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The Symbolic Significance of the Traditional zarbia Industry and Socio-Cultural Transformations A Field Study of Craftswomen in the City of Ghardaia.

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Abstract :

The traditional industry sector aims to reinforce national identity and preserve cultural heritage, reflecting the historical advancement of the region's culture. In particular, the traditional industry sector, specifically the industry in Ghardaia, has gained significant attention from government authorities. This sector has proven to be a powerful means of revitalizing the local economy by creating job opportunities and fostering local economic progress. Moreover, it plays a vital role in maintaining social cohesion within families, enabling individuals to engage and interact with others while embracing their cultural legacy.

Keywords: social structure , cultural structure,traditional "Zarbia" industry,transformations.

Introduction

There is no doubt that traditional handicrafts are a social reality that emerged as a result of the essential need of humans. Traditional communities have known various handicrafts such as weaving, pottery, tanning, as Ibn Khaldun classified them as "professions". Some of these professions are necessary for civilization, such as agriculture, construction, zarabis, and weaving. Others are considered noble.

Traditional crafts represent the accumulated experiences inherited by craftsmen from their ancestors. They rely on simple manual techniques, which craftsmen embody in various forms that carry symbols and signs reflecting the customs, beliefs, and practices of society. Engaging in craft activities, whether it is weaving, zarabis, blacksmithing, or others, is essential in maintaining the balance within society.

The traditional industry and handicraft sector in Algeria has witnessed a revival and has garnered significant attention from the authorities due to its pivotal role in protecting cultural heritage and promoting social and economic development. Among these crafts, the traditional zarbia industry holds a prominent position and is one of the oldest and most widespread crafts in Algerian heritage, especially in the region of ghardaia. This industry reflects cultural ingenuity and authenticity in this region, showcasing complex industrial techniques and deeply rooted artistic skills that are ingrained in the identity of the local population. The traditional zarbia industry is also considered a heritage art form that it carries many symbolic meanings, reflecting the history and culture of the region. This widespread daily practice in many families carries meanings and values that interact with ongoing sociocultural transformations. Additionally, the

zarbia industry bears deep social and cultural symbols and meanings that uniquely distinguish the region. However, the traditional industry sector, specifically the practice of traditional zarbia, has witnessed numerous social, cultural, and economic changes and developments as a result of internal and external societal transformations. These changes have led to fluctuations in the practice and production of zarbia. Based on this, the following question is posed:

What is the impact of social and cultural transformations on the traditional zarbia industry? Additionally, in the same context, we have formulated sub-questions aimed at addressing the research problem as follows:

1. How does the change in the social structure of the family affect the practice of the traditional zarbia industry?
2. How does the change in the cultural structure of the family affect the practice of the traditional zarbia industry?

To answer the research question and the sub-questions, the following methodology was used:

1. The impact of changes in the social structure of the family on the practice of traditional zarbia weaving.
2. The impact of changes in the cultural structure of the family on the practice of traditional zarbia weaving.

Relying on whatever research methodology does not grant the researcher the freedom of choice. Rather, it is the subject of the study that imposes the adopted methodology. Based on the nature of the current study, which aims to sociologically examine the relationship between sociocultural transformations and the practice of traditional pottery, a descriptive methodology has been followed. This methodology relies on both qualitative and quantitative approaches simultaneously in the analysis and description of the research field by providing detailed data about the studied phenomenon.

1. Concept Definitions

1.1. Concept of Craft:

The International Encyclopedia of Social Sciences defines craft as "including all types of activities that use manual means in the production and development of materiality, and all social forms that fall within the conceptual framework of this concept"¹. Craft is defined as the activity or set of activities that produce high-quality goods without being governed by specific standards or systems. It is a practice carried out by artisans as a source of livelihood, whether in workshops or at home.

1.2. Concept of Practice:

Bourdieu refers to practice as "that social action in which actors participate in the production of social structure, and not just the performance of roles within it"². These practices vary with the diversity of structures within society and the diversity of mental structures.

Procedurally: by practice, we mean the activity or work carried out by craftsmen in the production and reproduction of traditional industries.

1.3. Concept of Traditional Zarbia (Carpet):

Zarbia is what is stepped on with the feet, whether it is a short woolen zarbia or a knotted one. This term may vary across the Arab world. The origin of the word is Persian, "zirappa," which means the bottom of the foot. If we consider this interpretation, we will have a valuable and very important certificate of the origin of this Zarbia, which dates back to this region.

Procedurally: A zarbia that embosses a collection of shapes and symbols with coordinated colors that carry within them a set of symbolic images and social meanings. These representations effectively summarize the customary practices, traditional values, and cultural heritage of a specific region. It is an art that aims at use and decoration in local environments. It can also be presented as a gift and a special souvenir for tourists.

1.4. Social Construction Concept:

Spencer defines it as "a set of integrated systems and units, and these units form substructures that depend on each other in performing their functions"³

It is evident that this concept links social structure to social systems through which members of society come together and integrate by forming social relationships between them.

Procedurally: The set of renewable and variable factors that occurred in the local social system of the city of Ghardaia, such as the changes that affected the family in terms of structure and functions, such as women going out to work and families transitioning from extended to nuclear. This phenomenon is usually referred to as the duality of social structure, where traditional social frameworks coexist alongside modern social systems and values.

1.5. Cultural Construction Concept:

Hussein Abdelhamid Rashwan defines it as "an organized pattern of behavior of members of society in their daily lives, consisting of a set of ideas, customs, and traditions that they have learned." "This framework determines the members' view of life and guides their actions"⁴

Procedurally: It refers to a set of factors and causes resulting from the changes that have affected the pattern of values, standards, customs, and traditions

of the region's inhabitants, such as the increase in individuals' educational level, the decline of certain work values like the social value of craftsmanship, and the new generation's reluctance to practice it.

2. Types of rugs in the region of Ghardaia:

Regarding rugs, they can be divided into three types:

A. High-textured rugs, which are made of wool and are undyed. Each of them is called "Tanasheera".

B. Heavy flat rugs, including the durable rug, the Nile rug, and the rug known as "Hatt Laadem." These rugs come in various designs according to each weaver's taste. In addition, there is the "Ben Yezghan" rug, which includes several traditional symbols and is adorned with a border on both sides.

C. Hanabel, plural of Hanbal, is a type of rug composed of a series of differently colored strips.

3. Stages of Traditional zarbia Manufacturing:

The process of handcrafting zarbia goes through several stages to become ready for use, consisting of three main stages:

A. Preparation of Raw Material: "Sheep wool is used as an essential material in the fabric of zarbia. After the shearing process, the sorting process takes place according to color, type, softness, and fiber length. Then comes the cleaning stage, where dust and impurities are removed. This is followed by washing the wool and drying it by soaking it in warm water mixed with cleaning agents, then spreading it on the ground and exposing it to sunlight until it dries. Lastly, it undergoes the combing process using a carder or comb, which is the most important step to obtain a soft material. This is a preparatory process for spinning, separating the long fibers from the short ones" (1930:9, R.P. GIOCOBETRI). This process transforms the wool into threads that facilitate the weaving process, using a tool called a spindle. The fibers are then dyed, using either plant-based or animal-based sources. Finally, the winding stage takes place, using a tool called a winder to create balls that facilitate the weaving process.

B. Setting Up the Loom: The process of setting up the loom has witnessed many developments, but the traditional method remains the best because controlling the tension of the threads is still better for the manual method, making the calculations more accurate. The process is carried out by embedding two iron rods called stakes into the ground according to the desired dimensions of the zarbia.

C. Weaving: The weaving process is done by tying strands of wool onto the warp threads to create geometric shapes with harmonious colors.

4. Socio-cultural Transformations Impacting the Practice of Traditional zarbia Industry in Ghardaia:

The societal, economic, and cultural changes that have taken place in Arab society as a whole, and specifically in Algerian society, have had a noticeable influence on the structure and roles of families.

Likewise, the local community in the city of Ghardaia has experienced its own sociocultural shifts that have affected the craft industry in general, and the traditional carpet specifically.

One of the most significant factors affecting traditional handicrafts is the transformation in the structure and functions of Algerian families. The Algerian family has experienced various changes, both in its composition, internal dynamics, and social values. These changes are part of the cultural and social shift from a traditional agricultural society to a modern industrial society. This transition has been ongoing since the French occupation in 1830 and has been driven by multiple factors, including:

- The rural displacement and urbanization phenomenon, the widespread adoption of government education, and the influence of Western values through the media have had a clear impact on the structure and size of Algerian families.

According to El-Saka⁵, there has been a shift in family composition from the traditional extended pattern to the modern nuclear pattern, which focuses on parents and children. This shift has resulted in changes in production patterns, with more women entering the workforce, and significant qualitative changes in family relationships. The social changes have also affected the value system within Algerian families, altering their response to these values and the way they are represented.

The opening of higher education opportunities for girls in the region of Ghardaia and the increased participation of women in the workforce have played a role in changing some traditional values associated with traditional handicrafts. Higher education provides avenues for formal employment outside the home. The emergence of women as productive members outside the household and their contribution to various economic activities has led to a shift in their focus away from household affairs and certain crafts. While this phenomenon has supported the family's economic well-being, it has also brought drawbacks, particularly in terms of other family functions, especially socialization. The family is no longer the sole institution responsible for the socialization of its members, especially in the context of globalization and modern technology.

Regarding the change in family size from extended to nuclear, it has had implications for the carpet (traditional Algerian zarbia) in terms of relationships

and production. In the past, the zarbia was created through a system of cooperation known as the "twiza system" among family members and with neighbors and friends. Women used to gather for zarbia production, including the preparation of raw materials and the manufacturing process. This social division of labor based on roles fostered a sense of unity.

4.1. Cultural Structural Change:

Traditional industries play a vital role in passing down culture from generation to generation through socialization. However, changes in family dynamics can result in a disconnection from cultural heritage and traditional values. If a family does not value the craft industry as an integral part of its heritage, it may lead to a decline in the practice of these crafts.

In addition to the influence of education and academic achievement, if the family focuses heavily on the scientific education and academic achievement of the girl, it may diminish the importance of transferring traditional craft skills to the younger generations, which affects the continuity of the zarbia industry. Consequently, her interests shift towards more profitable economic activities at the expense of practicing the traditional "zarbia" craft.

Furthermore, the numerous changes occurring in lifestyle patterns and individual interests, attributed to the impact of globalization and the media, lead to the neglect or decline in practicing these traditional crafts.

Therefore, we can conclude that globalization, technology, and openness to other cultures, especially with modern media, have greatly changed the values associated with traditional industries, and have caused a decrease in the practice and production of the traditional "zarbia" craft due to the widespread belief that working from home, especially in traditional industries, hinders openness and that craftsmanship does not achieve social status.

5. The social and economic value of the traditional "zarbia" industry in the Ghardaia region:

5.1. Social Value:

The zarbia is considered an essential element and a fundamental tool in the social life of the local community in the city of Ghardaia, due to its social, cultural, and economic functions. It is a craft that symbolizes women skills. The social and economic value of this traditional industry lies in its importance to human life. Ibn Khaldun believes that this industry is among the necessary industries for human civilization, as it provides the necessary elements for living, such as covering, clothing, and bedding. The zarbia industry in Ghardaia contributes to maintaining stability and enhancing social interaction among members of the

community. It is a factor in family cohesion by ensuring the transmission and inheritance of the craft from generation to generation.

Therefore, the art of zarbia weaving is an integral part of cultural heritage, as it holds both historical and artistic significance. It plays a crucial role in strengthening the cultural identity of the community and showcases the distinctive designs and colors that characterize the local culture.

5.2. The economic value:

The economic value of the handicraft industry is evident in its ability to meet diverse needs through the provision of various products and services. This traditional industry plays a crucial role in stimulating economic growth by creating employment opportunities, thus helping to alleviate poverty and reduce unemployment rates. Moreover, it serves as a form of social protection and contributes significantly to the national income by attracting tourists. Furthermore, artisans have the autonomy to generate their own income.

Sample Characteristics: The research sample consisted of a carefully selected group of female artisans who specialize in traditional embroidery in the city of Ghardaia. Around 110 artisans were chosen from vocational training centers using a random sampling method.

Table (1): illustrates the distribution of the sample by age

Age Groups	Number of iterations	Percentage
21_30	23	20,90%
31_40	34	30,90%
41_50	42	38,18%
51_60	11	10%
Total	110	100%

The table reveals an interesting pattern in the research sample's age distribution. The most prominent age group is the (41-50) category, accounting for 38.18% of the sample. It is closely followed by the (31-40) group, making up 30.90% of the participants. The (21-30) age group comes next with 20.90% representation. Surprisingly, the smallest proportion, only 10%, belongs to the (51-60) category.

Analyzing the table results sheds light on the demographic of this traditional industry, which is predominantly composed of middle-aged individuals. The average age of the sample falls between 38 and 39 years, indicating a workforce with extensive experience in the field. These seasoned professionals possess specialized skills and knowledge, making them highly effective in their work and well-versed in the intricacies of the industry.

Furthermore, this industry serves as a platform for social communication, fostering interaction within local communities through participation in workshops and social activities.

Table (2) :illustrates the distribution of the sample based on marital status

Marital Status	Number of iterations	Percentage
Single	37	33,63%
Married	56	50,90%
Divorced	12	10,90%
Widowed	05	04,54%
Total	110	100%

By examining the table, it is evident that the majority of the research participants are married, comprising 50.90% of the total. They are followed by unmarried individuals, accounting for 33.63%. The divorced category comes next at 10.90%, followed by a small percentage of widows at 04.54%.

Based on these findings, we can conclude that our research sample predominantly consists of married individuals, with approximately 56 married participants. The data from the table suggests that married women are more likely to engage in this traditional activity, as they tend to spend more time at home. Conversely, divorced women seek employment outside the household to secure a steady income for their needs, as highlighted by one research participant (A-S-35): "I find it more beneficial to work as a cleaner, either on a fixed-term or open-ended contract, in the textile sector. This provides me with more stability compared to the challenges associated with this line of work (time commitment, exerted effort, low financial returns, high cost of raw materials, and difficulties in marketing the product)."

Table(03): illustrates the representation of the traditional abacus for calculations.

The Metaphors	Number of iterations	Percentage
Cultural Heritage	19	17,27%
The craft of our ancestors, and I am proud of it.	24	21,81%
Expresses my identity and belonging.	11	10%
The source of income	56	50,90%
Total	110	100%

The table above reveals the overall direction of the majority of the respondents. A significant 50.90% of them stated that traditional embroidery serves as a source of livelihood. Following closely behind, 21.81% expressed that traditional embroidery represents the ancestral craft. Additionally, 17.27% emphasized its significance as an irreplaceable cultural heritage. Furthermore, 10% highlighted its role in expressing their identity and sense of belonging.

The findings clearly show that the traditional zarbia industry is the main source of livelihood for female artisans. Passed down from generation to generation, this craft holds great significance as part of their cultural heritage. It's only natural that people engage in work to fulfill their material needs, as Maslow's hierarchy of needs suggests, with financial gains being the primary means to meet their own and their family's requirements.

Table (04) :illustrates the importance of practicing traditional pottery industry for local development according to the researchers' opinions

The Significance	Number of iterations	Percentage
A Task of Utmost Importance	41	37,27%
Importance	60	54,54%
Of Little Importance	09	8,18%
Total	110	100%

By the table above, according to the general trend of the majority of researchers, 54.54% of those who reported that the practice of the traditional zarbia industry was important for local development, followed by 37.27% who reported that the practice of the traditional zarbia industry was very important for local development. On the other hand, we've got a rate of 8,18%, the other way around.

There is thus a consensus that it is very important and important for local development, which explains the awareness of this group. The majority of researchers state that traditional industry in general, and in particular, the traditional zarbia industry, is of great importance to local development, to attract hard currency and to stimulate tourism in the region and to provide jobs. More than that, it is a source of livelihood for many families.

Table (05): shows how the teaching of zarbia is received for research

How to teach the zarbia	Number of iterations	Percentage
He inherited it as for Grandma	49	44 ,54%
Professional composition	10	09,09%
Church. White mothers	22	20%
By note	29	26,36%
Total	110	100%

Through the above table, we find that the general trend of 44.54% of the researched majority has stated that they meet this craft by inheritance, followed by 26.36% of those who have been taught the craft by observation, while 20% of those who have stated that they have been taught the craft by missionary sisters (white sisters), followed by 9.9% by their teaching the craft by vocational training.

These findings show that the predominant group of those who stated that they were educated in inheritance, which explains the age and origin of this traditional industry and its intergenerational circulation. This is done through the socialization of the girl. The family is keen to instil the values of work in her sons and daughters. "The family is the most effective weapon used by society in the process of social normalization, the transfer of wealth from generation to generation, in other words, the teaching of the individual and his integration into the culture of his society and the follow of his traditions"⁶

There are also those who learn it solely through observation, without formal indoctrination, due to the close-knit nature of families and the good neighborly relationships of visits and cooperation. This can be seen as an indicator that explains the historical and cultural dimension of the region. As for the teaching of crafts through vocational training, it is relatively limited due to the high demand for other disciplines such as sewing, barbering, automated media, and accounting.

Table (06): shows the type of family in which the craftsman lives

family type	Number of iterations	Percentage
An extendedfamily	70	63,63%
A nuclearfamily	40	36,36%
Total	110	100%

According to the table above, the majority of researchers indicated that they belonged to extended families, accounting for approximately 63.63% of the respondents. In contrast, nuclear families accounted for 36.36% of the reported cases.

The findings highlight that among female researchers from extended families, who primarily maintain blood ties, there exists a cooperative economic unit characterized by hierarchical social relationships, with power vested in the father and grandmother. This reflects a sense of solidarity and family cooperation prevalent within these extended families. The extended family structure fosters extensive social connections that contribute to the overall health and well-being of the family unit. Additionally, the close relationships within extended families ensure that relatives are always available to assist parents in the process of socialization and other tasks. Moreover, these extended family members serve as role models, providing a sense of security and both psychological and material support⁷ (Ibid., 13).

Table(7) :shows the relationship between the type of family and the average production of zarabis per year

Average production type of family	1		2		3		4		Total	
	N	%	N	%	N	%	N	%	N	%
An extendedfamily	03	4,28	05	7,14	28	40	34	48 ,5	70	100
A nuclearfamily	20	50	09	22,5	06	15	05	12,5	40	100
Total	23	20,9	14	12,7	34	30,9	39	35,45	110	100

Based on the findings presented in the table, it is evident that the highest percentage, 35.45%, of individuals with an annual production of four or more zarabis per year is attributed to a group of female craftsmen from large families, comprising 48.57% of the respondents.

Furthermore, 12.5% of craftsmen from small families reported a production rate of about two zarabis per year. This is comparable to 12.7% of craftsmen from nuclear families and 7.14% from extended families.

From the above observations, we can conclude that the highest average production rate of traditional zarbia is one carpet per year. This is predominantly seen in nuclear families with small structures, typically newly formed with a limited number of members and often consisting of a single generation. Consequently, their productive capacity is hindered, and they typically produce no more than two zarabis per year. In contrast, extended families, characterized by multiple generations, achieve an average production rate of four zarabis per year or more. This indicates a social division of labor and the respective roles within these families, primarily based on the "twiza" system, which manifests as cooperative practices. However, this can also hinder the automatic solidarity among family members. The production of zarabis also relies on the interaction and exchange of ideas and experiences among family members. Positive interaction and exchange can contribute to increased average production and the development of skills.

Hence, there exists a strong correlation between family structure and the average production of zarbia, and the interaction among the mentioned factors

plays a crucial role in determining the success and sustainability of such production.

This article introduces work/family border theory - a new theory about work/family balance. According to the theory, people are daily border-crossers between the domains of work and family. The theory addresses how domain integration and segmentation, border creation and management, border-crosser participation, and relationships between border-crossers and others at work and home influence work/family balance. Propositions are given to guide future research⁸.

Table(08): shows the relationship between family opinion and average zarbia production per year.

Average production The family situation.	1		2		3		4		Total	
	N	%	N	%	N	%	N	%	N	%
Cheerleader.	03	15,78	02	10,52	05	26,31	09	47,36	19	100
Normal	08	14,54	09	16,36	16	29,09	22	40	55	100
Dismissed	12	33,33	03	8,33	13	36,11	08	22,22	36	100
Total	23	20,90	14	12,72	34	30,9	39	35,45	110	100

Based on the findings presented in the table, it is evident that there is an overall trend towards female craftswomen who produce four or more zarabis per year. This group accounts for 35.45% of the respondents. Furthermore, 47.36% of those whose families hold an encouraging view of this trade are engaged in such high production. On the other hand, 22.22% of those whose families hold a negative opinion of this trade, produce at the same rate. Additionally, 12.72% of the respondents have an average production of about two zarabis per year. Among this group, 16.36% come from families with a neutral view of the trade, while 8.33% come from families that strongly oppose it.

Consequently, it can be concluded that female craftswomen who produce four or more zarabis per year are motivated by their family's supportive attitude towards traditional zarabis. This is primarily due to their recognition of traditional zarabis as a source of livelihood, especially in cases where the family lacks a breadwinner. Additionally, these craftswomen acknowledge the social and cultural value of traditional zarbia, particularly following the global surge in demand, which also contributes to the generation of foreign currency through exports.

Table(09): shows the assessment of the level of practice of the traditional zarbia industry

Evaluation of the level of practice	Number of iterations	Percentage
Increase	19	17,27%
Decline.	51	46,36%
Moderation.	40	36,36%
Total	110	100%

According to the table, the majority of respondents (46.36%) express that their traditional practice in the zarbia industry is decreasing. This is followed by 36.36% who state that their practice is moderate, and 17.27% who report an increasing level of practice.

The results indicate that the overall level of practice in the traditional zarbia industry has been declining compared to the past. This can be attributed to the influence of societal factors and external changes in the social, cultural, and economic structures of the community. Globalization and the opening of markets may have contributed to the increased competition from modern carpets, which often offer greater availability, competitive pricing, and improved quality.

Table(10) :illustrates the relationship between family opinion and practice.

practice The family situation.	Increase		Decline.		Moderation		Total	
	N	%	N	%	N	%	N	%
Cheerleader.	11	57,89	-	-	08	42,10	19	100
Normal	08	14,54	18	32,72	29	52,72	55	100
Dismissed	-	-	33	91,66	03	8,33	36	100
Total	19	17,27	51	46,36	40	36,36	110	100

Based on the findings presented in the table, the majority of female researchers (46.36%) indicate that the level of practice in the traditional zarbia industry is decreasing. This is supported by 91.66% of those respondents who state that they are not encouraged, but rather face rejection. On the other hand, 36.36% of the respondents state that the level of practice is moderate, while 17.27% report an increasing level of practice, with 57.89% of them stating that they receive encouragement.

According to the majority of female researchers, the decline in the practice of the traditional zarbia industry can be attributed to several factors. Firstly, there is a lack of interest among girls in pursuing this craft, as they are more inclined

towards education and seeking employment in other areas. Additionally, the low financial return due to rising raw material prices further discourages engagement in the industry. Furthermore, the lack of motivation and encouragement from both the family and society contribute to the decline.

6. General Conclusion:

In conclusion, the sociological transformations affecting the traditional zarbia industry in Ghardaia can be attributed to various factors. These include changes in the social structure of families, with women preferring work outside the home for reasons such as higher income and social status. Extended families, however, tend to maintain the social values that support the practice of the traditional zarbia industry, such as a love for work, expertise, and cooperation. The changing cultural structure of families, including shifts in values and norms, also impacts the industry. Additionally, factors such as the high level of education among girls, globalization, and the influence of modern media have shaped the perception and practice of the traditional zarbia industry, aligning it with modern social values.

-The changing social structure of the family in terms of construction and jobs has had an impact on the practice of the traditional zarbia industry in the community of Ghardaia .

- Women & apos; s departure from work in various fields and their preference for work outside the home, inter alia (high income, social insurance, social status, etc.) Retreat the practice of the traditional zarbia industry.

- The practice of the traditional zarbia industry in nuclear family has declined in contrast to the extended families that maintain the social values supporting the practice of the traditional zarbia industry, such as love of work, mastery and cooperation.

- The changing cultural structure of the family, particularly the change in the pattern of values and norms, has affected the practice of the traditional zarbia industry.

- The high level of the educated girls and the spread of globalization and the numerous and diverse modern media have had an impact on the practice of the traditional zarbia industry.

The adoption of modern social values that have changed the social perception of the practice of the traditional zarbia industry.

Abstracts:

The interest in the traditional industry, and in particular the traditional zarbia industry in the city of Ghardaia, reflects the Government's commitment to

promoting national identity and preserving of cultural heritage. Some key aspects of this concern can be highlighted:

1-Promotion of national identity: The traditional industry serves as an effective tool for promoting national identity, as traditional products embody the distinct features of local culture and history. The traditional zarbia in Ghardaia, for instance, represents the cultural and artistic identity of the region.

2-Employment creation: Supporting the traditional industry contributes to local employment opportunities. Investing in this sector not only increases job opportunities for local workers but also helps to raise income levels within the community industry contributes to local employment. Investment in this sector enhances the employment of local workers and contributes to raising the level of income in society.

3 -Revitalizing local economic development: The traditional industry is viewed as a catalyst for local economic growth. Strengthening this sector can lead to improvements in the city's economy, stimulate local production, and boost trade activities .

4-Preservation of cultural heritage: Preservation of cultural heritage: Supporting the traditional industry plays a crucial role in preserving cultural heritage. By continuing the production of traditional zarbia and other crafts, the region can maintain its traditional arts and crafts, which are integral to its cultural heritage.

5-Promoting social cohesion: The text suggests that the traditional industry contributes to social cohesion among families, fostering social interaction and exchange. It can serve as a gathering point for the community, strengthening social bonds.

These abstracts highlight the significance of the traditional industry, specifically the traditional zarbia industry, in Ghardaia, emphasizing its role in promoting national identity, creating employment opportunities, driving local economic development, preserving cultural heritage, and fostering social cohesion within the community.

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