

**Algerian Traditional Dress: “Eshada Tlemceniya as a Model”  
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**Received:** 14/05/2025

**Revised:** 22/02/2026

**Accepted:** 03/03/2026

**Abstract**

*Heritage constitutes a profound reservoir of cultural capital, encompassing the values, worldviews, beliefs, customs, and traditions of societies. It functions as a primary historical source that bears witness to the intellectual, social, and scientific dynamics of specific historical periods. Contemporary heritage discourse commonly distinguishes between two interrelated dimensions: tangible and intangible heritage. Within this conceptual framework, the present study seeks to foreground the critical importance of intangible cultural heritage through an in-depth examination of traditional clothing in western Algeria. Eshada Tlemceniya is adopted as a representative case study in light of its enduring historical depth and its distinguished artistic and aesthetic qualities.*

**Keywords:** Cultural heritage, traditional industries, cultural identity, Eshada Tlemceniya.

**اللباس التقليدي الجزائري "الشدة التلمسانية أنموذجاً"**

**ملخص**

يُشكّل التراث مخزوناً عميقاً من الرأسمال الثقافي، إذ يتجسّد في منظومة القيم والرؤى الفكرية والمعتقدات والعادات والتقاليد التي تميّز المجتمعات. ويُعدّ التراث مصدراً تاريخياً أساسياً يوثّق التحوّلات الفكرية والاجتماعية والعلمية التي عرفتتها حقبة تاريخية معيّنة. ويقوم تصوّر المعاصر للتراث على التمييز بين بُعدين متكاملين هما: التراث المادي والتراث اللامادي. وفي هذا الإطار المفاهيمي، تهدف هذه الدراسة إلى إبراز الأهمية البالغة للتراث الثقافي اللامادي من خلال دراسة معمّقة للأزياء التقليدية في غرب الجزائر. وقد تمّ اختيار الشدة التلمسانية نموذجاً للدراسة لما تحمله من عمق تاريخي وقيمة فنية وجمالية متميّزة.

**الكلمات المفتاحية:** تراث ثقافي، صناعات تقليدية، هوية ثقافية، الشدة التلمسانية.

## Introduction:

Over the ages, handicrafts and traditional industries have formed a multifaceted space, rich in various references that researchers can rely on to explain the development of any society in the present time. The traditional Algerian dress is considered as one of the cultural elements that highlights how deeply the Algerian individual is attached to his identity and heritage, rooted in civilization. Undoubtedly, it is an integral part of this heritage; it is one of the essential components of civilization formation. Traditional dress is seen as a tool for defining nations, a symbol of their distinction, a prominent sign for each nation, and a clear indicator of its customs, culture, and heritage. It also represents the image of society and life and forms a national reference for the people of the country.

A visitor admiring the civilization of this country cannot fail to notice the traditional dress, which has undergone a series of updates and changes over the ages, adding beauty and brilliance while giving it a unique identity. Therefore, the importance of research lies in shedding light on the most luxurious traditional clothing in the Tlemcen region of western Algeria, which still, to this day, reflects the prevailing customs, traditions, norms, and beliefs of the area, namely the "Tlemcen dress," and how it has influenced the surrounding and foreign cultures through its design, its colors, and its wearing style.

The aim of this study is to introduce the "Tlemcen dress" of Tlemcen city, which has had a significant impact on attracting the attention of tourists and visitors to the region due to the beauty of its design and to the magnificence of its colors, and to the way it has played a vital role in promoting the national identity and its cultural heritage.

In this context, the following problem can be raised: What are the artistic and functional characteristics of the Tlemcen dress? To answer this question, we adopted a descriptive analytical approach to diagnose the topic and cover its theoretical aspects, eventually presenting and drawing conclusions. To do so, we will address the following elements:

- The nature of traditional industries and their types in terms of function.
- The nature of traditional dress and its importance.
- The artistic and functional characteristics of the Tlemcen dress.

### 1- The Nature of Traditional Industries and Their Types in Terms of Function:

This section examines the conceptual foundations of traditional industries by clarifying their defining characteristics and functional classifications.

#### 1-1- The Nature of Traditional Industries:

This subsection delineates the conceptual framework of traditional industries, drawing on internationally recognized definitions to establish their fundamental characteristics.

##### • UNESCO and the International Trade Center (ITC) Definition:

UNESCO and the International Trade Center defined traditional handicrafts at the "Crafts and Global Market" conference held on October 8, 1997, in Manila, Philippines, as follows: "Handicraft products are products made by craftsmen either exclusively by hand or with the help of manual or mechanical tools, provided that the craftsman's manual contribution is the largest part of the final product. These products are produced without quantity limitations and using raw materials derived from sustainable natural sources. Their specific nature comes from their distinctive features, which can be functional, aesthetic, artistic, creative, cultural, decorative, symbolic, and more importantly, reflecting on a doctrinal or on a social orientation. This makes them play a social, a cultural, and an economic role"<sup>(1)</sup>.

##### • UNIDO (United Nations Industrial Development Organization) Definition:

UNIDO divided handicrafts and artisanal work into four categories, according to the target market, as follows:

- **Fine Traditional Crafts:** These express ethnic characteristics and traditional heritage, are unique in nature, produced in small quantities, and are classified as artistic works displayed in museums and in art exhibitions and purchased by collectors.
- **Traditional Crafts:** These are handmade products made using traditional raw materials and techniques. The distinction between traditional crafts and fine traditional crafts is that artisans

seek help from designers to tailor products according to market requirements while maintaining ethnic characteristics and historical background. These can be produced in large quantities.

– **Commercial Crafts:** These are products made traditionally but adjusted to market needs and tastes, often in line with modern fashion trends, produced in large quantities and sold in specialized stores and retail outlets.

– **Manufactured Crafts:** These involve traditional craft models reproduced by automatic machines in large quantities, with no commitment to the traditional product's characteristics<sup>(2)</sup>.

• **World Council of Traditional Crafts Definition:** In 1984, the World Council of Traditional Crafts divided traditional crafts into four groups:

– **Creative Artworks:** These activities produce items with a creative content that requires high skills and techniques to produce.

– **Folk Arts and Folklore:** These reflect expressions inspired by local and national traditions and cultures, requiring high proficiency and modern techniques.

– **Traditional Industry:** This includes workshops producing traditional handmade products in large quantities, and when these workshops expand to include division of labor, their products are no longer qualified as traditional crafts but as mass-produced items with local taste directed to the broader market.

– **Industrial Production:** This involves traditional crafts or materials reproduced by automatic machines in large quantities<sup>(3)</sup>.

• **Traditional Industry and Crafts in Algeria:** In Algeria, the definition of traditional industries and crafts was determined by Decree No. 96-01, dated January 10, 1996, which sets the rules governing traditional industries and crafts. Article (05) of this decree defines traditional industries and crafts as follows: "Any activity of production, creativity, transformation, artistic restoration, maintenance, repair, or service provision that is predominantly manual work, practiced primarily and continuously, either individually, in a cooperative, or within a traditional craft enterprise"<sup>(4)</sup>.

### 1-2- Types of Traditional Industries in Terms of Function:

Traditional industries are divided into two types based on their functions:

– **Artistic Traditional Industries (Decorative):** Traditional industries are considered artistic when they are distinguished by originality, uniqueness, and creativity. These industries require high artistic talents, long production periods, and high-quality raw materials, which explains their high prices. They do not require a division of labor. The primary function of products in artistic traditional industries is decorative. They reflect the general expressions related to the traditions, cultures, and rituals of any country.

– **Functional Traditional Industries (Utility):** What distinguishes them from the former is that these industries do not require high technical skills from the artisan. Their product designs are usually simple and repetitive, relying on sequential work and task division at each stage of production. The primary function of utility products in traditional industries is to meet the daily needs of life<sup>(5)</sup>.

### – The Nature and the Importance of Traditional Dress:

This section explores traditional dress as a cultural, a social, and a symbolic construct, highlighting its functions and significance within heritage and identity frameworks.

### 1-3- The Nature of Dress:

First of all, Linguistic Perspective: From a linguistic perspective, *Lisan al-Arab* explains that the root of the verb meaning "to wear" also carries a secondary sense associated with confusion or obscurity when used in a different form<sup>(6)</sup>. The term referring to clothing denotes that which is worn and, more generally, any form of covering. Consequently, dress linguistically conveys meanings related to covering, concealment, and the obscuring of clarity or truth. This semantic dimension is evident in Qur'anic usage, such as in the verse "And We made the night a garment,"<sup>(7)</sup> where night is metaphorically described as a covering that envelops people in darkness. According to Qatāda's interpretation, this covering signifies a state of dwelling and

repose<sup>(8)</sup>. Likewise, the verse “They are a garment for you, and you are a garment for them”<sup>(9)</sup> has been interpreted by Ibn Kathīr as expressing intimacy, closeness, and mutual protection between spouses, likening this relationship to the enveloping function of a quilt<sup>(10)</sup>. Another term associated with clothing is derived from a verb meaning “to return,” suggesting the idea of restoration or renewal after absence<sup>(11)</sup>.

Second, Technical Perspective: In jurisprudential literature, scholars employed the term for dress in its literal sense to refer to anything that covers the human body, particularly the private parts. Although no single fixed technical definition of dress was formally articulated, jurists discussed its rules, categories, and functions in considerable detail. Within this framework, dress may be defined as any item worn to cover the body, conceal nakedness, provide adornment, and offer protection from climatic conditions or external harm. It includes garments made from materials such as cotton, wool, silk, or other fibers that undergo processes of cleaning, spinning, weaving, cutting, and sewing before becoming suitable for wear. In a similar vein<sup>(12)</sup>, Daniel Roche defines dress as anything used to cover the body for purposes of decoration and protection<sup>(13)</sup>.

#### **1-4- The Nature of Traditional Dress:**

Traditional customs in a society are connected to those objects and practices that are considered popular and inherited through generations. According to the Dictionary of Ethnology and Anthropology, "tradition is based on routine, and in fact, every tradition tends to distinguish behaviours that derive from a past that is often considered 'ancient,' even though they never acquire an obligatory character, such as traditions related to dress"<sup>(14)</sup>.

Traditional dress is any folk dress passed down through generations, reflecting the cultural identity of a society. Though influenced by technology and globalization, it retains its core structure, especially in terms of appearance.

#### **1-5- The Importance of the Traditional Dress:**

According to heritage expert Amari Qabis, "authentic traditional dress is one of the cultural elements that simplifies the connection to the civilization's traditions, emphasizing values of resilience and the elevation of holding onto one's identity. It represents the traditions of the region, celebrated for its rich heritage, which conveys the continuity of principles passed from generation to generation, rooted in the authenticity of ancestral roots." He further highlighted that "the cultural diversity of Algeria, from the East to the West, and from the North to the South, represents a tremendous heritage, marked by the diversity of traditions and the uniqueness of traditional dress in every region of Algeria, symbolizing the national pride of every area"<sup>(15)</sup>.

### **2- The Functional and Artistic Characteristics of the Tlemcen Dress:**

This section analyzes the Tlemcen dress by examining its functional roles alongside its artistic and aesthetic features within the local cultural context.

#### **2-1- The Tlemcen Dress:**

The Tlemcen dress is considered the bridal dress and one of the most prominent women's garments for weddings and for special occasions in Tlemcen. It reflects a long history of craftsmanship, of creativity, and of social and cultural skills passed down through generations. Due to its artistic, aesthetic, and historical value, UNESCO included it in the intangible cultural heritage of humanity in 2012, within the framework of long-standing social practices, particularly those associated with wedding ceremonies in the Tlemcen area and its surroundings.

There are varying accounts of why this garment is called the "Shadda." Some suggest it is because the jewelry and adornments sewn into it give it a brilliant shine, while others argue that it is due to the tightness and strength of the threads and jewels that bind the garment together. The most popular explanation, however, comes from an employee at a shop in Tlemcen that specializes in traditional clothing. She explained that the term "Shadda" comes from the garment's function as a test of the bride's endurance on her wedding night, as the dress weighs

more than 15 kilogrammes, from the moment she leaves her family's home to her husband's house.

The word "Shadda" is believed to have originated from "Shad al-Ras," meaning "to tie the head," as women once used to wrap a piece of cloth around their heads and decorate it with jewellery. The more the cloth was wrapped, the higher the status of the woman is in her society.

This traditional dress dates back to the period before the fall of Andalusia and was originally worn by princesses in the Tlemcen region.

It combines elements from several civilizations: the "blouse" comes from the Arab civilization, the "fouta" (skirt) from the Berber civilization, the "kaftan" from the Ottoman civilization, and the "chachia" (cap) from Andalusian heritage. The dress consists of several coordinated pieces, the most important of which are the blouse, kaftan, chachia, and fouta. It is adorned with over 50 types of traditional jewelry made in Tlemcen, and sewing it takes more than four months.

## **2-2- Components of the Tlemcen Dress and Its Artistic and Aesthetic Functions:**

This subsection examines the structural elements of the Tlemcen dress, highlighting how each component contributes to its artistic expression and aesthetic significance.

### **2-2-1- The Blouse (Blouza):**

This piece has Berber origins. Its colors varied during the Zianid period and further evolved during the Ottoman era. It became made of woven fabric (see picture 01), a silk dress embroidered with gold or silver thread known as "fetla." Unlike its previous versions, which used lentil bead embroidery, the modern blouse features high craftsmanship. The blouse is typically paired with another embroidered garment called the "kaftan." This craft continues to be practiced by the people of Tlemcen, preserving the traditional style of the blouse (see picture 02 & 03).



**Picture No.01: Woven fabric**

**"Source: Discover the beauty and the history of the kingdom of Algeria on the Facebook page**

Woven fabric is a type of textile created by interlacing two sets of yarns at right angles: the warp (longitudinal threads) and the weft (horizontal threads). This interlacing forms a stable, durable structure that can vary in texture, weight, and flexibility depending on the type of yarn,

the density of threads, and the weaving pattern used. Common weaving patterns include plain weave, twill weave, and satin weave, each one producing distinct visual and tactile effects.



**Picture No.02: The blouse is made of woven fabric covered with gold threads**  
Source: Algeria Culture from the Pinterest page



**Picture No.03: The blouse is made of woven fabric covered with silver threads**  
Source: Lalla Dziriya from Pinterest page

### **2-2-2- The Kaftan:**

The kaftan traces its origins to Ottoman culture and stands out as one of the most distinguished garments in traditional Tlemcen attire. Traditionally crafted from fine velvet, it reaches the knee and is designed with side openings and short sleeves, allowing both ease of movement and comfort in warm climates. Its name, “kaftan,” derives from its relatively short length, distinguishing it from longer ceremonial robes or overgarments. Beyond its practical function, the kaftan has historically served as a marker of social status, wealth, and refinement. It was often worn during formal occasions, such as weddings, religious festivals, and important

social gatherings, symbolizing both elegance and the wearer's connection to cultural identity. Its design balances functionality with aesthetics, reflecting centuries of local tailoring traditions adapted from Ottoman influences<sup>(16)</sup>.

A defining feature of the kaftan is its elaborate embroidery, executed with threads dyed in pure gold, known as *fetla* and *mejbud*. These metallic threads are meticulously woven into intricate geometric, floral, and arabesque patterns, producing a rich, lustrous effect that catches the light and draws attention to the wearer. The embroidery not only enhances the garment's visual appeal, but also demonstrates the artisan's technical mastery and creativity. In addition to its aesthetic value, the kaftan functions as a symbol of cultural heritage, preserving traditional techniques of velvet preparation, pattern design, and hand embroidery passed down through generations. The combination of sumptuous materials, of precise tailoring, and of golden embellishments elevates the kaftan beyond a mere garment, transforming it into a tangible work of art that embodies the history, the craftsmanship, and the artistic sensibility of Tlemcen society<sup>(17)</sup> (see picture 04).



**Picture No.04: The kaftan is embroidered with fetla and mejboud method**

Source: Boutique Ferial from Facebook page

The velvet is decorated with plant motifs characterized by repetition, inspired by the Andalusian style. Among these motifs is a spiral pattern that ends in the centre with a three-petaled flower. The role of these motifs is to fill the gaps between the entwined branches, in addition to their aesthetic function. The geometric shapes are simple, representing circles, braided lines, and swirls used to frame the edges, which are, then, employed as suitable units for embroidery. Additionally, the embroidered designs on the Tlemcen kaftan, using silver and gold threads, sparkle on its velvet surface<sup>(18)</sup>.

### **2-2-3- The Headscarf and Sleeves:**

These garments consist of two pieces of sheer, decorative fabric, each serving a distinct function within the traditional ensemble. The first piece, known as the headscarf, is worn over the head in a manner reminiscent of a traditional headdress, with its ends gracefully draping

down the back. It may be crafted in a single colour or feature a combination of multiple hues, reflecting personal taste or regional style. Historical sources indicate that Algerian women wore this type of head covering even before the arrival of the Ottoman Turks<sup>(19)</sup>.

The sleeves of the accompanying garment are characteristically wide and are typically made from delicate materials such as lace, embroidered tulle, or organza. They are further embellished with small decorative elements, including sequins or ornamental shapes referred to as “fish scales,” which enhance both the visual richness and the intricate artistry of the attire.

#### 2-2-4- The Abrouq (Shawl):

This garment is composed of a long, rectangular piece of silk fabric, closely resembling the *abrouq* traditionally worn in Marrakesh. Its length and drape allow it to be styled in multiple ways, whether as a head covering, shoulder wrap, or decorative overlay, depending on the occasion and wearer’s preference. The use of silk not only provides a smooth, lustrous texture but also conveys a sense of luxury and refinement. This similarity to the Marrakesh *abrouq* underscores the historical exchange of fashion and artistic practices across North African regions, reflecting shared aesthetic sensibilities and cultural interactions that have shaped traditional dress throughout the Maghreb<sup>(20)</sup> (see picture 05).



**Picture No.05: Al-Tahwaqa or Al-Abrouq**  
Source: les gens de Tlemcen from the Facebook page

#### 2-2-5- The Shashiya:

The shashiya represents a key component of the traditional Tlemcen dress, contributing significantly to its overall beauty and cultural symbolism. It is a conical cap crafted from luxurious velvet, carefully embroidered with gold threads known as *mejbud*, which are woven into intricate plant and floral motifs. The embroidery not only enhances the visual richness of the cap, but also demonstrates the high level of artisanal skill required, reflecting centuries of local craftsmanship. The edges of the shashiya are adorned with a decorative scarf, from which long silk strands cascade gracefully, adding movement and elegance to the wearer’s appearance. Historically, the shashiya traces its origins to Andalusian civilization, indicating the diffusion of fashion and artistic influences across the Maghreb. Beyond its aesthetic value, it holds profound symbolic significance, traditionally serving as an emblem of social status, refinement, and cultural identity. The cap design, materials, and decorative elements collectively embody

the fusion of practical function, ceremonial importance, and artistic expression, making the shashiya an enduring symbol of heritage within Tlemcen society<sup>(21)</sup> (see picture 06).



**Picture No.06: Decorative screen**

Source: Algerian traditional dress from the Facebook page

### 2-2-6- The Fouta:

This is a long piece of fabric made from traditional silk cloth with golden and silver stripes. It is wrapped around the waist, extending down to the ankles, and tied at the belly. It is fully open in the front and symbolizes fertility and childbirth<sup>(22)</sup> (see picture 07).



Fouta

**Picture No.07: Fouta made of silk fabric**

Source: Boutique Ferial from Facebook page (adapted)

### 2-2-7- The Belt:

The belt is an important piece in the Shadda dress and even in the general attire of Algerian women, especially older women, known as "Teka." Made from various materials such as cotton, linen, or silk threads, it is designed for ceremonial clothing like the kaftan. It is a wide belt that wraps around the waist and is tied at the back<sup>(23)</sup> (see picture 08).



**Picture No.08: Kaftan belt**  
Source: Boutique Friel from Facebook page

#### **2-2-8- The Headscarf (Mendil):**

This garment consists of a long, rectangular piece of finely woven fabric designed to be wrapped around the head. Its edges end with long silk strands that hang freely, producing the visual effect of soft, flowing locks that frame the wearer's face. Beyond its functional role as a head covering, the fabric adds elegance and movement to the ensemble, enhancing the overall aesthetic of the traditional attire. The combination of lightweight, translucent weaving and delicate silk strands exemplifies the meticulous craftsmanship and the attention to detail characteristic of Tlemcen dress, while also reflecting regional preferences for decorative and expressive headwear<sup>(24)</sup> (see picture 09).



**Picture No.09: The Mendil (Headscarf) woven fabric**  
Source: Qasr Al-Amiraat on Facebook

#### **2-2-9- Jewellery and Ornaments:**

While jewellery serves the purpose of decoration and adornment, it once had a symbolic role and was considered, from an artistic perspective, a language that conveys agreed-upon meanings. Wearing these ornaments typically occurs during special occasions and celebrations. Some of the jewellery worn with the Shadda<sup>(25)</sup> includes:

– **White Pearls:** There are two types of pearls—original and artificial. Women organize pearl threads into various necklaces of different sizes and colours, arranged closely together. These are the heaviest pieces of the Shadda, reaching up to 50 types of pearls, extending to the knees. The colour white in the Shadda is associated with positivity, clarity, purity, and similar qualities<sup>(26)</sup> (see picture 10).



**Picture No.10: White Pearls of the Tlemcen Shadda**  
Source: Traditional and Modern Pearls on Facebook

– **The Soul Thread (Khiyt Al-Ruh):** Locally known as *Al-Zrouf*, this traditional forehead ornament is crafted from gold and intricately adorned with glass beads, gemstones, or precious stones, highlighting both craftsmanship and material luxury. The ornament consists of a circular plate, from which multiple pendants hang, typically shaped like teardrops or water droplets, creating a sense of movement and elegance as the wearer moves. Its origin is traced to Jewish cultural traditions, reflecting the historical exchanges and influences that shaped Tlemcen's material culture over centuries. Each pendant carries symbolic significance related to marital status: a single pendant represents an unmarried woman, while three pendants indicate a married woman, serving as a subtle social indicator within the community. Beyond its functional and symbolic roles, *Al-Zrouf* conveys social prestige, nobility, and refined taste. Its design exemplifies meticulous artisanal techniques, including metalworking, stone setting, and careful alignment of pendants to achieve both balance and aesthetic harmony. As such, it not only enhances the wearer's appearance, but also embodies cultural identity, ceremonial importance, and the artistic heritage of Tlemcen<sup>(27)</sup> (see picture 11 and 12).



**Picture No.11: Forehead Jewellery with Three Pendants (for married women)**  
 Source: Laouadisarra on Pinterest



**Picture No.12: Forehead Jewellery with One Pendant (for single women)**  
 Source: Quee Le Jardin on Instagram

– **Al-Izaba:** This piece of jewellery is traditionally worn by the bride on her forehead and serves as both a decorative and symbolic accessory within the wedding ensemble. It consists of a rectangular, perforated plate, carefully connected by matching beads, locally referred to as *rezza*, which secure the structure and add visual continuity<sup>(28)</sup>. The ends of the piece are tied at the back of the head with a fine thread, ensuring a stable and comfortable fit. Its surface is adorned with intricately crafted plant motifs, reflecting the region's artistic traditions and appreciation for natural forms. The piece is further embellished with small pendants shaped like leaves, which hang delicately along the edges, adding movement, elegance, and a subtle shimmer to the overall effect. This jewellery not only enhances the bride's appearance, but also embodies cultural symbolism, craftsmanship, and the continuity of Tlemcen's artisanal heritage<sup>(29)</sup> (see picture 13).



**Picture No.13: Al-Izaba Jewellery**  
Source: Qasr Al-Amiraat on Facebook

– **Earrings:** Earrings are ornamental accessories worn on the ear, typically suspended from the earlobe, and serve both decorative and symbolic purposes within traditional attire. In Arabic, they are known by various names, including *Kharas*, *Ra'ath*, and *Khalda*, reflecting regional linguistic variations. Earrings are generally designed in the form of a ring or pendant and have been part of human adornment since ancient times. Historical evidence indicates that this tradition originated in Asia and spread to Europe throughout Asia Minor before being adopted by Arab cultures, which later transmitted it to Spain and Sicily. Traditional earrings in Tlemcen were often adorned with Baroque pearls and gold beads, a style locally referred to as *Kharasa*, demonstrating both wealth and craftsmanship. Many of these earrings are equipped with an “S”-shaped hook at the back, which not only ensures secure attachment, but also carries symbolic meaning, representing modesty and the wearer’s obedience to her husband. Through their materials, design, and symbolism, earrings reflect both aesthetic refinement and social values while preserving a link to a long-standing cultural heritage<sup>(30)</sup> (see picture 14)



**Picture No.14: Earring adorned with Baroque pearls**  
Source: Tlemcen Shadda on Facebook

– **Necklace:** Known locally as "Krafash Bolhiya". It is made of gold studded with gemstones. It is one of the recent innovations that added beauty to the traditional dress, comparable in magnificence to previous ornaments. Its use dates back to the colonial period and was specifically crafted in Lyon, France, where there was a large Jewish community. It is important to note that during the colonial period, jewelry production in Tlemcen was monopolized by Jews. This necklace is worn over the chest, above the pearls. Its design consists of a long-braided chain with one to three bands carrying a crescent, with weights ranging from 12g to 175g, resembling a beard in shape<sup>(31)</sup> (see picture 15).



**Picture No.15: Necklace (Krafash Bolhiya)**  
Source: Augustin taghast on Pinterest

### Conclusion:

Traditional clothing has varied and evolved throughout history. The importance of Algerian traditional dress, specifically the *Shada Tlemceniya*, lies in its expression of the customs and traditions prevalent in the Tlemcen community. Through its artistic and aesthetic functions, it reflects aspects of traditional life in the region. This attire has preserved its cultural and artistic heritage, remaining faithful to its traditions in both clothing and jewelry.

After presenting the various parts of this study, which included examples of traditional attire from Western Algeria, specifically from Tlemcen, we arrived at several conclusions, summarized as follows:

- The importance of traditional dress is that it is a crucial element of human civilization.
- Studying Algerian traditional dress is a valuable archaeological source that reveals a rich cultural heritage, encompassing various social and cultural aspects.
- Traditional dress reflects personal tastes and cultural values of societies.
- It has symbolic and functional dimensions, serving as a record of human history, as demonstrated in our study of the *Shada Tlemceniya*.
- The *Shada Tlemceniya* in particular is an artistic and aesthetic piece, increasing in value over time due to the artistic touches that connect each part to the next. It carries within it a cultural heritage influenced by the various historical and cultural periods the region has experienced.

**Recommendations:**

- Promoting research in the field of traditional industries to register and to preserve them.
- Working on the promotion of traditional industries as an effective way to preserve cultural heritage.
- Establishing specialized bodies to collect traditional clothing heritage for exhibition and promotion.
- Publishing magazines about traditional clothing, using its imagery in the designs of cultural magazine covers and distributing them to tourism agencies, museums, and cultural heritage institutions.

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