, shares many common features. However, it is also characterised by unique features shaped by historical, cultural, social, and economic circumstances, which give it a distinct identity—especially in terms of clothing and fashion. The family is the core of Algerian society and is the social institution that performs various functions, including socialization. This process is essential for the continuity of civilisation, the accumulation of social knowledge, and the transmission of culture and heritage from one generation to the next. Clothing, as a cultural, social, and civilisational product, is diverse in its forms. From the societal perspective, it represents a cultural and social outcome. From the individual perspective, socialisation equips individuals with the skills and qualities necessary to choose their clothing in a social group, adapting to its demands and

aligning with its values. In general, the focus of this process is on the social and cultural aspects of clothing selection.

Thus, we can say that unintentional socialisation takes place through various educational and cultural mediums, such as different media outlets, mosques, and other institutions that contribute to the socialisation process. The study of socialisation has diversified and differed among social psychologists and anthropologists, which has led to the emergence of multiple perspectives, each with its own view of the concept of socialization. For example, the psychological approach sees socialisation as the process of reconciling the individual's desires and impulses. We can review some of the most famous theories, including:

Sigmund Freud's Psychoanalytic Theory, which suggests that socialisation lies in the development of what Freud calls the "superego" in the individual, beginning in childhood. Freud argues that the child imitates the father and adopts his role because they are of the same gender. He believes that children are born with instinctual drives that seek satisfaction, but as they grow, they face obstacles either from their parents or society, which attempt to repress these drives to socialise the child and help them accept societal norms, ultimately facilitating their social acceptance and integration. Part of the individual's identity transforms into what Freud calls the "superego," or conscience, which regulates the pursuit of pleasure according to societal standards. Freud also suggests that when the individual faces desires that are difficult to fulfil, these are repressed and manifest in the unconscious, often expressed through dreams (Sadak, p. 6).

The **social approach** to socialisation sees it as a process that focuses on systems designed to make an individual a social being capable of interacting and integrating with others in society. It involves training individuals for their future roles, making them effective members of society, and teaching them social values, customs, traditions, and societal norms. This process ensures that individuals align with social laws and regulations, leading to social cohesion and solidarity. One of the most famous theories in this field is the **Social Learning Theory**, which posits that learning is the fundamental basis for socialization. Humans, being among the most capable creatures of learning, are in constant need of learning due to its benefits in life, especially during the socialisation process. Learning focuses on social behaviour, involving changes and conditioning through exposure to certain practices and experiences. Socialisation institutions employ various tools and methods to achieve this learning process.

Socialisation helps individuals choose their clothing and learn other skills necessary for making these choices. It can be said that the individual's role in selecting their attire is the result of both self-interaction and social interaction. The attitudes toward oneself form the foundation for the idea of clothing selection, which is influenced by socialization. This process is significantly shaped by prevailing cultural norms and the individual's personal experiences. Even in children, social roles are defined through interactions with family members such as mothers, fathers, and siblings, which hold special significance in the lives of children. Therefore, the acquisition of social roles is not only a cognitive matter but also an emotional connection that provides the basis for social learning and role acquisition. These social roles shape the individual's personality, which is reflected

through interactions such as the choice of clothing, symbolising their identity, intellectual meanings, ideological beliefs, and cultural symbols formed by customs and traditions.

Therefore, an individual's choice of clothing is influenced by social acceptance, which alleviates anxiety and creates a sense of integration within the world of fashion. This can only

Therefore, an individual's choice of clothing is influenced by social acceptance, which alleviates anxiety and creates a sense of integration within the world of fashion. This can only be achieved through the "superego," which is a set of social values and systems that assist the individual in making personal clothing choices. These choices are made based on both personal and social inclinations, ensuring that others can accept and endorse them. (See **Annex No. 01**)

From what we observe in the image, clothing often reflects human behaviour within a broader cultural and social framework. Anthropology does not focus solely on the individual, as psychology does; rather, it concerns the human being who lives within groups and societies, studying people through their events and actions (Yuri Sokoluk, 2000, p. 5)

Thus, we can say that clothing, as a product that originated within a specific community, reflects the cultural, social, and civilisational dimension that the individual carries. It expresses one's affiliation with popular culture, which is of great significance because it represents the living heritage and the true currency exchanged in daily life among people. These people produce various architectural forms and practice various customs and

traditions that shape their national identity. Understanding national identity in its true form would be impossible without considering its popular culture, which nourishes its people with the psychological, ideological, and social elements that form their character (Fanish, 2004, p. 40). It can be achieved through the "superego," which is a set of social values and systems that assist the individual in making personal clothing choices. These choices are made based on both personal and social inclinations, ensuring that others can accept and endorse them. (See Annex No. 01)

From what we observe in the image, clothing often reflects human behaviour within a broader cultural and social framework. Anthropology does not focus solely on the individual, as psychology does; rather, it concerns the human being who lives within groups and societies, studying people through their events and actions (Yuri Sokoluk, 2000, p. 5).

Thus, we can say that clothing, as a product that originated within a specific community, reflects the cultural, social, and civilisational dimension that the individual carries. It expresses one's affiliation with popular culture, which is of great significance because it represents the living heritage and the true currency exchanged in daily life among people. These people produce various architectural forms and practice various customs and traditions that shape their national identity. Understanding national identity in its true form would be impossible without considering its popular culture, which nourishes its people with the psychological, ideological, and social elements that form their character (Fanish, 2004, p. 40).

3.2. Cultural Factors:

The issue of clothing is a personal matter that expresses cultural affiliation to a specific social class. Individuals have complete freedom to choose their purchases, especially after the recent social changes in the past few years, which have led the Algerian family to live in a rapidly changing world (see Annex No. 02). This shift has made clothing carry a set of cultural functions that define the individual's cultural affiliation, which is reflected in their clothing. Accordingly, some authors and researchers have identified several cultural functions as follows:

- **Providing lenses through which the individual can perceive and understand the people and objects around them.**
- **Equipping the individual with motivational behaviours that help them interact socially within the value system of their society** (Ibrahim, 2009, pp. 80-81). (Kaïd Ibrahim, 2009, pp. 80-81)
- **Providing the individual with criteria and standards for evaluation, enabling them to make judgements about objects, things, and the behaviour of others.**
- **Providing the individual with symbols, signs, and language as means of communication.**
- **Providing the individual with a specific social identity that they use to identify themselves and distinguish themselves from others.**
- **Equipping the individual with social role norms, as well as methods for production, consumption, and fulfilling needs.**

As Kaïd Ibrahim Abdul Haq notes, anthropologists believe that culture performs the following functions:

"defining the ways in which individuals can meet their needs, determining how children learn from their parents, and organising human relationships within a society and across different societies (Engles & Hewson, 2013, p. 278)

It can be said that the various cultural elements by which society operates do not often contradict each other. If any contradictions arise, it can be summarised that each culture deals with behavioural patterns that are in harmony with the principles of that culture, often emphasising certain behaviours over others.

As a result, clothing has come to distinguish one country from another, one region from another, and one person from another. For example, the clothing of an urban man differs from that of a man from the desert. Similarly, the clothing of a mechanic differs from that of a football player. Therefore, through fashion and clothing, we observe that it reflects cultural affiliation with a specific area, community, or even country. On the other hand, it also signifies an individual's social status and role within a given society. (See Annex No. 06) All of this forms the individual's cultural and social identity, setting them apart from other groups and cultures.

3.3. Social Factors:

Human beings are social by nature, and their interaction with society subjects them to certain social pressures that impose a set of ideas and tendencies, which they follow within the framework of the group that exerts this pressure. Thus, appearing in elegant clothing earns the respect and appreciation of others, which is a common reality in our lives. Conversely, those who appear in less stylish clothing may be rejected by the group to which they belong

or even by other groups. Therefore, we observe in many cases that clothing reflects the nature of social interactions, which are governed by a set of norms produced within a particular society. These norms express meanings and symbols that translate an individual's social status, role, and position. Despite the social changes taking place, the Algerian family still adheres to cultural assimilation, influenced by what is broadcast on television and the viewing of Western programs, which have led Algerians to imitate what they see. This imitation, however, does not always align with the prevailing beliefs and culture in Muslim societies.

4. The Importance of Preserving Traditional Algerian Clothing:

The heritage of nations has always been a fundamental pillar of their cultural identity and a symbol of their pride in their civilisational self-awareness, both historically and in the present. Traditional clothing has always been a source of inspiration and a vital element for contemporary creativity, from which artists draw its aesthetic value. New creations in clothing design have found their place on the cultural heritage map, transforming into heritage themselves that connect the present of the nation to its past while enhancing its presence in the global cultural arena. Traditional clothing is not merely a relic but encompasses all expressions of a nation, including material expressions and traditional knowledge passed down through generations. These physical remnants, such as utensils, jewellery, and clothing, represent the spirit, heartbeat, and culture of the nation. The importance of preserving traditional clothing lies in the objectives represented by this material heritage, which are as follows:

- **Preserving Clothing and its Civilisational Dimension:** Preserving traditional clothing helps to safeguard the memory and identity of individuals and societies. Since humans are made of both matter and spirit, and since clothing is part of cultural heritage with both material and spiritual aspects, preserving it means preserving the human product within a particular society as both an individual and social identity. It represents the living memory of both individuals and communities and thus forms part of the identity by which people can recognise a nation.
- **Enriching Human Culture:** Preserving traditional clothing enriches human culture by maintaining the cultural diversity of the world's peoples.
- **The Artistic, Cultural, and Social Value of Traditional Clothing:** Traditional clothing, with its cultural and social value, serves as a source of artistic, cultural, and social significance.
- **Enhancing Social and Psychological Awareness:** Traditional clothing helps develop social and psychological awareness among people about their cultural heritage, allowing them to reconnect with their original identity.

5. The Relationship Between Clothing and Popular Heritage:

The precise definition of clothing within the realm of popular heritage has yet to be fully settled, despite the scientific efforts made to define the cultural artefacts that anthropology should focus on, particularly regarding the term "clothing." As specialists in anthropology, we consider the essential characteristics of folk products as a form of folk art. Historically, and still today, women's clothing, such as the "caftan," is often made at home for

personal use and for special occasions, holding significant value for Algerian women (see Annex 02). This demonstrates that clothing not only carries a folk and cultural character but also functions as a commercial product.

Through our observations of traditional clothing, we see that a single garment can incorporate various symbols and meanings, drawing from both heritage and anthropology. Therefore, we emphasise that no matter the type, clothing has an archaeological value that represents a people's history, embodying their cultural essence and identity. This highlights the importance of folk art and its role in the daily lives of individuals.

On another note, when studying the dynamics of changing folk heritage, we observe the interaction between old and new cultural products. There is a complementary relationship between what is old and what is new in the world of fashion and new products, which still carry the cultural elements of a society. This is evident during Algerian weddings, which continue to preserve the cultural heritage of traditional clothing. During these events, both old and new garments come together, as clothing styles carry social patterns and meanings that correspond to various types of celebrations.

Thus, clothing represents a primary cultural production. Figures like Karl Marx, Max Weber, and Émile Durkheim have all, in different ways, addressed the subject of cultural production. Durkheim, for instance, proposed broad ideas about the impact of a society's structure on the creation of specific cultural forms, which reflect the social organization. According to this notion, society itself is responsible for producing cultural patterns.

The scholar "Murdock" asserts that culture possesses specific characteristics, one of

which is its ability to be both tangible and evolving. Cultural phenomena can be either implicit or explicit. Visible cultural patterns are often embodied in structural frameworks that represent collective traditions, inherited customs, and regular patterns of behavior. For example, when we examine people's activities—such as eating, drinking, playing, marrying, fighting, and interacting in various social forms—we find that these actions are not random or individual but rather the result of the imitation of well-established norms and customs.

It is well known that clothing reflects the cultural differences of a society, and often, this society is overwhelmed and under external pressure. The main contradiction is with the foreign products. This is mirrored by the attitude of conservative families within the original society, who compare their original products (clothing) with other products, but without being sensitive to differences in quality and modernization. That is, an Arab product is not compared to an Indian product, for example, because the quality of Arab clothing remains preserved in the Arab collective memory. Despite cultural exchange in many products, this is something many fashion designers advocate for in the fashion world, without giving much importance to cultural differences or even acknowledging their existence. However, there are many social groups that emphasise the issue of cultural difference in order to search for alternative civilisational options when there is a need to interact with others. On the other hand, it becomes clear that the issue of cultural differences in clothing has always been and still is more universal than confined to one culture.

Traditional clothing is still considered a craft practiced to this day in the Arab

world. It is one of those industries that require expertise, where children learn this craft from their parents and grandparents. It is said that women were the ones who used to practice this industry alone in the past, but out of sympathy, "according to Saad Ali Shaban, men helped women," and the woman is still largely involved in production. Each village in the society became known for producing a specific type of traditional craft (Ali S. , 2004, p. 49)

Abir Quaytem" believes that the connection between popular visual arts and many anthropological meanings is reflected in those artistic elements, which are part of material culture that includes everything that is physical, tangible, and visible. Through this, their cultural connotations and mythological representations emerge, using familiar shapes in nature in a symbolic style. Nature plays a role in shaping ancient art in terms of form, symbol, and content (Abeer, 2010, pp. 8-9). Anthropology, as the science of studying humans as living, organic beings, also considers the social dimension, where humans live in societies with their own cultures. The cultural dimension encompasses customs, traditions, values, patterns of thinking, and aspects of intellectual, literary, and artistic creativity. Humans, with their physical constitution and complex social and cultural systems, have always been among the most complex living beings. It is certain that every culture, whether simple or complex, contains human products (such as clothing) that are of a high level of proficiency compared to other products; this output is called art (see Annex 07). Therefore, many social studies see visual arts as a social act. A craftsman specialising in the production of traditional clothing is a person who practices his profession, while an artist is an individual who presents works that

leave an impact on social life through their artistic products, as witnessed in the Arab world (see Annex 08), particularly in the context of Pharaonic and Islamic art and their refined taste in the production of traditional clothing.

In terms of fashion as a behaviour practiced by individuals and as a tradition followed by groups—such as organising weddings according to a social system passed down through generations in a vertical manner (from grandparents to grandchildren)—we must distinguish between two types of clothing: traditional and modern. The first type is clothing passed down from previous generations, often imposed on the current generations, especially in conservative societies that maintain the continuity of their traditional clothing, such as the "chachabiya" (traditional garment) in Algeria, which is specific to certain regions (see Annex 08). In contrast, the second type exists among certain social classes, such as the bourgeoisie, who have the economic means to afford it, and it is typically found in urban areas.

Abir Quaytem" believes that the connection between popular visual arts and many anthropological meanings is reflected in those artistic elements, which are part of material culture that includes everything that is physical, tangible, and visible. Through this, their cultural connotations and mythological representations emerge, using familiar shapes in nature in a symbolic style. Nature plays a role in shaping ancient art in terms of form, symbol, and content (Abeer, 2010, pp. 8-9) (Abir Quaytem, 2010, pp. 8-9). Anthropology, as the science of studying humans as living, organic beings, also considers the social dimension, where humans live in societies with their own cultures. The cultural dimension encompasses customs, traditions, values, patterns of thinking, and aspects of

intellectual, literary, and artistic creativity. Humans, with their physical constitution and complex social and cultural systems, have always been among the most complex living beings. It is certain that every culture, whether simple or complex, contains human products (such as clothing) that are of a high level of proficiency compared to other products; this output is called art (see Annex 07). Therefore, many social studies see visual arts as a social act. A craftsman specialising in the production of traditional clothing is a person who practices his profession, while an artist is an individual who presents works that leave an impact on social life through their artistic products, as witnessed in the Arab world (see Annex 08), particularly in the context of Pharaonic and Islamic art and their refined taste in the production of traditional clothing.

In terms of fashion as a behaviour practiced by individuals and as a tradition followed by groups—such as organising weddings according to a social system passed down through generations in a vertical manner (from grandparents to grandchildren)—we must distinguish between two types of clothing: traditional and modern. The first type is clothing passed down from previous generations, often imposed on the current generations, especially in conservative societies that maintain the continuity of their traditional clothing, such as the "chachabiya" (traditional garment) in Algeria, which is specific to certain regions (see Annex 08). In contrast, the second type exists among certain social classes, such as the bourgeoisie,

who have the economic means to afford it, and it is typically found in urban areas.

We place a high value on Marnia Lazreg's contribution in this context, since she explores the connection between traditional attire and the identities of people and communities in the Algerian Sahara in her book "Dress and

Identity in the Algerian Sahara." It gives particular attention to how people express their gender identity, culture, socioeconomic status, and religion through their attire. Given the book's title and the author's background in North African gender and society, the following are the main topics it is anticipated to cover:

1. Clothing as an Identity Symbol

The book explores the connection between daily practices of wearing traditional garments (such as the *haik*, *kashabia*, and Amazigh attire) and the construction of individual and collective identity in the Algerian Sahara.

It analyzes how these garments help maintain cultural distinctiveness in the face of social and economic changes, particularly under the influence of globalization and external factors.

2. Gender and Clothing

Lazreg—who is known for her focus on women's issues—discusses the role of clothing in shaping the identity of Algerian women in the Sahara and how traditional attire is sometimes used as a means of bodily control or as a form of symbolic resistance.

She may examine phenomena such as the *haik* (the Algerian veil) as a symbol of modesty or religious affiliation while also representing adherence to tradition in the face of modernity.

3. The Interaction Between Tradition and Modernity

The author explores how traditional clothing is reinterpreted to fit modern contexts, such as incorporating contemporary embroidery styles or using new fabrics while preserving cultural symbols.

The book may highlight generational contrasts, where older individuals insist on preserving traditional dress, while younger generations adopt more globalized fashion styles.

4. The Political Dimension of Clothing

The book may address how traditional attire has been transformed into a political symbol, particularly during Algeria's struggle against French colonialism or within Amazigh movements advocating for cultural recognition.

Lazreg may also discuss the role of the Algerian state in employing cultural heritage (including traditional dress) to reinforce a unified national identity.

5. Historical and Social Influences

The book analyzes the impact of French colonial history on clothing styles in the Sahara and how colonial rule contributed to shaping new perceptions of what is considered "traditional" or "modern."

It also examines the influence of economic factors, such as poverty or oil wealth in certain Saharan regions, on changing consumption patterns and clothing choices.

6. The Anthropological Approach

Using an anthropological methodology, the book combines field observations with historical and cultural text analysis to understand the significance of clothing in daily life.

It may include case studies of specific Saharan communities (such as the Touat or Hoggar regions) to illustrate the cultural diversity within the Sahara.

CONCLUSION:

Clothing is considered a means of representing elegance and beauty for an individual. Therefore, the makers of this product must take into account certain characteristics and standards in producing garments, whether in terms of the material used or the design, as clothing carries many symbols and meanings that embody the cultural and social heritage of a particular society. Thus, it can be said that clothing,

regardless of its type, is a form of cultural capital that has an impact on societies. Thanks to the media, which has played an active role in spreading the culture of clothing, especially through television and social media, the fashion and its aesthetics have led individuals to adopt and focus on them. From a socio-anthropological perspective, clothing is viewed as a social and psychological need more than a physical one, based on what society has produced in terms of popular culture that carries values, symbols, and meanings representing cultural identity. Therefore, societies are compelled to search for various ways and methods to preserve their identity and personality, fight the phenomenon of cultural invasion, and gain social status within their communities. They strive to maintain cultural and social production by relying on various forms of social processes and others that ensure the transmission and inheritance of this heritage from one generation to the next.

Bibliographie

- Abeer, Q. (2010). Anthropology of Popular Visual Arts. 1st Edition, Cairo, Supreme Council for Culture Publishing.
- Ali, S. (2004). Cultural Anthropology of Africa, Institute of African Research and Studies. Cairo: Institute of African Research and Studies, Cairo University.
- Ali, S. (2019). "Cultural Values in the Family and the Promotion of National Identity in the Context of Globalisation. Journal of Research and Studies(Issue 2), p. 84.
- ALI, S. (Cairo). Cultural Anthropology of Africa. cairo: Institute of African Research and Studies,Cairo University.
- Atiya, A. (1996). (A Study on the Relationship Between Culture, Religion, and Politics). Tripoli, Gros Press Publications.
- Boutkareb, R. (2006-2007). The Phenomenon of Interest in Clothing Among University Students. • Rachid Boutkareb (2006-2007), "The Phenomenon of Interest in Clothing Among University Students," Master's Thesis, Department of Sociology, University of Algiers, Department of Sociology, University of Algiers.
- Chaaban, S. A. (s.d.).
- Engles, D., & Hewson, J. (2013). Introduction to the Sociology of Culture, translated by Lama Naseer. Arab Centre for Research and Policy Studies, 1st Edition.
- Fanish, A. (2004). Origins of Education. 3rd Edition, Lebanon, Dar Al-Kitab Al-Jadeed Al-Muttahida for Publishing.
- fayza, T. (2021, Volume 25, Issue 55). The Content of Non-verbal Communication Messages(Traditional Clothing of the Kabyle Woman as a Model). Al-Mi'yar Journa, Volume 25, , pp. • Fayza Tamsaout, 2021, "The Content of Non-verbal Communication Messages (Traditional Clothing of the Kabyle Woman as a Model)," Algeria, Al-Mi'yar Journal, Volume 25, Issue 55
- Hewson, J., & Engles, D. (2013). Introduction to the Sociology of Culture, translated by Lama Naseer. Arab Centre for Research and Policy Studies, 1st Edition.
- Ibrahim, A.-H. K. (2009, pp. 80-81.). Foundations of Education. 1st Edition, Jordan, Dar Al-Fikr for Publishing.
- Lajalt, F. A. (2020). The Role of Family Socialisation in Shaping the Role of Girls in the Algerian Family. (Issue 1), p. 497.
- Sadak, A. M. (s.d.). Natural and Cultural Anthropology (Physical and Cultural Anthropology). • Azahari Mustafa Sadiq, Das, "Natural and Cultural Anthropology (Physical and Cultural Anthropology)," Volume 1, King Saud University, College of Tourism and Archaeology, p. 6. King Saud University, College of Tourism and Archaeology.
- Yuri Sokoluk. (2000). Folklore: Its Issues and History translated by Helmy El-Sharaw. Cairo: Cairo, Library of Popular Studies.

Appendices :



"Image (01) showing the traditional Algerian clothing (downloaded from the internet on 20/01/2025)."

Appendix No. 02



"Image No. (02) showing a clothing shop in the weekly market (downloaded from the internet on 20/01/2025

Appendix No. 03



"Image No. (03) showing a type of traditional craftsmanship (downloaded from the internet on 20/01/2025)."



"Image No. (04) showing a product of traditional women's clothing (downloaded from the internet on 05/01/2025)."

Appendix No5



"Image No. (05) showing the traditional clothing of the *hayek* (downloaded from the internet on 05/01/2025)."

Appendix No6



"Image No. (06) showing the production of traditional Egyptian bedding (downloaded from the internet on 21/01/2025)."

Appendix No7



"Image No. (07) showing the production of traditional Algerian clothing (downloaded from the internet on 21/01/2025)."

Appendix No8



"Image No. (08) showing the production of the Algerian *chachabiya* (downloaded from the internet on 20/01/2025)."