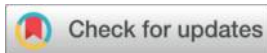


Manifestations of Cultural Identity in the Digital Era: The Issue of Preserving (Babar Carpet) within Cyberspace



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Abstract:

The Researcher Concluded through this Article, which Deals with the Intangible Cultural Heritage in Algeria, as the Basic Pillar of National Identity and the Vessel Carrying Collective Memory across Different Civilizational Eras, especially in light of Contemporary Technological Transformations. Despite Its Superior Ability to Archive and Record, it may Contribute to the Emergence of the Phenomenon of “Cultural Fluidity”, where Symbols Entrenched in Collective Memory are Exposed to the Risk of Alienation from their Socio-Historical and Environmental Context.

- It also turned out that the Carpet Makers and Decorators relied on Visual Memory without Relying on Pre-Existing Plans or Drawings, which makes this Rug Carpet a Rare and Unique Masterpiece.
- **The Babar Rug** rely on Geometric Units and Color Gradients Inspired by Nature and the Local Environment, Transforming the Woven Fabric into a Kind of Complete Mosaic. These Characteristics also give Each Piece an Artistic Independence that Makes it Difficult to Replicate Exactly, thus Enhancing Its Value as a Creative Product Characterized by Unity within Diversity.
- **The Babar Carpet** in Eastern Algeria has been Classified as Part of the Intangible Cultural Heritage of Algeria.
- The Requirements of Heritage Sustainability Necessitate the Adoption of a Dual Approach; Its Technical Aspect is Based on Activating Digital Protection Mechanisms as a Guarantee to Preserve the Craft Memory from Dissipation, and Its Developmental Aspect is Based on Establishing Incentive Policies to Support the Category of Craftsmen in the Textile Sector, and Restoring the Reputation of the “Carpet Makers and Decorators” Profession, which is Threatened with Extinction.
- This Article has Shown that Digital Media is Not Just a Tool for Aesthetic Display; But an Active and Protective Force that Contributes to the Protection and Promotion of **the Babar Carpet**, thus

Ensuring Its Sustainability as a Symbol of Algerian Identity in the Face of the Intrusive Cultures and Identities that the Virtual World bombards us with.

Keywords: Digital Media, Cultural Identity, Babar Carpet, Cyberspace, Intangible Cultural Heritage.

Introduction:

Algeria's Intangible Cultural Heritage is a Mirror Reflecting the Depth of Its National Identity and the Accumulation of Civilizations that have Succeeded One Another on Its Land, from the Amazigh and Phoenician to the Roman, Islamic, and Ottoman. This Heritage Represents “the Living Spirit” of Algerian Society; It is Not Merely a Collection of Fleeting Practices, but rather the Essential Foundation Upon which the Identity of the Algerian Nation is Built. It is the Cultural Vessel that Encapsulates the Essence of Its Past and gives Voice to the Folds of Its History. It is also a Mirror Reflecting the Depth of Its Authentic Culture, Embodying the Living Memory that Connects Generations to their Ancestors and Grants Society Its Unique Character in the Face of Contemporary Changes.

The Algeria's Intangible Cultural Heritage Reflects the Nation's Ability to Meet the Challenges of the Digital Era and is a Testament to Its Deep Historical Roots. Furthermore; Intangible Cultural Heritage has Evolved from a Mere Expression of Identity to a Significant Economic Asset, recognized as A Key Aspect of Tourism.

The Intangible Cultural Heritage in Algeria is a Crucial Indicator of the Nation's Identity Resilience and Its Ability to Withstand the Currents of Cultural Globalization in “the Era of Open Skies”. It is Evidence of Its Historical Roots and Profound Civilization. Moreover; The Modern Approaches to this Heritage have Undergone a Functional Transformation; It is No Longer Viewed Merely as a Repository of Collective Memory, but has Moved into the Realm of Economic Investment as a Strategic Pillar of the Tourism Industry and a Driver of Sustainable Development Based on the Valorization of Cultural Capital.

Despite the Rich Cultural Heritage of Algeria's Various Regions, the Aurès Mountains Stand out as a Leading Example of the Interplay between Geographical Features and Historical Continuity. This Harmony has given Rise to a Cultural Legacy Characterized by Its Comprehensiveness and Diversity. **The Babar Carpet** is the Most Prominent Anthropological Embodiment of this Interaction, appearing as a Mosaic that Encapsulates the Region's Semiotic Symbols and reflects an Inherited Artistic Skill that Demonstrates the Genius of the Aurès People in Transforming Natural Materials into a Medium that Expresses Identity and Affiliation.

The Rapid Technological Boom of the Present Era Imposes a Complex Semiological and Ontological Problem that touches the Essence of Intangible Cultural Heritage; as much as Digital Tools Provide a Superior Ability to Preserve and Record, they also Put this Heritage at Risk of “Cultural Fluidity” and Alienation from Its Original Context. The Transformation of Heritage Practices from their Physical Space, linked to a Specific Geography and Continuous Temporal Accumulation, to Virtual Spaces Threatens to turn them into “Non-Spatial” and “Non-Temporal” Entities, where the Cultural Element is Stripped of Its

Socio-Historical Dimensions and Its Nurturing Environment to Become Merely Digital Flows that Cross Borders. This Digital Objectification May Ultimately Lead to the Loss of Heritage's Identity-Based Character and Its Connection to the Collective Memory of the Local Community, transforming It from a Living Practice that Evolves over time into Abstract “Icons” that Lack Symbolic Depth and Organic Connection to the Environment and Humanity.

So; The Question Here is: Can Digital Media Transform from Merely “Describing” the Beauty of the Babar Rug Carpet to Becoming Its “Guardian” and Promoter of Its Cultural and Economic Value? From this Standpoint; This Article Focuses on How the Cultural Identity of the Babar Carpet Manifests Itself in the Digital Era.

The Objectives of this Study:

The Researcher Seeks to Highlight the Interconnected Relationship between Media and Intangible Cultural Heritage in Algeria, specifically **the Babar Carpet**, by Answering the Previously Posed Question, as well as Achieving the Following Sub-Objectives:

- This Study aims to Highlight the Artistic and Aesthetic Characteristics of **the Babar Rug** and Decipher Its Symbolic Meanings, which Distinguish the Khenchela Region from Other Regions in Algeria.
- It also Seeks to Analyze the Nature of Media Content addressing Intangible Cultural Heritage in Algeria and Assess Its Effectiveness in Preserving this, Heritage.
- Furthermore; It Analyzes Media Performance and Evaluates the Methods and Techniques Used by Traditional and Digital Media Outlets to Promote and Preserve Intangible Cultural Heritage in Algeria, specifically **the Babar Rug**, which is the Focus of this Study.

The Importance of this Study:

The Importance of this Scientific Paper is Highlighted by the Fact that It Links the Power of Media Influence with the National Identity Embodied in the Intangible Cultural Heritage, with a Focus on “**the Babar Carpet**” as a Cultural and Economic Symbol of the Khenchela Region and the Aurès in general, in terms of the Latter being A Documentation of Memory, as the Colors and Symbols are An Expression of the Beliefs, Customs and Traditions of the Aurès Region, and it also Contributes to Strengthening the National Identity, as It Carries a Visual Record that Makes Us Proud of Traditional Industries.

❖ The Intangible Heritage: Concept and Structure:

The Intangible Cultural Heritage is A Multifaceted Concept with Flexible Characteristics, making Its Definition within A Comprehensive and Inclusive Framework an Epistemological Challenge. Therefore; Several Definitional Approaches Can be Considered, as Follows:

The United Nations Defines It as: “The Living Spiritual Heritage of Humanity, Representing Living Expressions Inherited from Ancestors and Passed Down through Generations, such as Oral Traditions, Performing Arts, Rituals, Festive Events, Knowledge and Practices Relating to Nature and the Universe, or Skills or Knowledge and Skills Necessary for the Production of Traditional Crafts” (**United Nations Educational, Scientific and Cultural Organization: The Intangible Cultural Heritage, pp. 03-04**). One Researcher Points out that Intangible Cultural Heritage, despite Its Fragile Nature, is Considered: “An Important Factor in Preserving Cultural Diversity in the Face of Increasing Globalization. Understanding the Intangible Cultural Heritage of Different Local Communities Helps in Intercultural Dialogue and Encourages Mutual Respect for the Way of Life of Others” (**Awaj and Larbi: 2022 CE, p. 52**).

The Algerian Law (No. 98/04) on the Intangible Cultural Heritage (Article: 67) has Detailed: “A Set of Social Knowledge or Perceptions in Various Fields of Cultural Heritage, Representing the True Meanings of Connection to Cultural Identity, Possessed by a Person or a Group of People, and It relates to Several Fields, Including Traditional and Popular Songs, Chants, Melodies, Theater, Dance Art, Religious Celebrations, Culinary Arts, Oral Literary Expressions and Tales, Wisdom, Legends, Riddles, Proverbs, Sayings, Sermons, and Traditional Games” (**Law No. 98/04 – Article: 67, 1998 CE**).

Therefore; The Intangible Cultural Heritage Can be Defined as the Cumulative Sum of Cultural Products Created by a Society and Preserved and Transmitted through Generational Inheritance. This Concept Encompasses a Wide Range of Expressions, from Intellectual Knowledge and Oral Traditions to Practices Embodied in Material forms or Written Records, Making It an Integrated System that Links the Intellectual Dimensions and Tangible Outputs of Collective Identity.

If We Accept the Validity of this Definition; Then the Intangible Cultural Heritage is A Set of Practices and Representations Transmitted across Generations according to the Mechanism of Historical Succession, which Directly Influences the Dynamics of Societies. The Algerian Society Stands out as A Living Example of this Interaction, given the Enormity of Its Civilizational Heritage that Extends across the Eras, which represents a Vital Link between Historical Memory, Sustainable Development, and the Requirements of Modernity.

The Intangible Cultural Heritage in Algeria is “the Spirit” that Inhabits History. It is the Set of Practices, Perceptions, Forms of Expression, Knowledge and Skills that are Passed Down through Generations in Various Parts of the Country. The Structure of this Heritage is also Characterized by Its Amazing Diversity as a Result of the Succession of Civilizations (Amazigh, Arab, Islamic, Mediterranean, etc.) on the Land of Algeria. In addition; It is Characterized by Continuity and Adaptation to Suit the Requirements of the Current Environment. If We take as an Example of Intangible Cultural Heritage in Algeria, **the Babar Rug (the Nemouchi Rug)** in the Khenchela Province is A Vivid Example of the Structure of Intangible Cultural Heritage in Algeria, and It goes beyond Being a Mere Textile Industry to Become a

Semiological “Visual Text” that Encapsulates the Collective Memory of the Aurès Region. This Carpet¹ is Based on A Precise Geometric System of Symbols and Decorative Units (Such as: the Lozenge/Rhombus, the Triangle, and Abstract Plant and Animal Shapes) that Chronicle the Amazigh Cultural Reference and Social Integration.

Its Immaterial Nature is Manifested in the “Weaving Act” itself, and the Accompanying Oral Rituals and Women's Chants during the Process of “Setting Up” (Erecting the Loom). The Weaving Workshop Serves as a Space for Transmitting Social Values and Artistic Expertise from Experienced Women to Young Beginners Women. Furthermore; **The Babar Rug** is Distinguished by Physical Characteristics Derived from the Region's Pastoral Environment, Using Pure Wool and Natural Dyes, thus Embodying the Principle of Cultural Sustainability and the Organic Connection between People and their Geographical Surroundings. The Classification of this Element within the National Heritage aims to Protect “Craft Intelligence” from Extinction in the Face of Industrial Globalization, and to Preserve Its Role as A Pillar of Eurasian Cultural Identity.

❖ **The Babar Carpet and Cultural Identity:**

The Babar Rug Carpet is a Clear Example of Intangible Cultural Heritage in Algeria, where Its Functional Role goes beyond that of a Semiotic Vessel for Amazigh Identity and Collective Memory. This Direct Connection to Identity is Embodied through Inherited Feminist Practice, which transforms the Weaving Process into an Act of Visual Documentation; Where Women Reformulate their Environmental Surroundings in Abstract Molds that Vary between Geometric Shapes, Plant Symbols, and Animal Units. These Artistic Expressions are Not Merely Aesthetic Decorations; rather, they are Cultural Codes that Reflect the Continuous Interaction between the Carpet Maker and Decorator and Her Local Environment, thus Establishing this Carpet as an Anthropological Reference that Documents the Unique Cultural Affiliation in the Region.

Therefore; We Acknowledge the Existence of a Relationship between the Identity and Heritage, and this is What One of the Researchers Confirmed by Saying: “There is a Close Link between Heritage and Identity, as there is No Identity without a Heritage to rely on, and No Heritage that does not Establish Identity. Th Heritage and identity are Two Inseparable Elements of the Self, and Two Complementary Components of the Individual and Collective Personality” (**Al-Tuwaijri, 2012 CE, p. 20**). The Heritage and identity are Two Elements that Represent the Two Fundamental Pillars Upon which the Intangible Cultural Heritage in Algeria is Based. The Heritage is Not Merely Temporal Accumulations or Transient Traditional Practices; rather, it is the Civilizational Vessel that Encapsulates the Collective Memory and gives Algerian Society Its Distinctiveness in light of the Accelerating Global Transformations.

The Babar Rug in the Khenchela Region Represents One of the Most Prominent Heritages of the Textile Industry in Algeria. Historically; It is Considered among the Oldest Traditional Crafts, Originating

1 - See: Appendix No. 01.

in Response to Human Functional Needs, particularly Protection from Climatic Fluctuations. The Textile Production Occupies a Leading Position in Eastern Algeria Compared to Other Traditional Industries, and **the Babar Rug** relies Primarily on Wool Yarn Extracted from Sheared Sheep for Its Production.

The Babar Carpet in the Eastern Region of Algeria Represents a Fundamental Pillar within the National Intangible Cultural Heritage Records, due to Its Historical Depth and Semiotic Significance related to the Amazigh Identity. In Recognition of Its Symbolic Importance; Algeria Dedicates an Annual National Holiday to It, which aims to Value this Craft Heritage and Ensure Its Continuity across Generations. In the Context of Efforts aimed at Protecting Traditional Products from the Risks of Plagiarism and Imitation, and Strengthening their Economic Competitiveness; **The Babar Carpet** benefited in (2024 CE) from “the Collective Label” Project, which is a Legal and Technical Step aimed at Protecting the Intellectual Property of Local Creators, and Ensuring that the Product Conforms to the Authentic Standards that Characterize the Local Environment of the State of Khenchela.

Sociologically; Weaving was Traditionally a Women's Craft. Historically; Men were Solely Responsible for Overseeing this Productive Activity, Directing Its Output towards Achieving Family Self-Sufficiency or for Trade. Textile Products in this Region are Diverse, encompassing a Wide Range of Items, Most Notably: Clothing (Such as the Qashabiya), Carpets, Furnishings, Blankets, and Tents, reflecting a Variety of Uses and a Deep-Rooted Connection to the Region's Material Culture.

“Textiles in general, and Carpet Making in particular, occupy the First Rank in All of Eastern Algeria; Compared to Other Traditional Industries, since the Early Eras, and It has been Passed Down from Generation to Generation, preserving Its Old Primitive Forms While Adding a New Touch to It from Time to time Until It became What It is Today” (**Hanafi, 2012 CE, p. 27**).

Carpet Weaving in “the Babar Region” of Eastern Algeria is A Socio-Cultural Activity with A Family Character, in which Women Play a Pivotal Role, with Men Contributing in a Complementary Way throughout the Various Stages of this Craft. The Practitioners of this Art are Called “Al-Raqamin/Carpet Weavers”, Craftsmen Distinguished by their Exceptional Ability to Create Artistic Designs Based on Creative Imagination and Visual Memory. The Geometric Designs and Motifs are Executed Directly without Relying on Technical Plans or Pre-Prepared Paper Drawings.

This Craft Heritage is Subject to a Generational Inheritance Mechanism, which Ensures Its Continuity as an Essential Element of the Local Identity; As the Production Density of these Textiles in the Babari Houses reflects the Deep Rooting of this Industry in the Economic and Social Structure of the Region.

The Production Process for “**the Babar Rug**” takes approximately Two Months, reflecting the Precision and Manual Effort Involved in Its Weaving. The Rug's Standard Dimensions Adhere to Traditional Norms, averaging Six Meters in Length and Two Meters in Width, with Some Flexibility in these Dimensions (Length and Width) to Accommodate Functional Requirements or Contractual Specifications Dictated by Demand.

The Babar Region in Eastern Algeria has gained Widespread Fame and a Competitive Advantage in this Field, as Its Products are Witnessing Increasing Demand in the Market due to their Artistic Quality and Historical Value, which has Made them a Distinctive Mark in Traditional Algerian Textiles; “The Nomads Used to Visit it during their Voyages, either to Order a Carpet or to take What had been Prepared for them. It is also Said that the Beys of Constantine often took Carpets from the Nemamcha, especially from the Village of Mqada (Douar Mqada).² The Village Chief Would Personally Collect the Textiles and Present them as a Tribute to the Bey of Constantine. Some Say that these Carpets were Gifts Expressing Loyalty, and that the Bey would Pay in Return with Some Coins” (Golvin, 1953 CE, p. 242).

The Patterns in **Babar Carpets** are Mostly Plant-Based Patterns that are Combined with Local Models Expressing the Local Culture of the Region (Al-Chaouia); This gives them a Distinctive Character that Differs from Carpets Found in the Oued Souf Region, Tebessa, and Other Areas of Eastern Algeria; “The Weaver often Divides His Rug into Square-Angled Sections: [Squares or Rectangles Decorated with Geometric Patterns or Motifs Somewhat Resembling Oriental Motifs]; However, in Some Models We Observe the Use of Medallion Shapes Similar to Ottoman Rugs, while those Divided into Parts Resemble Tunisian Bedouin Rugs, especially those of Hammamet and Mahdia” (Poinssot et Revault, 1934 CE, p. 45).

The Following Table illustrates the Decorative Patterns and Semiotic Meanings of the Colors, all Inspired by the Natural Environment, which the Artisans (Al-Raqamun/Carpet Weavers) adopted in Shaping the Visual Identity of “**the Babar Carpet**”. The Essential Variable that Distinguishes this Carpet Lies in the Concept of “Organized Improvisation”, where the Production Process transcends the Imitation of Pre-Existing Technical Plans to Evoke Semiotic Symbols Deeply Rooted in the Collective Memory.

The Weaver Woman; By Embodying Her Emotions and Feelings within the Fabric, transforms the Piece from a Mere Utilitarian Product into a Unique Work of Art. This Personal Touch and Connection to Memory Ensure that the Textile Pieces are Not Repetitive in a Stereotypical Manner, thus Granting Each Rug Its Own Artistic Distinctiveness and Creative Value, making It Impossible to Replicate Perfectly.

Table (No. 01) Represents the Symbols Found in the Babar Carpet in Eastern Algeria

Symbol	Interpretation
Geometric Symbols (the Language of Nature and the Universe)	
Lozenge/Rhombus	It is Considered the Most Common Symbol, representing “the Eye” that Protects against Envy, and in Some Contexts It Also Symbolizes the Female and Fertility.
Triangle	If It Points Upwards; It Symbolizes Fire or Masculinity. If It Points Downwards; It Symbolizes Water and Femininity. Their Intersection represents Balance in Nature.

2 - Mqada Village/Douar Mqada: A Rural Area in the Babar Region of Khenchela, considered A Historical Area and A Gateway to the Algerian Sahara (Algerian Desert), known for Its Textile Industry, especially Carpets and Rugs.

Broken Lines (Zigzag)	They often Symbolize Watercourses or Lightning, and are a Sign of Goodness and a Connection to the Earth and Climate.
Plant and Animal Symbols	
Scorpion or Spider	It is Not Drawn Out of Fear of them; But rather as a Protective Talisman. According to Popular Tradition; Drawing the Object “Locks Up” Its Evil and Protects the House and Its Inhabitants.
Animal Claws	It Signifies Protection and the Ability to Overcome Difficulties and Challenges.
Ram's Horns	A Symbol of Strength, Resilience, and Sovereignty. It is a Tribute to the Livestock Wealth Upon which the Nemamcha Tribes Depend.
Trees and Flowers	It appears in a Very Abstract Way, and Symbolizes Life and Growth.
The Ear of Wheat (Tree of Life)	It Symbolizes Continuity and Connection to the Land and Agriculture.
Color Symbolism	
Red Color	It is the Dominant Color, and Symbolizes Strength, Vitality, and Blood (Kinship Ties).
Green Color	It Symbolizes Nature and Hope, is Used Less Frequently than Other Colors, and Generally Symbolizes Abundance of Livelihood.
Black Color	It is Used to Define Shapes and Highlight Contrast, and Symbolizes Earth and Composure.
White Color	It represents Purity, Milk, and Blessing.
Yellow Color	It Symbolizes the Sun, Fertility and Harvest Seasons, and the Light that Fills the Aurès Mountains.
Spiritual and Social Symbols	
Amazigh Tattoo	You will notice a Great Similarity between the Patterns Found in the Carpet and the Tattoos that Women Used to Put on their Faces and Hands in the Past, which Makes the Carpet an Extension of the Body and Identity.
The Letter (ⵝ) or the Symbol for Aza (Yaz)	It Symbolizes the Free Human Being who is Connected to the Earth and the Sky.
The Comb	It is a Symbol of Order and Family Cohesion, and It Indicates the Role of Women in the Textile Industry.
The Protection (The Five)	Sometimes It appears in a Purely Geometric form (Five Dots or a Simplified Hand Shape) to Repel the Evil Eye.
The Jar	It Symbolizes an Abundance of Sustenance and Goodness, and It also Indicates Stores.

Prepared by the Researcher (2026 CE)

“**The Babar Carpet**” is Distinguished by a Unique Color Scheme Based on Visual Harmony on a Mostly White Background, a Choice that Carries Symbolic Connotations related to the Concepts of “Blessing” and Local Spiritual Heritage. The Red Background is also Used to Symbolize Warmth, Passion, and Strength. The Rug’s Compositional Structure Exhibits a Phenomenon Known as (Horror Vacua/Aversion to Emptiness). The Spaces are Crowded with Decorative Elements which, despite their Repetitive Patterns, avoid Monotony thanks to the Balanced Distribution of Masses and Colors.

This Aesthetic Distinction is Attributed to the Close Harmony between the Geometric Units and the Color Gradients, which Transforms the Textile into Something Resembling a Complete Mosaic Painting. These Characteristics also give Each Piece Artistic Independence, making It Difficult to Replicate Identically, which Enhances Its Value as a Creative Product Characterized by Unity in Diversity.

❖ **The Importance of Intangible Cultural Heritage in Algeria in the Cyberspace (Digital Space) Era:**

The Importance of Intangible Cultural Heritage in Algeria Lies in Its Being the Basic Pillar for Creating Meaning and Shaping National Consciousness. It goes beyond the Aesthetic Dimension to Play a Strategic Role in Promoting Social Cohesion and Consolidating National Unity within the Framework of Multiculturalism (Amazigh, Arab, Sahrawi). This Heritage is Considered “A Symbolic Capital” that Contributes to Achieving Sustainable Development, by Transforming Traditional Knowledge and Crafts, such as Weaving in the Aurès Mountains or Irrigation Techniques in the Sahara (the Algerian Desert), into Vital Economic Resources that Support Cultural Tourism and Traditional Industries.

Moreover; The Algeria's Intangible Cultural Heritage represents A Tool of Cultural Resistance. It was the Impregnable Fortress that Preserved the Algerian Identity against Attempts at Erasure during the Colonial Era, as Sufi Lodges, Folk Poetry, and Popular Rituals Continued to Transmit Cultural and Religious Values across Generations. In the Contemporary Context; Its Importance is Highlighted by Its Role as A Soft Power that allows Algeria to Assert Its Presence in International Forums by Registering Its Elements in UNESCO Lists, thus Transforming Oral Memory into A Legal and Historical Reference that Proves the Nation’s Deep-Rooted History and Its Contribution to Global Human Heritage.

“Every Nation has A Known Heritage by which It is Known, or An Unknown Heritage that Needs to be Discovered, and It has An Identity by which It is Distinguished among Other Nations, whether It is Aware of this Identity, or Ignorant of It and Oblivious to It” **(Al-Tuwaijri, 2012 CE, p. 20)**.

The Intangible Cultural Heritage is A Fundamental Pillar in Preserving the Collective Memory of Peoples, as It represents A Living Repository of Knowledge, Skills, and Values Passed Down through Generations. Its Importance is Evident in the Following Points:

- Intangible Heritage Plays the Role of “the Organic Link” between Members of Society. Collective Practices and Traditional Celebrations Activate Shared Memory and Promote Social Cohesion,

preventing “Knowledge Gaps” between Generations, especially in this Era Characterized by the Excessive Use of Modern Technology.

- Intangible Heritage is Not Limited to Being Rituals or Transient Practices; rather, it is A Retrospective Mechanism that links the Present to the Past, giving Societies A Sense of Continuity and Belonging in the Face of Media Invasion and Advanced Media Technologies that may lead to the Erosion of Local Particularities.
- This Heritage Contributes to Preserving Narratives that were not recorded in Official Books. Oral Arts, Folk Tales, and Songs form “the Oral Archive” that reflects the Experiences, Suffering, and Triumphs of the People, making It a Vital Tool for Documenting Popular Consciousness.

From this Standpoint; The Strategic Importance of Cultural Heritage, in both its Tangible and Intangible Aspects, becomes Apparent, as It represents the Primary Driver of the Society’s Progress and Development on the One Hand, and the Faithful Guardian of Collective Memory on the Other. This Functional Correlation Leads Us Directly to the Conclusion: “Heritage has Two Values; The First Value relates to the Emotional Aspect that Connects Peoples to their Heritage and is Entrenched in their Identity, as A Kind of [Reverse Adoption]. The Second Value is Communicative in Nature, as this Material Heritage becomes A Field of Communication in An Educational Movement for the Local Group that Owns that Heritage, and An Attempt to Spread It to Foreigners, and More Generally to the Other” (**Kahli Qallab, 2017 CE, p. 79**).

The Features of the Radical Transformation are Evident in the Mechanisms for Preserving Cultural Identity within the Current Digital Context, especially with the Decline in the Functional Role of Textiles as A Classic Vessel for Containing Heritage Symbols. The Ancient “**Babar Carpet**” in the State of Khenchela Faces Objective Challenges Imposed by the New World Order, as well as Changing Consumption Patterns, which has Led to A Decline in Demand for Tangible, Physical Products. However; This Transition has also given Rise to “A Digital Migration” of the Intangible Cultural Heritage Associated with this Craft, where Ancient Amazigh Motifs and Symbols have been reproduced and represented across Virtual Platforms and Multimedia. This Digital Dissemination is Not Merely a Means of Documentation; It is An Adaptive Strategy to Ensure the Continuity of Collective Memory and transcend Geographical Boundaries, thus Contributing to the Creation of a New Interactive Space that Preserves the Intellectual and Aesthetic Content of the “**Babar Rug**” from Disappearing Amidst Rapid Technological Transformations.

❖ **The Intangible Cultural Heritage and Its Relationship to the Cyberspace (Digital Space):**

The Digitization of Intangible Cultural Heritage raises A Host of Fundamental Issues that touch the Very Core of Cultural Identity, particularly in Its Local Dimensions that Seek to Preserve Its Distinctiveness. The Digital Space Imposes a Virtual Environment that transcends Both “Physical Determinism” and the Spatial Framework within which the Traditional Practices of Local Communities were Formed.

The Transfer of Heritage Elements from their Tangible, Physical, and Social Context to Digital Software Formats Leads to a Kind of Identity Abstraction. Heritage then becomes Susceptible to Reinterpretation Divorced from Its Strict Historical and Geographical Contexts. Within this Borderless Space; The Problem of Reconciling the Universality of the Digital Medium with the Particularity of Local Content becomes Apparent. The Local Community, which is Accustomed to Practicing Its Rituals and Crafts within a Tangible Temporal and Spatial Framework, finds Itself Facing “A Digital Fluidity” that may Dissolve Subtle Aesthetic and Symbolic Differences, making the Preservation of Authenticity in Virtual Environments a Challenge that requires Critical Approaches that Balance the Demands of Technological Modernization with the Necessities of Protecting Identity.

The Babar Region in the State of Khenchela is Rich in An Exceptional Cultural Heritage, shaped by Historical and Geographical Factors, reflecting the Authenticity of An Identity Rooted throughout the Eras. Given the Symbolic Dimensions and Shared Societal Values that this Heritage Embodies, Passed Down through Generations; It has become Necessary to Work on Preserving It from Extinction in light of the Growing Trends of Globalization and Incoming Cultures. In this Context; The Importance of Investing in Social Media Platforms as Strategic Tools to Promote this Cultural Momentum and Enhance Collective Awareness of the Need to Adhere to Local Privacy is Highlighted, in order to Ensure the Sustainability of this Heritage and Its Transmission to Future Generations as A Bulwark against Rapid Socio-Cultural Changes.

This Vision aligns with the Idea put forward by (Muhammad Abed Al-Jabri) in His Book (We and the Heritage: A Contemporary Reading of Our Philosophical Heritage), in which He Emphasized that: “The Person's Preoccupation with their Heritage is A Preoccupation with themselves”. He Believes that the Researcher Must Adhere to: “The Greatest Degree of Objectivity and the Greatest Degree of Rationality, where He Defined Objectivity as the Pursuit of Pure Scientific Truth. He Interpreted Rationality as Making the Heritage relevant to the Group Concerned with It, connecting It to them, that is, subjecting It to the Mechanisms of the Era within A Socio-Epistemological and Historical Context. This; He argues, is What Achieves the Connection between Culture and Identity **(Huda Kahli Qallab, 2017 CE, p. 83)**.

Returning to the Virtual World; Its Users, in Most of their Cyber Activities, base their Engagement on Belonging, by Showcasing their Individual and Collective Identities, whether out of the Need for Closeness or the Need for Recognition within their Community, which is itself Dependent on their Identity. At Another Stage; The Individual Comments, Likes, Takes Photos, Posts, and Poses, thus Contributing to the Creation of their Own Content.

In the Context of the Virtual Environment; We Find that the Digital Interactions of Its Users are Based on A Psychology of Belonging and Affiliation. Individuals Seek, through the Digital Space (Cyberspace), to Solidify their Individual and Collective Identities, fulfilling the Need for Acceptance and Social Recognition, or the Need for Closeness within the Reference Group. These Behaviors transcend Mere Symbolic Presence, reaching the Stage of Active Participation. Through Interaction Mechanisms

(Such as Commenting, Liking, Posting, and Visual Documentation), individuals Contribute to Constructing their Digital Identity and Creating Personal Content that reflects their Affiliations and Orientations.

Regarding Algeria and the Attempt to Promote and Preserve the Intangible Cultural Heritage in the Virtual Space; There are Many Individual and Even Organized Institutional Attempts to Preserve and Disseminate Intangible Cultural Heritage (We Provide Examples and Pages from Facebook and Others).

“According to An Agreement between the United Nations Educational, Scientific and Cultural Organization (UNESCO) in Cooperation with Google; A Dedicated Smartphone Application was Developed that Enables Users to Navigate Any Museum, Archaeological Site, or Historical City as if they were there, using the (Google Street View) Feature. On this Basis; UNESCO Granted Access to Algerian and International Archaeological Sites through the Google Platform to Archaeology Enthusiasts and those Wishing to Discover the Cultures and History of Peoples” (**Echorouk Online, 2021 CE**), (**Awaj, Larbi, 2022 CE, pp. 56-57**).

The Intangible Cultural Heritage, specifically “**the Babar Rug**”, is Considered a Traditional Product and a Strategic Resource in Driving Sustainable Economic Development, through Investing in the Aesthetic and Technical Uniqueness of this Heritage. Where Craft Industries Can be transformed into a Productive Sector that Contributes to Job Creation, Stimulates Cultural Tourism, and Promotes Local Exports. Integrating this Type of Heritage into the Value Chains of the National Economy Not Only Ensures the Continuity of Cultural Identity; But Also Establishes It as an Engine of Growth that Combines Authenticity and Productive Efficiency. It must be Protected and Preserved from Extinction, as It is “A Non-Renewable Energy, therefore It is Necessary to Preserve these Treasures, which, if Destroyed, will not be renewed or returned” (**Souad, 2019 CE, p. 103**).

The Electronic Documentation of “**the Babar Rug**” is An Urgent Necessity Imposed by Current Challenges related to Demographic and Professional Shifts. With the Noticeable Decline in the Number of Specialized Artisans and the Disappearance of the Profession of “Al-Raqamin/Carpet Weavers”—the Human Repositories for Deciphering the Symbols and Codes of Traditional Motifs—; This Heritage is Threatened with Extinction. Digitizing these Artistic and Technical Characteristics Aims Not Only to Archive Aesthetic Patterns but also to Create a Knowledge Database that Preserves the Technical Memory of the Weaving from Oblivion, thus Enabling Its Sustainability and Transmission to Future Generations in the Absence of Direct Oral and Artisanal Transmission.

“It Should be noted that the Technologies Specializing in Digitization are Still Relatively New, and in Many Cases the Effective Retrieval of Information Resulting from the Digitization Process Still represents a Major Challenge, as It Depends on the Efficiency of Accessing Information Sources” (**Andre, Yaves, Bouché: 1993 CE, p. 28**).

Despite the Rapid Global Development in Employing Technology to Preserve Human Heritage; The Algerian Experience in the Field of Digitizing Intangible Cultural Heritage has been Characterized by a Kind of Lag in time, compared to Leading International Models.

Regarding **“the Babar Rug”**; There is a Noticeable Absence of a Comprehensive Institutional Strategy for Digitizing this Cultural Product. Efforts have remained Limited to Individual Initiatives Lacking the Necessary Scientific Methodology and Technical Standards. This Situation Necessitates the Activation of Mechanisms for Its Electronic Archiving, given Its Status as An Aesthetic Masterpiece and A Pillar of Local Identity and Collective Memory, in order to Ensure Its Protection from Extinction and to Enshrine Its Symbolic Value in the Digital Realm.

Algeria's Digitization Strategy revolves around Vital Cultural Sectors, with Documentary Heritage [Manuscripts, Historical, Religious, and Literary Works] given Top Priority, alongside Tangible Heritage, Performing Arts, and Audiovisual and Cinematic Productions, as Confirmed by Several Studies in this Context (**Kaci, Bouradi, 2022 CE, p. 186**). Despite this Trend; A Technological Gap Exists in the Processing of Intangible Heritage, as Some Elements of Authentic Identity, such as **“the Babar Carpet”**, still Lack Digital Archiving and Electronic Documentation.

Conclusion:

In Conclusion; The Researcher argues that Intangible Cultural Heritage in Algeria Constitutes the Structural Foundation of National Identity and the Repository of Collective Memory across Different Historical Periods. However; The Article reveals A Twofold Challenge Posed by Modern Technology. Despite the Immense Potential these Technologies Offer for Digital Preservation and Archiving; They Can also Lead to the Emergence of a Phenomenon Called **“Cultural Fluidity”**, which Exposes Deeply Rooted Heritage Symbols to the Risk of Alienation from their Socio-Historical Contexts and Original Environment.

“The Babar Rug”, from Eastern Algeria, is Classified as Part of Algeria's Intangible Cultural Heritage, and a National Day Dedicated to this Rug is Celebrated Annually. To Protect It from Imitation; It Benefited from the Project to Establish **“A Collective Label”** in (2024 CE).

It is Imperative to Activate Digital Protection Mechanisms for this Heritage as a Guarantee of Its Sustainability, in Parallel with Adopting Incentive Policies to Support Artisans Working in the Field of Weaving. It is also Necessary to Establish a Strategy to Revitalize the Profession of **“Al-Raqamin/Rug Weavers”**, as a Cornerstone of Heritage Facing the Threat of Extinction, by Integrating It into the Cultural Economy and Developing Its Practices to Ensure Its Continuity across Generations.

In this Context; This Study Concluded that Cyberspace is No Longer Merely a Medium for Pure Aesthetic Display; rather, it has become a Strategic Actor and a Means that Contributes to Protecting **“Babar’s Carpet”**.

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Appendix (No. 01) represents the Babar Carpet of Khenchela in Eastern Algeria

