

Intangible Cultural Heritage of Bechar Region: as a Means of Social Empowerment and Values Transmission

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Abstract:

ICH has a critical role in conveying cultural values and strengthening communities because of its interaction with society's surroundings and values. However, as a result of globalisation, individuals have a poor understanding of their ICH and pay less attention to it. To comprehend and appreciate the value of ICH in society, it is necessary to study various techniques and processes. The purpose of this research is to investigate the function of local ICH in society. The method used in this work is descriptive, and the data was collected via a questionnaire. It was given to students at Bechar University's Faculty of Social Sciences and Humanities. This study is significant in that it seeks to determine the scope of the problem, which is the sample can identify and truly understand the ICH role in society. The study shows the inhabitants' level of interest and awareness of their local ICH.

Keywords: Bechar; cultural values; ICH; society empowerment; transmission.

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1. INTRODUCTION

ICH basically expresses the cultural and intellectual identity embedded in human societies. It reflects a nation's originality and its cultural depth through successive generations. Bechar is rich in precious ICH. Record significant historical events and describe social phenomena, customs and traditions rooted in a southwestern society, to understand the nature of the ICH.

This fieldwork was chosen to illustrate the nature of this cultural heritage genre and show its role in empowering local societies and transmitting cultural values also to call for its preservation from the loss in light of the development that brought many spiritual values and dimensions, in addition to the lack of studies on this field. In fact the problematic area of this research focused on several concepts related to the nature of local ICH and its geographical, environmental, and cultural characteristics.

In this study, the researcher examines the following research question: what is the nature of local ICH? What is its cultural and social role in society? Do the local inhabitants of Bechar know about their local ICH? Do they include their ICH in their daily life? Do they truly understand its role in society? Whose responsibility in promoting and preserving it for future generations? These are the questions that the study attempts to answer by synthesizing the views of different people. There is no single answer to every question. Each society is a particular case, insofar as its culture is the very specific product of history, space and time.

By elaborating the problem, this article seeks to chart a new course in cultural studies that would help preserve the local Becharian ICH. It aims to help people recognize the need to evaluate their cultural identities in a globalized society. Thus, a hypothesis arose which should be confirmed or informed throughout this study: raising awareness towards local ICH and paying more attention to its social and cultural role requires the participation of both local stakeholders and inhabitants.

To respond to the problem posed, the following approaches are adopted: first, a theoretical approach is analyzed concerning oral traditions and folklore. For this, a documentary study is adopted based on the consultation of various views, books and previous works carried out on the subject. An empirical approach completes the theoretical part.

2. Intangible Cultural Heritage (ICH)

The term ICH is difficult to define. However, there have been various attempts to describe this broader concept. UNESCO introduced the ICH category in 2003 as part of its world heritage preservation policy. The convention under discussion has now been ratified by approximately 120 countries throughout the world. It aims to promote the protection of multiple knowledge, often anonymous, transmitted and preserved by “communities, groups and, where appropriate, individuals”. (UNESCO, 2003)

Article 2 of the Convention for the Safeguarding of the ICH, signed in Paris by UNESCO, defines ICH as follows:

1. The “intangible cultural heritage” means the practices, representations, expressions, knowledge, skill as well as the instruments, objects, artefacts and cultural space associated therewith- that communities, groups, and in some cases, individual recognize as part of cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirement of mutual respect among communities, groups and individuals, and of sustainable development.

2. The “intangible cultural heritage” as defined in paragraph 1 above, is manifested inter alias in the followed domains:

- a) Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- b) Performing arts.
- c) Social Practices, rituals and festive events;
- d) Knowledge and practices concerning nature and the universe;
- e) Traditional craftsmanship. (UNESCO, 2016, p. 05)

Article 67 of the Algerian Law 98-04 on the protection of cultural heritage stipulates that: “An intangible cultural property is defined as a body of knowledge, social perceptions, knowledge, skills, competences or techniques based on traditions in the different fields of cultural heritage, and represents the true indices of a link with cultural identity, and belongs to a person or group of people. It concerns in particular the following areas: ancient musicology, traditional and popular songs, songs, melodies, theatre, art of dance and rhythms of movement, religious festivals, culinary arts, oral literary expressions, historical accounts, tales, judgment, myths, riddles, proverbs, aphorisms Preaching and traditional games” (The Official Journal, 1998, p. 13)

3. The ICH Spheres of Bechar

Bechar is distinguished by its unique ICH and folklore, which is appreciated for its production, technique and craftsmanship in the perpetual movement. Different types of expressions and performing art such as dances, songs and theatre are often found together in the same rituals and ceremonies. Here is a list of the region where ICH is expressed. This classification aims, therefore, to facilitate the management and preservation of local ICH.

3.1 Oral Traditions and Expressions, Including Language

The followings are instances of folktales that the children of the previous generation grew

up listening to in the region of Bechar. The tales are described briefly so that readers can grasp the flow of the story.

3.1.1. Tales of social reality: This type of storytelling draws its raw material from the social and psychological reality of people, which is connected to their social environment. Even though an event is a true occurrence, it is not devoid of superstitious beliefs.

These characteristics can be highlighted through some of the tales. For example, the story of a woman “Lived by the Siwaak, kohl and henna”, sometimes said untitled. It is one of those social stories that reveal many social aspects. The most important of these are lies and deceit represented by the wife of the hero in the story where the wife claimed that she eats nothing but using the Siwak, kohl and henna. Her husband believed her and every day he buys her those things until this seemed suspicious to the seller. The story also sheds light on the extent of intelligence of that hero, Thanks to his intelligence, he managed to uncover the lies and the tricks of his wife for that she was able to eat to satiety. All this is reflected in the thinking of the Becharian society in particular, no matter how much they try to express the social reality, they found themselves drawn to superstitious beliefs that are in their primitive thinking, to explain a phenomenon, even though the theme of the story is a social issue.

The same phenomenon is also found in the tale of “Bagrat Litama”, which combines the social facts interspersed with superstitious or fairy beliefs, as well as a little poetry in certain passages. The social fact of the hatred of the wife towards the ex-wife and the reflection of this hatred of the children, leads to the idea of killing them. In terms of the legendary aspect, this also noticed in the cow, its droppings become dates which the children feed. Also the son becomes a deer when he drinks from the river.

Another tale in ancient times, one of the sultans warned his wife if she did not bear a boy, he would cut off her head. Then he left for a hunting trip that lasted for months. One day his predecessor came calling for the arrival of the Sultan, before entering his palace, a maid

brought a wooden plaque and painted features of a boy on it so it looks like his son. Another tale called El Kraker, a mass suicide due to a shortage of supplies. When our ancestors pitched a stone tent and announced the final decision because they could no longer feed themselves that was the most terrible mass suicide. (Talbawi, 2014, pp. 114-210)

3.1.2. Tales of Ghouls: This type of tales reflects the thinking of Saharan societies that view this wild creature as having power over humans and paranormal energy to transforming or eating every human being in its way. It reflects some of the imprints associated with human life and primitive beliefs. This was revealed in some stories such as “Lonja Bent Ghoul.”, “Boushekara”, “Aisha Kandisha”, and others.

For example the tale of “Boushekara”, is one of the fictional stories that parents used to frighten and threaten their children. It was meant to spread a lot of fear and terror. When adults cannot calm and silence their children, they turn to these tales, which are usually effective to put an end to many concerns. If parents have suffered in the past, they choose one of the fictional characters created by their imagination or perhaps inherited from their ancestors. Children naturally believe these tales and become a source of terror to their world.

The meaning of this creature was taken from homeless men that roamed popular neighbourhoods at noon in the heat of the summer sun, as people fled homes in search of comfort. The most distant meaning of the story is that it features “ Boushkara” an old man who steals children, put them in a huge bag and take them to unknown places. Children perceive frightening stories extremely differently than adults. Just hearing a word of a Ghoul stimulates their imagination and causes them to perceive these shapes through their introspection and their world.

Another tale, “Hamo Kiw”, the water creature is a folktale that dated back to the Dabdaba valley years ago. “Hamo Kiw” is a creature whose stories have often been told since childhood. After a nightfall, it appears to many people in the small valley. Many assumed that

water creature paralyzed their children because it was lying there. This cruel small valley, often attributed to the locals, causes the paralysis of their children, who then realize that the goblin was only meningitis. (Talbawi, 2014, p. 60)

3.1.3. Poetry and Poetic Tales: A folktale that addresses its themes based on implicit poetic verses or a complete poetic tale. This type of story is frequently used in religious and preaching themes. For example, the poetry of Wadi Guir-Abadala- represents all the characteristics of Arab poetry and the awareness of its permanent struggle. Orientalists, especially the French, who highlighted this oriental art, translated it from popular literature into their language and considered it as “a spiritual source of art”. (Bouchiba, 1997, p. 77)

The Al-Abadla region is famous for its popular poetry, which depicted the life of its inhabitants with its joys and sorrows (Bouchiba, 2012, p.28), where one finds all the characteristics of the vertical poem in the classical Arabic poetry of the imagination. This type of poetry was associated with a musical rhythm. (Bouchiba, 2004, p.30)

Accordingly the poets of the region divided poetry into two parts: “drawing” and “may”. As for the former, it resembles the Andalusian muwashahat, and the word refers to chanting, ruins and worn-out relics. Examples of this type are: Tir of Dorjan, Al Mardouf, and Bounougta, while the latter is similar to the vertical poem of classical Arabic poetry by its structure. (Bouchiba, 2004, pp.35-36)

3.2 Performing Arts

3.2.1. Music: Bechar is rich with a varied artistic imprint that derives its originality from the ancient heritage of the Saoura region. It is known for its distinguished folklore, where traditional musical instruments are used, especially those used notably in the spiritual music of the region. (Najaai, 2011, p.08)

3.2.1.1. Diwan or Gnawi Music: This genre mainly found in the southwest region of Algeria and uses the Shalhi dialect and colloquial Arabic. It is known in Algeria as “Diwan” or

“Diwan Gnaoua”, and among its singers are Hasna El Bechariya, Qaeda Diwan Bechar, and ELemma El Bechariya. Similar to what the group “Al Qaeda” presented within the framework of Algeria, capital of Arab culture 2007, through performing songs from the Gnawi heritage such as “Lalla Mira” and “Gomari” and others like the poem “Sobhan Allah” by Nass El Ghiwan. (Boutalaa, 2007, p.13)

The American music researcher Tamara Turner has been interested in the music of the African desert. She played the music of Diwan Bechar with one of the Algerian Diwan bands and impressed her so much. According to her, this genre was considered to be one of the purest musical genres in the world because it has not undergone any modification after being transmitted from generation to generation. It is as vast as an inexhaustible sea. That is why she decided to return to Algeria to stay there longer to learn court techniques from specialists and devote herself to writing lyrics and poems in this genre. (RadioAlgerie, 2015)

“Elemma Bechariya” is one of the most famous Algerian musicians of this genre, it was created in 2015 and led by the brilliant singer Souad Asla with a dozen of other artists from Bechar specifically to present the “Ferda”, “Nasswiya” and the “Diwan”. The musical genres that this group also performs are al-Haidous and al-Shallali, which are rarely performed in front of an audience. The Lemma Bechariya band released its debut album in 2018; to preserve the musical heritage of the Saoura region. (Malek, 2020)

Hasna El Bechariya is the only woman to play the Gombri instrument in the Arab Maghreb (Boutalaa, 2007, p.13) The singularity of Hasna El Bechariya in playing this instrument is due to her defiance of these beliefs that prevent women from playing the Gombri, to remain the prerogative of men only. (Tazaroute, 2013, p.111)

The Gombri instrument, made popular by Taghit and Bechar, is one of the instruments most sought after by musicians and composers. Thanks to this instrument, “Gnawa” music has achieved universality, both in Europe and in America, and its promotion contributes to

the definition of human heritage.(Bournan, 2017)

These National Cultural Festivals of Diwan Music aims to encourage youth creativity and prepare the successor who will ensure the continued efforts to preserve and perpetuate the art of Diwan music. What sets the Diwan music apart are the unique voices of its singers and their distinctive playing on Gombri which is essential in this genre.(Dahman, 2019)

3.2.2. Dances or Folk Dances:

3.2.2.1. The Alawi Dance: It is the most famous folk dance and is part of the cultural heritage of the region. This dance has expressive features that depict the different stages of wars after each victory, and it is distinguished by its rapid pace. It is performed collectively by a group of five to eight members who with their shoulders and legs as well as strike their legs on the ground in movements called pot, sbaisiya,arisha and khamaisia, which refer to their connection to the earth and indicate the strength and misfortune. (Ben Tarar, 2016)

3.2.2.2. The Haidous Dance: Haidous or Saffah dances are a female dance in which men can participate. It is based on a harmonious and a compact class structure as well as a unique rhythm with the voice, hands and legs, which is achieved by arranging two rows of women in opposite directions. The first row bangs the drum and sings part of a local song, and the second row responds and claps.(Khelifi, 2020, p.657)

3.2.2.3. The French writer Dominique Champault distinguished three types of dance in the Tebalbala region, and divided them into mixed ones: *the "Hobi" dance*, which wide spreads in the region. It performed at weddings and takes place in four stages limited to the swinging of the body and back and forth focused on the movement of the feet, supposed to be without music interspersed with applause, this dance is performed at the beginning of sunset and the end can extend into dawn.(Champault, 1969, p.112)

As for the second section she refers to, it is the exclusively female dances, which are represented in *the "Ineinah" and "Naba Nabo" dances*, which are performed during birth

celebrations. As for *the "Naba Nabo" dance*, also known as the stick dance. It is performed by two groups of women, each holding a stick in both hands at chest height, and accompanied by singing and drumming. (Champault, 1969, pp.112-113)

3.3 Social practices, rituals and festive events

3.3.1. Customs and Traditions: Bechar is distinguished by its unique local customs which are linked to morals and religious values, whether in marriage, funerals, birthdays, celebrations, holidays, feasts, and other events.

3.3.1.1. Celebrations: In addition to Eid al-Fitr and Eid al-Adha, there were other occasions of celebration, joy and charity for the Becharian people, including:

3.3.1.1.a. Religious occasions: Bechar hosts many activities to revive religious occasions, such as the celebration of the birth of the Prophet (PBUH) also known as "Al-Moloud". It has rituals and customs that the generation of today still maintained. Preparations have begun since Rabie al-Awwal, On the day of the celebration, the city witnesses extraordinary activities with the sounds of "karkabu" and local dances, collective readings of the Burdah in the Zawyas and mosques while women prepare the main traditional dishes that are served on the day of the celebration, such as "couscous", "Al-Mardoud", and "Al-Rawina". (Dahman, 2015)

Women also reside in the houses, doing "ALhadra", which are religious praises, and on the next day they paint the shrines of the Awliyae Salihin in white, which is known as "Tijar". After that, all the inhabitants meet in the place designated for the celebration. They shape a huge circle under the dances and chants of the music bands and repeat "Mohamed, pray for him," followed by gunpowder shots and applause. The day after, they accompany the visitors and begin to roam the orchards of the city with cheers and takbeer. This religious festival is considered an occasion for the circumcision of children and weddings in the Saoura region. (Dahman, 2015)

3.3.1.1.b. Taghit Season: Another celebration is “Taghit Season”. That takes place in Taghit Bechar on the last weekend of October; the Saoura region also lives to the sound of the “Taghit Season”. This feast is organized to celebrate the dates and to give charity to the poor. The date harvest would be an opportunity to bring together the neighbors of the Saoura region to celebrate this festival which dates back more than nineteen centuries. This celebration lasts three days with the sound of the bender, Gombari and collective songs.(Huda, 2009)

3.3.1.1.c. AL-Waada: Al-Waada or Al-maarouf are made by the faithful, sons and servants of the righteous saints who have lived in the region to have mercy on the good grandfather and meet the children and grandchildren at an annual meeting to arrange the internal affairs of the tribe and to solve social issues mostly linked to visits and dignities of Awlyae salihin. There are many beliefs that are primarily associated with Sufi Zawiya, which are still held and respected to this day in the south in general and in Bechar in particular. The sheikhs of the Karzaziya Zawiya plan to deny the dignity of the Awlyae salihin from the wrath of Allah. Moreover, they emphasized on the fact that denying and accusing them of heresy will fear of a bad end.(Alkarzazi, 2020, pp.73-76)

3.3.1.1.d. The Waada of Sidi Ziyan of Al-Zawya Al-Zayania Al-Qandusiyah in Bechar is a unique occasion for visitors and tourists who spend three days in the hospitality of the people of Kenadsa. Fraternity, reconciliation, and the avoidance of confrontations characterize this waada of Sidi Ziyan. According to Mr. Tahiri Mebarek, director of the Al-Khizana Al-Qandusiyah, these applicable traditions are transmitted from generation to generation, and help maintain throne affiliation as well as are deeply embedded in various forms and behaviors, including respect for material and immaterial cultural heritage, both on occasions’ social events such as weddings and during other religious occasions.(Aouam, 2009)

3.3.1.1.e. Wedding Ceremonies: In Bechar, wedding ceremonies still retain special traditional rituals and customs, particularly among the Bedouin, which has made weddings have a special style. To some extent, there are particular traditions. The groom is required to practise some inherited customs, including “Karif all-Harmal”, which means that the man who is about to marry, puts on a knotted head covering and keep it in his pocket until the wedding night. He also has to get up and sit down seven times in front of a group of old women. His hand is fertilized with henna. For three days, the joy of celebrating and savouring traditional dishes, such as “elmderbal”, “couscous” and “hrira”, and traditional sweets. (Nouara, 2012)

The first week of the celebration is marked by the invitation of all friends for tea and the announcement of the wedding day. The peculiarity of the second week is highlighted by the “almbita” when everyone listens to the sound of folk songs all night. In the morning, everyone sips cups of coffee together in an atmosphere marked by the presence of the band of Baroud and the singing of women, then they go to the house of the bride with the dowry. (Nouara, 2012)

3.4. Traditional craftsmanship

Traditional craftsmanship is the most tangible manifestation of ICH. Handicrafts, such as pottery and copper industries, were originally used for daily life purposes, but today they are used for decorative purposes and to express a national identity indicating that cultural heritage evolves and renews itself constantly with evolution. The traditional crafts of Bechar are the products used for decoration including clothing like jellaba, bernous, draia, and gauze, some are used in the decoration of carpet houses, paintings painted with grains of sand, bottles filled with sand of different colors in the shape of an oasis and so forth. (Amari, 2017)

5. Methodology

The present study investigates the role of local ICH in Bechar society and the level of

interest of this genre among the inhabitants of Bechar. It was conducted to reach the aim of identifying the role that the local ICH serve in society and highlight the extent to which the inhabitants are aware about it. This study also aims to answer the research questions and confirm or infirm the hypothesis set for this work. It took place at the Faculty of Social Sciences and Humanities at Thari Mohamed University of Bechar. The selection of the social sciences and humanities students came from the basis that the students are supposed to have enough knowledge and practice about the topic. The collected data can be about attitudes, knowledge and conception of the participants.

6. Results and Discussion

70 copies of questionnaires are administrated to the inhabitants of Bechar who are university students. The questionnaire consists of seven (7) questions divided into multiple choices and close-ended questions. The findings are provided in the form of pie charts in the following sections. The obtained results will be ordered according to the order of questions.

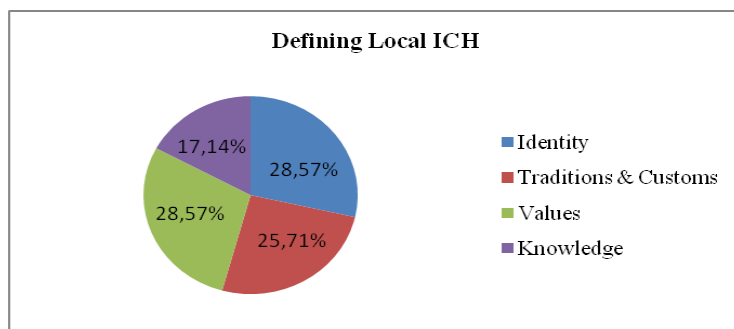


Figure (1): Peoples' Definitions of Local ICH

The first question in the questionnaire is a closed one in which participants are given five items to choose from. It intends to know what does the ICH mean to them. The leading category is the first and third choice where they opted for identity and values equally with 20 (28.57%). Whereas, 18 declare for traditions and customs (25.71%) and only 12 (17.14%) for knowledge. This is an indication that the general population has a basic knowledge about their local ICH.

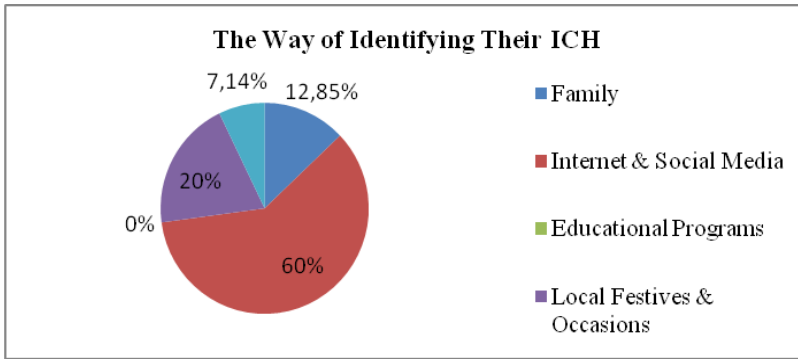


Figure (2): The People’s Way of Identifying Their ICH

The second question is concerned with their way of identifying their ICH. It is obvious that the guiding majority opted for the internet, particularly social media (60%) which is about 42. While 14 (20%) of the participants declared that they have been introduced to their ICH through local festives and occasions. 9 claimed that their way of identifying their ICH is through their families which is (12.85%). Only 5 (7.14%) opted for university conferences and study days. While no one opted for educational programs (0%) despite the fact that the majority of the participants were university students or hold a university degree, indicating that the educational programs are worthless for introducing ICH. Where the Ministry integrated the local cultural heritage only at the primary level and assigned the task of taking accompanying students on excursions to archaeological regions to discover their local cultural heritage. The result proves that they are not imbued with their culture and that some competent authorities have not fully played their role.

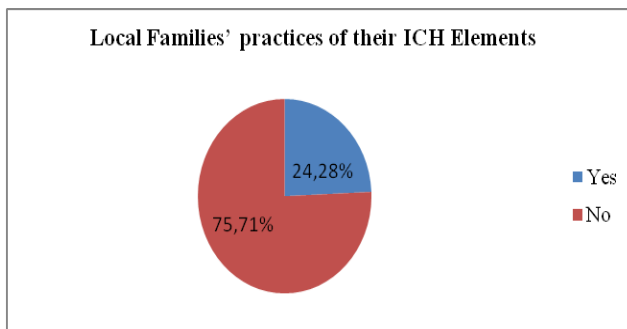


Figure (3): Local Families’ practices of their ICH Elements

The third question seeks to know whether the families adhere to their local ICH through daily practices. A high number of respondents 53 (75.71%) say “no”, the rest 17 (24.28%) choose “yes”. This suggests the decisive confrontation of globalization and urbanization, which undermine Becharian family’s habits. This difference is environmental between the city and the countryside, where the process of urbanization and the repercussions of globalization are clearly visible in the city.

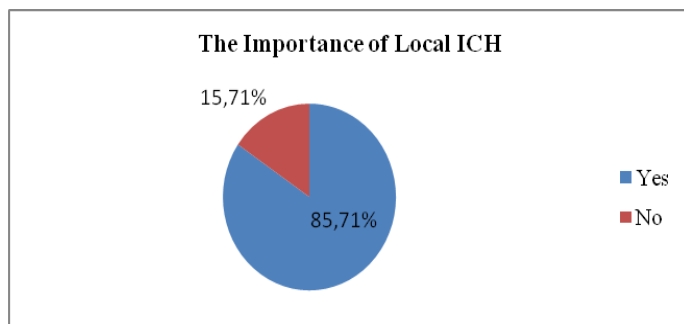


Figure (4): The Importance of Local ICH

The fourth question is concerned with the importance of local ICH; whether it serves a critical role in society. In fact, 60 (85.71%) said yes. 11 (15.71 %) of them chose no. This leads us to think that the respondents are aware of their ICH and able to identify its effective role in society.

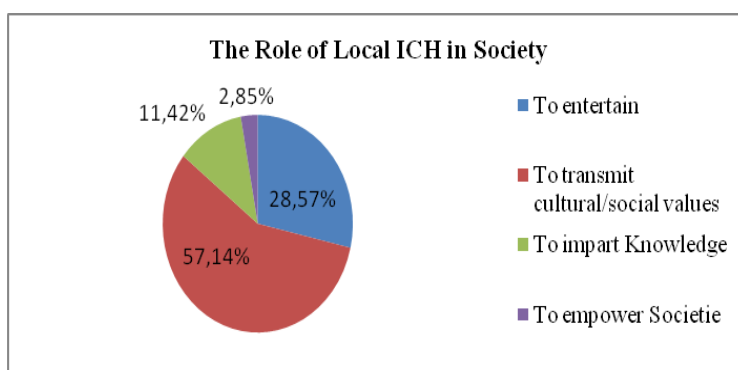


Figure (5): The Role of Local ICH in Society

The fifth question is a follow up question to the fourth one, which requires determining its role in society. 40 (57.14%) of the participants from the total sample declared that its role is to transmit cultural and social values. 20 (28.57%) participants stated that its role is for entertainment. 8 (11.42%) opted for to impart knowledge, while only 2 (2.85%) thought it is to empower societies. This indicates the respondents shows a great understanding of its role in society, although this does not really serves our study as few chose the ability of local ICH to empower societies when it was the main aspect of the study.

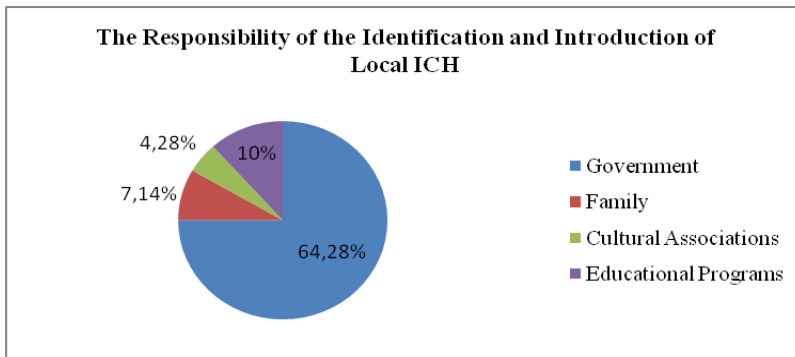


Figure (6): The Responsibility of the Identification and Introduction of Local ICH

The sixth question investigates who is responsible for identifying and introducing the local ICH to people. The majority of the population (64.28%) went for government should be the main responsible for introducing its ICH which is about 45. Seven 7 of them considered educational programs responsible for that mission represented in a percentage (10%). Only 5 (7.14%) opted for families should introduce their children to this local ICH and identify its effective role in building society and consolidating cultural values. The rest 3 (4.28%) of the population emphasizes the responsibility of local ICH is on cultural associations. This may interpret that cultural associations are not really performing their role toward the local ICH for them still unknown and none take them into consideration. This indicates that they should receive training in how to present and identify the local ICH to the inhabitants and this could be in organized workshops.

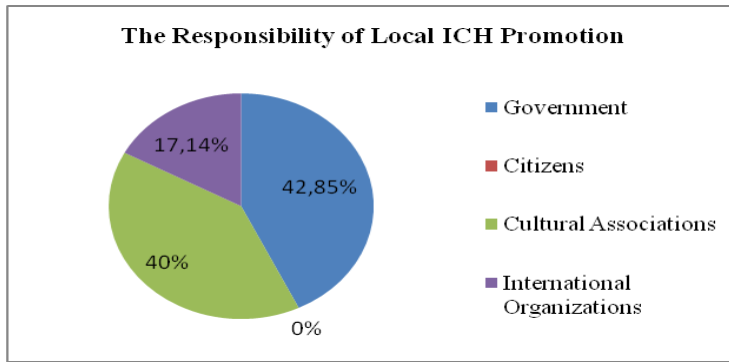


Figure (7): The Responsibility of Local ICH Promotion

As far as the seventh question is concerned, it somehow resembles the previous one, which requires the inhabitants' attitude towards who is the main responsible for the promotion of the local ICH of Bechar. The participants are given five items to choose from. 30 of them opted for government (42.85%). 28 (40%) chose cultural associations. This reinforces the role of associations that must have the full support of the government, so they develop well-thought-out plans to promote the local ICH, and their structure is only composed of members of their society, so the objective will be common. The rest 12 (17.14%) opted for international organizations. However, no one chose citizens for demonstrating the responsibility of promoting the local ICH. Some of them did not answer this question.

Participants who said that the responsibility of promoting local ICH is on government are those who opted for the same choice regarding the responsibility of introducing and identifying it while those who emphasize the responsibility of local ICH is on cultural associations are the ones who declared the responsibility of identifying it is on respectively families and educational programs. This constitutes a solid argument for them that they do not have a faintest idea about the role of cultural associations towards ICH in Bechar. Thus, they are not completely blamed because this suggests the cultural associations do not play their assigned role as they should.

Through the results and in the light of the objectives, we can deduce that the objectives of the study were achieved, because the study allowed us to learn about the role of local ICH in the society and it became evident that it plays a positive and effective role. The residents demonstrated a great level of knowledge and appreciation for their ICH. The findings of the study also revealed that the relevant authorities should dedicate more attention to this delicate genre, devote more efforts to present it to public and endeavor to strengthen and promote its role in society.

7. CONCLUSION

All in all, this paper highlights the importance of the ICH of Bechar in sharing a common history of promoting cultural values and empowering societies. The study concludes that despite the social and cultural function that the local ICH serves in empowering and educating societies through transmitting cultural values, it is under grave danger of loss and extinction due to development and globalization.

This qualitative study reveals important results that need to be achieved in order to improve the status quo of the ICH of Bechar. So many ancient customs, traditions and rituals have disappeared with their time, only what remains can correspond to the 21st century, because it is not conceivable for a person of this century to live in a tent in the presence of all the conveniences, technology and sophistication.

Further efforts should be made and more attention should be drawn to this genre. The responsibility lies both with the individuals and the government. One of the most important ways for individuals to help spread local ICH and enhance its role in society is to introduce it to children in schools in a way that is appropriate for all ages. Furthermore, the responsibility of promoting the local ICH also falls on parents at home, so they abdicate this responsibility, and some of them tend to instill the principles of foreign and sometimes inhuman cultures the minds of their children. Local scholars, researchers, professors, leaders and intellectuals

should dedicate their efforts to introduce and better represent the cultural legacy of Bechar, as well as to the call for preserving it for future generations.

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