



---

## Crafts And Traditional Textile Industries In The M'sila Province - The Burnous And The Qashabiya As A Model –

**Dr. Boukazoula Abdelmalek** University of M'Sila (Algeria). [abdelmalek.boukazoula@univ-msila.dz](mailto:abdelmalek.boukazoula@univ-msila.dz)

**Dr. Betta Merzoug** University of M'Sila (Algeria). [betta.merzoug@univ-msila.dz](mailto:betta.merzoug@univ-msila.dz)

**Dr. Harouz Abdelghani** University of M'Sila (Algeria). [abdelghani.hrouz@univ-msila.dz](mailto:abdelghani.hrouz@univ-msila.dz)

Received: 09/09/2024

Accepted: 21/12/2024

Published: 15/04/2025

---

### Abstract:

This Article discusses the Craft and Industry of Weaving, a Traditional Craft practiced by Humans in the past for a variety of reasons. In particular, the availability of the Raw Material, Wool, was crucial, as Humans raised animals such as Sheep and Camels. Living in a harsh environment that required them to dress well to protect themselves from the Cold Weather, they crafted a Garment known as the “Burnous and Qashabiya”. The M'Sila Province is a pioneer in the manufacture of Burnous and Qashabiya, both ancient and modern. This is due to the strong relationship between Humans and their past, which they consider an Honorable Past that they strive to preserve. It is a Heritage passed down from Generation to Generation. In this Article, we will examine the Stages of Making Burnous and Qashabiya, from the Raw Material to the Garments ready for use.

**Keywords:** Craft, Textile Industry, Lint Hair (Fur), Wool, Burnous, Qashabiya, Traditional Industry.

### Introduction:

Weaving is a Fundamental and Important Craft in the lives of the M'Sila Humans, whether in the Desert or the Countryside, when it is associated with Livestock Breeding, which is considered one of the most important Economic Activities upon which the M'Sila Family relied and benefited from its products.

The M'Sila Province, like Other Provinces of the Country, is distinguished by its Traditional Textile Crafts. Traditional Textile Crafts are linked to the lifestyle of the Citizen, his Environment, and the Activities he practices. Thus, Beautiful Textile Crafts emerged, linked to their Environment and characterized by Simplicity, Mastery, and Beauty. In addition, available Resources and Raw Materials are utilized, transforming them into Artistic Pieces that the M'Sila People use in all aspects of their Simple Lives, including items to adorn themselves and protect themselves from the Winter Cold, such as the Burnous and the Qashabiya.

**So, what is the Raw Material used in their Manufacture? What are their Most Important Products? And what are the Most Important Decorations Applied to them?**

**First: Raw Materials:**

To practice the Weaving Craft and Produce Textile Products, Raw Materials are required, including; The Wool we get from Sheep, as well as the Goat Hair we get from Goats, in addition to the Lint Hair (Fur) we get from Camels, and also the Cotton we grow in the Land.

### **1. Wool: (Image No. 01)**

Wool is considered the Raw Material for the Weaving Craft, as it is the Basic Material in the Composition of any Textile Product. Since the M'Sila Province contains a huge number of Livestock (about 1,630,000 Heads, including 1,020,000 Ewes)<sup>1</sup>, which is considered the Primary Source of Wool, due to its Climate and the Nature of its Pastoral Area, which is suitable for Livestock Breeding. The Wool in the M'Sila Province is distinguished by White Wool, which comes from White Sheep, while Black Wool (Al-Daraa) comes from Black Sheep. Therefore, the type and value of Wool depend on the Nature of the Region in which the Sheep are grazed, as well as the breed from which they descend.

### **2. Goat Hair:**

Just as Sheep are present in the M'Sila Province, Goats (approximately 145,000 Heads, including 90,000 Female Goats)<sup>2</sup> are also found. Goats are more Resistant to Climatic and Natural Conditions than Sheep. Goat Hair is used in Textiles for Two Reasons: first; it is impermeable to liquids, and second; it is Tough when mixed with Wool and Camel Lint Hair (Fur). Goat Hair is obtained by Shearing it with Scissors or by Plucking it from the Hide before Tanning.

### **3. Lint Hair (Fur):**

Camel Lint Hair (Fur) is obtained from Camels. It is the Primary Raw Material for the Production of Various Wool Products. Camels' Bodies are covered with Lint Hair (Fur), which is found densely on the Head, Neck, and Shoulders of One-Humped Camels. The density of Lint Hair (Fur) is greater in Two-Humped Camels due to the Colder Climates in which they live. Lint Hair (Fur) is characterized by its Poor Conductivity of Heat. It also has several advantages over Wool and Goat Hair, the most important of which are; its Durability, Lightness, and Small Shedding. It is also characterized by its Soft Texture and its Creamy Color, which varies in Shades depending on the Camel Type.

There is a significant difference in Camel Lint Hair (Fur) Production depending on the Breed. In Two-Humped Camels, the amount of Lint Hair (Fur) produced per Head per Year ranges from about (1–5 kg), while in One-Humped Arabian Camels, the amount of Lint Hair (Fur) produced is (1–1.5 kg). Camels often shed their Lint Hair (Fur) in Late Spring and Early Summer. In Most Cases, the Lint Hair (Fur) is sheared manually using Hand Scissors. Given the High Price of Lint Hair (Fur), methods for collecting it have evolved, including Shaving the Lint Hair (Fur) using an Electric Clipper. Shaving begins by Removing the Lint Hair (Fur) from the Face. After Shaving, the Breeder coats the Camels with Local Ghee, Sulfur Ointment, and Vinegar to soften the Skin and Eliminate Scabies.

The First Shearing of the Camel begins at Three Months of Age, when the quality of the Lint Hair (Fur) in Young Camels is Good and Soft, and the coarser the resulting Lint Hair (Fur) becomes with age. The Reason for the Lack of Fur is due to Several Reasons, including the fact that; the

---

<sup>1</sup> - Directorate of Agricultural Interests of M'Sila Province, Statistics Office. Visit conducted on (June 18, 2024 CE).

<sup>2</sup> - Directorate of Agricultural Interests of M'Sila Province, Statistics Office. Visit conducted on (June 18, 2024 CE).

Shearing Process takes place only Once a year, in addition to the Decrease in Camel numbers in the Region, and the Decline in Camel Breeding (about 1,620 Heads, including 1,200 Female Camels).<sup>3</sup>

The Lint Hair (Fur) has the same properties as Sheep Wool, as it protects Camels' Skins from getting wet with rainwater, and also Maintains the Animal's Body Temperature, especially on days when it is Extremely Cold.

The Lint Hair (Fur) is used in the Manufacture of Wool Burnouses. It is also used in Weaving Tents and Waterproof clothing. It is also added to Carpet Weaving, where it adds Strength and Cohesion, especially when used in the Warp and Hem Threads. When it appears alone or mixed with Wool, it produces Strong and Resistant Ropes.

---

## **Second: Preparation Stages of Raw Materials:**

### **❖ Preparation Stages of Wool:**

Before Wool is ready for use, it goes through Several Stages, Including:

#### **1. Shearing Process (Mowing):**

This process is carried out in several ways across the Country, Including the following:

- **Mowing and Shearing Sheep Wool: (Image No. 02)**

Sheep are sheared in the Spring after the severe cold snap, usually from April to Early June, after rainfall. In the West Region, it is said that the rains of this season contribute to the Production of Soft, Thick Wool.<sup>4</sup> Mowing and Shearing takes place Early in the Morning or in the Afternoon when the Sheep return from Pasture, especially if the Flock is Large. The Sheep is tied by its four legs with a rope, then placed on its side. Avoid placing it on its back, as this is very harmful. Shearing requires skilled labor because it is a difficult and precise process. A Sharp Tool called the Jalm "it is the Scissors used in the Shearing Process". The difficulty lies in the possibility of serious wounds to the Sheep's Skin. After pulling the Sheep by its legs, it is placed on its side on the ground. The Mowing and Shearing Process starts from the lower abdomen and then moves upwards until we reach the back. Then we turn the Sheep over and perform the same Process. The Shearer is careful to leave some Wool on the Sheep's Back to prevent it from sunstroke or severe cold. This Process is called "the Rouba"<sup>5</sup> in the Region. This Process is usually carried out by men. If the Herd is Large, the Shearing is done by "the Twiza", with the Cooperation of the People of the Region or through Hired Workers who receive a sum of money. The Hired Worker receives a sum of (Seventy to One Hundred Algerian Dinars) for each Head of Cattle. After the men finish Shearing, the Women begin the work of Sorting the Wool, Separating the Good from the Bad.

#### **2. Preparing Wool: (Image No. 03)**

After the Wool is sheared, it is collected and placed in bags or placed in a room and left until ready to use. To make the Wool ready for use, it goes through Several Stages, including; Sorting, then

---

<sup>3</sup> - Directorate of Agricultural Interests of M'Sila Province, Statistics Office. Visit conducted on (June 18, 2024 CE).

<sup>4</sup> - Hanfi (Aisha), Algerian Carpets in the (19th Century CE) Collection of the National Museum of Antiquities - An Archaeological and Artistic Study, Master's Thesis, Institute of Antiquities, University of Algiers, 1999-2000 CE, p. 55.

<sup>5</sup> - The Rouba: is the name given to the part of the Wool that is usually left on the back of the Sheep, and is mostly left on the back of the Rams.

Washing, then Drying and Combing, then Carding, then Spinning. We will discuss these Stages in detail.

#### **A. Wool Sorting Process:**

After the Shearing Process is complete, the Woman sorts the Wool. This is the First Step in Preparing Wool. The Woman places the Wool soiled with mud on one side and the clean Wool on the other. Then she begins Sorting, placing the long-fibered Wool (which is the Wool obtained from the Belly or Back of the Sheep) on one side, the short-fibered Wool (which is the Wool found on the Sheep's Neck) on one side, and each Color on one side. The Colors of Natural Wool usually do not exceed Two Colors: White and Black (Al-Daraa). When the Sorting Process is complete, the Woman ultimately obtains several types.

#### **B. Washing Wool:**

After Sorting the Wool, the Women prepare it for Washing with Fresh Water, either at home or in valleys. They use hot water in the Winter and cold water in the Summer.

The Woman places the Wool in the bowl, pours water over it, and leaves it for a certain period of time, sometimes up to a full day, to remove any impurities. When the Woman determines that the Wool is ready, she takes it out of the water, beats it with a stick, and then rubs it with her hands. She then returns it to the fresh water each time. Finally, she adds soap to purify the Wool. After Cleaning, the Wool is placed in bags to drain the water, then placed on cloth to dry thoroughly.

#### **C. Wool Drying and Combing Process:**

After letting the Wool dry thoroughly, the woman combs the wool with the Comb.<sup>6</sup> She places a small amount of Wool between the Comb's Teeth (**See Image No. 4**), then combs the Wool with her fingers and analyzes it thoroughly. The Woman's Goal in this process is to completely purify the Wool of any impurities that remain stuck to it and were not removed by water. These impurities are usually the remains of small, thin sticks.

#### **D. The Carding Process (the Qardash, the Ginning Tool):**

In this Process, the Qardash Tool, the Ginning Tool, is used. It consists of two square wooden pieces, each with a circular wooden handle. Metal teeth protrude from the inside of each piece, resembling nails, fixed to a piece of leather glued to the surface of the wooden piece. In this Process, the Woman places a small amount of Wool between the two pieces, and this Wool is smeared with a little oil to facilitate the Carding (Qardash) Ginning Process. The Woman then begins to take and return, resulting in a square-shaped piece of Wool. The spinner rolls it into a circle and sets it aside. This Process continues until the Woman has exhausted all of her Wool.

In Fact, the Goal of Carding Wool and other Raw Materials used in Weaving was to even out the Hairs, remove the short ones, and prepare the Wool for Spinning to be as uniform as possible.

#### **E. Spinning Process: (Image No. 05)**

Spinning is the Process of Converting Wool or Cotton into Yarn and Thread. This involves combining the Raw Material to be spun with a cylindrical machine that has elasticity and a certain resistance

---

<sup>6</sup> - The Comb: It is a rectangular piece of wood about 80 cm long, with two rows of large metal nails embedded in one end. A space of about 3 cm is left between the two rows for the Wool to be placed in.

to tug. This resistance is due to the twisting of the yarns one over the other. These yarns are covered with visible hairs, which are also visible and prominent when the yarn is twisted upon itself.<sup>7</sup>

The Spindle is the only known machine that converts Raw Materials used for Weaving into Yarn. These Raw Materials are Wool, Lint Hair (Fur), or Goat Hair. Spinning, however, is known to have originated as a simple manual process. To obtain the yarn needed for Weaving, the Wool fibers were passed between the palms of the hands, where they were rotated multiple times. The thumb and forefinger participated in this process, or Axial Movement. The purpose of this Movement was to twist the yarn continuously and repeatedly. The yarn was wound on the spindle in one direction.

The Hand Spindle and its method of use have remained essentially the same since its inception until the present day. It is known that the Spindle's Rotation is balanced by the addition of a circular wooden disc with a hole in the center, positioned at the bottom of the Spindle. This disc helps guide the Spindle's Movement, and the spun yarns are gathered on it on the Spindle's Body.

#### **F. Bleaching Process (Whitening):**

Bleaching Wool means removing its Natural Color. This is accomplished by placing the Wool in a container containing a small amount of Baking Soda (1 kg per 100 liters of water). One-seventh of the Baking Soda is Soap. The container is then heated and the Wool is immersed in this solution three times, followed by immersing it in lukewarm water. The Wool is then immersed three times in a container containing a Baking Soda Solution without Soap, washed with lukewarm water, and dried thoroughly.<sup>8</sup> This is the Stage in which the Wool or Yarn is bleached after Spinning. There are several other methods for Bleaching, including Gypsum Bleaching, which is considered the easiest. The Spinner or Weaver places the Gypsum on the fire and melts it in the water, stirring constantly. The Wool Wicks are then immersed in the Gypsum Milk and left for two to three hours. Then she takes the Wicks and lets them dry, and then the Weaver removes the plaster stuck to the Wicks by rubbing the Wicks with her hands.<sup>9</sup>

In the M'Sila Province, we find the Stage of Bleaching Wool using Sulfur. After the Wool is moistened with water to slightly moisten it, it is placed in a pile. When the pile is full, it is covered with Wool, rolled up or placed inside bags. Then, it is placed over the Oven, and Powdered Sulfur is added to it and left to act for 20 Minutes. The Bleached Wool is then immersed in cold water and dried. The Bleaching Process typically involves the Wool used to Weave the Burnouses and White Qashabiya, as well as the Covering used to Cover the Dough used to make the Kisra, which is called the Kerchief "Al-Mendeel" in the M'Sila Province. The Bleaching Process also involves the Covering called the Quilt "Al-Melhafa", a blanket the bride takes with her when she goes to her husband's house.

### **3. Industrial Methods:**

#### **A. Used Tools in the Weaving Craft: (Image No. 06)**

---

<sup>7</sup> - Al-Jader (Walid), Crafts and Handicrafts in the Late Assyrian Period - Weavers and Weaving, Al-Adib Al-Baghdadi Press, Baghdad, 1972 CE, p. 62.

<sup>8</sup> - Tannous (Aoun Al-Lubnani), The Hidden Pearl in Crafts and Arts, printed at Al-Jawaib Press, Constantinople, 2nd ed., 1301 AH, pp. 86-87.

<sup>9</sup> - Hanafi (Aisha), Op. Cit., pp. 63-64.

To Prepare Wool from a Raw Material into a Manufacturable Material, it goes through several stages in which a set of tools is used, each with its own function and primary role in producing fine threads that can be woven. Below, we will explain the role of each of these tools, as follows:

**1) The Scissors: (Image No. 07)**

It was the First Tool used by humans to obtain Wool or Lint Hair (Fur), used in the Shearing Process. Its name varies from One Region to Another; in some Areas it is called the Scissors, while in the M'Sila Province it was called the Jalm,<sup>10</sup> and currently it is called the Scissors.

**2) The Comb: (Image No. 08)**

It consists of a rectangular piece of wood, approximately 80 cm long and 20 cm wide. Two rows of large metal nails, 15-18 cm high, are embedded at one end. A space of approximately 3 cm is left between the two rows for the Wool to be placed between them. Some Regions use a Small Comb, while Others use a Large One. This same tool is used throughout North Africa, although its name varies from Region to Region, particularly in terms of Pronunciation Dialect, such as by Arabic Dialect Tamasht in the Aures Region and Imasht in the Ait Hisham Region.<sup>11</sup>

**3) The Qardash, the Ginning Tool: (Image No. 9)**

It is a tool consisting of two roughly square wooden pieces, each approximately 20 cm long and 19 cm wide. Each piece has a circular wooden handle, and protruding metal teeth in the shape of nails are attached to a piece of leather glued to the surface of the wooden piece. In Some Regions, it is called the Ginning Tool.

**4) The Spindle and the Hook: (Image No. 10)**

It consists of a round wooden rod, with a sharp point at one end, about 30 cm long, that pierces another round piece of wood in the middle at the bottom. The Hook resembles a spindle, but is smaller. One end of the rod is crowned with a metal nail in the shape of a question mark (?). The Hook is used to produce very fine threads.

**B. The Loom:**

Before embarking on explaining the Weaving Process, we must first define the tool used for it. Since ancient times, Craftsmen have used simple, yet highly effective, traditional methods when Weaving. Among these methods is a tool called the Wooden Loom, "the Loom or the Dam Warp". The terms Loom and the Dam Warp are common in most municipalities in El-Hodna Region, and most Looms in the Region are similar in shape and simplicity, while differing in dimensions.

These Looms are used to Weave Carpets, the Burnouses, the Hanbals, the Qashabiya, and Other Textiles that abound in the Region **(Image No. 11)**. There are Two Types of Looms:

**I. The Horizontal Loom: (Image No. 12)**

It is called the Earth Loom. It is also called the Fleij Loom because it is used to Weave the Large Fleij pieces that make up the Tent. The Horizontal Loom is used in Mongolia, Afghanistan, Turkey, the Arabian Peninsula, and the Southern Region of the Far Maghreb. It is easy and quick to assemble. It is associated with the Life of Nomads. It was introduced to the Maghreb and the Desert Regions by

---

<sup>10</sup> - Golvin (L), Popular Arts in Algeria, Vol. 1-2, Algiers, 1953 CE, p. 45.

<sup>11</sup> - Ibid., p. 71.

the Hilali Tribes in the 5th Century AH/11th Century CE. But it did not reach the Tuareg Region and the African Coast, where Goats and a type of Woolless Sheep are predominant.<sup>12</sup>

The Weaving Process on the Horizontal Loom is no different from that on the Vertical Loom. It consists of four wooden or iron pegs, called bounds, which are firmly planted in the ground, forming an elongated rectangle. The length and width of the loom depend on the dimensions of the piece to be woven. For example, if we want to Weave a piece of Fleij, the Loom's Dimensions would be between 7-8 meters in length and 50-70 cm in width, depending on the size of the Tent to be woven. For the Weaving Process to be complete,<sup>13</sup> it goes through Several Stages:

- 1) **The Warping:** At least three women must contribute to this process. The Process begins by driving two iron stakes into the ground, spacing them according to the length of the piece to be woven, plus about one meter. To do this, the first woman stands on the opposite side, the second on the other, and the third walks between them. Each woman holds a double-braided thread called with “the Safaha”, the length of which varies depending on the length of the piece. The Weavers take turns holding the thread (the Qiyam), wrapping it around the stake in front of them, from right to left. They alternate between each other, separating each of the braided threads to secure each warp thread at an equal distance from each other. If the Weaver wants to Decorate, she inserts threads of different colors. Once this process is complete, the stakes are removed and the Loom Construction begins.<sup>14</sup>
- 2) **The Loom Construction:** After the stakes are pulled from the ground, the Warping Weavers pull the two stakes from the Warp threads. These are replaced by two wooden crossbars, called columns or edge in the Ouled Nail Area. The first crossbar, the “head column”, is placed on the ground behind two of the four stakes driven into the ground. The second crossbar connects the “legs column” to the other two stakes with a rope to adjust the tension. A solid wooden stick, the “Naira Column” (Yoke), is placed horizontally about 1.5 meters from the first crossbar and secured 10 cm above the warp thread grid with large stones. A thread is knotted at one end of this column and passes vertically through the grid, taking a thread from between two warps to the other end. This creates the warp threads. Finally, a smooth column, a reed, is placed between the threads behind the warp crossbar, thus Completing the Loom Construction.
- 3) **Weaving Method:** The Weaver begins by passing a triple weft thread between the Warp threads, four threads at a time, back and forth, and often a third time. Meanwhile, this edge takes the form of a chain wrapping the weft threads around a coarse shuttle “Meicha” of the Loom. The Weaver sits at one end of the Loom and passes a thin, slightly curved wooden board, about 35 cm long and 15 cm wide, between the two threads. This board is called the “Sousiya”. When this board is lifted, the even threads separate from the odd threads, allowing the shuttle carrying the Weaving threads to pass through, and the weft is returned to its place by means of a curved iron awl equipped with a wooden handle called the “Yazila” (**Image No. 13**). The Weaver then pulls the board and pushes the reed, causing the Warp threads to cross over the threads stuck to the Warp rod. The weft is then passed under the Loose threads, and the second weft is passed through in the same way as the first. Thus, the piece is gradually woven, and the Weaver sits on the woven section to continue her work. Simply moving the reed and stick is not enough to separate the web of threads correctly. The Weaver must press firmly with her hands to separate the even threads from the odd ones,

---

<sup>12</sup> - Ashouri (Sajiya), Ibid., pp. 64-65.

<sup>13</sup> - An interview conducted with (Craftsman: Mubarak Al-Tayeb) from the Bou Saada Region on June 15, 2024 CE.

<sup>14</sup> - GOLVIN (L), Op. Cit., p. 125.

facilitating the passage of the canvas. The more the Weaver wants to create a decorative effect, the more difficult it becomes. This is because the decoration requires a mathematical calculation between the Warp and weft threads, which the Weaver memorizes by heart, its rules being taught to the next generation.<sup>15</sup>

## II. The Vertical Loom: (Image No. 11)

The Origin of this Loom, popular in North Africa, is still Unknown. However, it was known to the Ancient Egyptians, Greeks, and Romans, and has been mentioned in various parts of the world.<sup>16</sup> Algeria is one of the countries that has known its use since ancient times, but it has not developed. It is widespread throughout Algeria, especially in Rural Areas, whether in Tents, Outdoors, or Inside Huts and Mud Houses. It is considered a household item, with a designated place for storing it when finished.

Commonly known as the Loom, or Loom Wood, in Qalaat Bani Rachid, as “Ouzta” in Kabylia Area, and as “Azta” in the Aures Region, it is the Vertical Loom where the Warp threads are arranged Vertically.

It consists of four solid wooden pieces, two of which serve as the Two Vertical Pillars (Support). Their ends rest on the ground, and sometimes are planted in it. The upper ends are generally fixed to the Horizontal Crossbar. The remaining two pieces form the crossbars, one of which is folded with the Warp threads, while their ends are carved into two branches (Pitchfork or Blower) to hold the Vertical Crossbars in place. The upper crossbeam is secured either by ropes or by iron pegs.<sup>17</sup> The lower pegs, to which the weights are hung on the right and left, are also secured by iron pegs.

The crossbars have several holes at certain intervals for the threads to pass through. These threads secure the Warp threads, both upper and lower, and are held in place by weights. Regardless of where the Loom is installed—inside the House, Under the Tent, or Leaning against the Courtyard Wall—its shape remains unchanged. The Local Looms usually do not exceed 2.50 meters, and in most cases, they do not exceed two meters. The Loom consists of several individual, secondary parts used in the Warping Process. These are:

- ✱ **The Yoke Stick (the Chabra):** It is a piece of wood that is fixed with ropes to the walls of the house or to the pole of the tent. Cotton threads are usually twisted around it, tightening the double threads of the Warp and allowing them to be separated from the single threads.
- ✱ **The Reed Sticks, Yoke (Firefly Reeds):** The first reed is known as “The Qanshal”, and the second and third are known as “the Squeezer”. It is noteworthy that in the Ait Hisham Region of Kabylia, only one type of these Sticks is found, known as “Aghaneem Ouzta”. Its function is to be inserted between layers of Warp threads. In El-Hodna Region, it is known as “the Reed of Landing and Lifting”.
- ✱ **The Biter, The Teether (The Extender): (Image No. 14)** It is called “the Jabbad, the Tightener” if it is made of Wool threads, and it is called “the Qadamah” if it is made of Wood. It is also known as “the Adhdada, the Stile” in Southern Algeria.<sup>18</sup> In El-Hodna Region, it is known as “the Adhdada, the Biter”, the name given because it bites down

---

<sup>15</sup> - GOLVIN (L), Op. Cit., p. 127.

<sup>16</sup> - Ibid., p. 129.

<sup>17</sup> - Ashouri (Sajiya), Ibid., pp. 59-60.

<sup>18</sup> - Hanafi (Aisha), Ibid., p. 83.



on the edges of the Loom, thus perfecting and tightening the Weaving. They are two simple machines with two holes in the middle of each one, each with a small piece of wood, which holds the end of the Woven Fabric by placing each end inside the hole, pressing it with the wooden piece and extending it to connect its thread to the supports “the Manata” of the Loom.<sup>19</sup>

- ✱ **The Scratcher, The Tool for Rubbing (Al-Karnava): (Image No. 15)** It is a wooden machine used to rub the fabric to moisten it and remove any impurities stuck to it.

These are the Secondary Tools used in the Loom Construction. In order for the Weaving Process to be Completed, it also goes through Several Stages:

- ✓ **The Warping:** The Warping Process takes place in a spacious area or in the courtyard. The length of the Warp threads represents the length of the piece plus approximately 40 cm. The length and width of the piece determine the length of the Loom. This Process takes place on the ground, where two iron or wooden pegs are installed in the ground, separated by a distance that represents the length of the piece to be made. Near one of them is a long wooden stick as wide as the piece to be made. A reed stick is usually used for this. This Process requires three women: two of them next to each peg, while the third alternates between them by passing the Wool ball (the Qiyam). The two workers on the pegs prepare strong threads to make the Naira (Yoke), which separates each two the Qiyam threads (the thread from which Weaving is done) by Wrapping the thread around the peg. It is secured by knotting a chain around it. The chain's role here is to hold the Warp threads at equal intervals, distributing them evenly across the width of the fabric, thus ensuring they are tightly tied. It also prevents the threads from becoming tangled.  
This work requires great skill, as the quality and flawlessness of the piece depend on it. Finally, the pegs are removed from the ground, and the resulting fabric is stretched for the next stage.
- ✓ **The Loom Construction:** The Loom threads, the Qiyam threads, are taken and placed around the wooden beam. However, before that, they are supported by a coarse thread called “Awan, Assistant”. The lower end of the Warp threads is fixed to the lower crossbar by a thick needle called the “spindle, Obelisk” in El-Hodna Region. The threads are inserted into small holes made on the surface of this crossbeam to perform this function. The upper crossbeam holds the second section of threads wrapped around the stick, separating the double row of warp threads. The inner row of threads passes between the warp threads. The outer row of threads remains free, separating the two threads of the second reed. The warp rod is called the “Naira, Yoke”, and the middle rod is called the “Yoke Reed”. By this up-down and down-up movement, the threads are allowed to cross and hold the weft threads. The warp threads are drawn to the back of the Loom by two wooden supports “Jababidh” attached to the wall by pegs. The two side supports that stretch the Warp threads transversely are called “Adhayed”.

#### 4. The Most Important Textile Products in El-Hodna Region:

El-Hodna Region is rich in a large number of Textiles, both Woolen and Fur Textiles, which are still popular among its people to this day. They have been passed down and inherited from generation to generation. Despite the development witnessed by the Region, especially the invasion of ready-

---

<sup>19</sup> - The Support (The Manata): the two vertical wooden supports.

made manufactured textiles, the Region and most of its Municipalities still preserve the Weaving Craft, the Craft practiced by residents for a long time. In this regard, we will discuss some Textile Industries and what distinguishes them from each other.

### **⌘ The Burnous (Al-Harss) and the Qashabiya: (Image No. 16)**

They are a symbol of Arabism and Authenticity for Algerians, Arabs in general, and Bedouins in particular. They are often made of Pure Wool, Wool and Fur, or Wool, this depends on the financial ability of the Wearer.

The Making of the Burnous is considered a traditional Craft in El-Hodna Region. It has been passed down from generation to generation. For Decades, residents of the Region have resorted to men wearing the Burnous, the garment that protects the body from the harsh elements of nature. Most Municipalities in El-Hodna Region still preserve this Craft. The Production of the Burnous goes through Several Stages before it is ready to be worn. These include:

- To Weave the Burnous, the Raw Material must be available, which comes in two types: Sheep Wool and Camel Lint Hair (Fur). Wool is used in the Manufacture of the Regular Burnous, while Camel Fur is used in the Manufacture of what is known as the Fur Burnous or Al-Khaitousa. The Lint Hair (Fur) is distinguished from Wool and Hair by several advantages, the most important of which are: Durability, Lightness, Scarcity, Softness of Texture, and Multiple Shades of Color depending on the Camel Type. There is a significant difference in the Lint Hair (Fur) Production depending on the Camel Breed.
- After Securing the Raw Materials, it's time to "the Twiza" a custom whereby relatives, neighbors, and friends gather to lend a helping hand in Washing and Drying the Wool. The Process of "the Twiza" is distinguished by its antiquity and its deep roots. The Purpose of Washing the Wool and Lint Hair (Fur) is to facilitate the Combing, Carding, the Qardash Process by the Comb. It's also customary to offer coffee and some sweets to the persons of "the Twiza", as a form of assistance offered by the neighbors. It's worth noting that Making One Burnous requires approximately Two Kilograms of Wool.
- After Washing and Drying, the Women Comb and Card the Wool, opening it so it can be easily Combed and Carded using the Carding Machine, the Qardash Machine and Combing. This turns the Wool or Lint Hair (Fur) into light, spiral-shaped feathers ready for Spinning with the Spindle. The Woman spins the Wool or Fur strands to achieve the final stage of thread formation by sticking feathers into feathers. This creates threads through the Spindle. After the threads are prepared, comes the Warping Process. As mentioned earlier, at least three women must contribute. The first woman is on the opposite side, the second on the other side, and the third rotates between them. The length of the Burnous is determined by the distance between the first and second women. It is then suspended from the two pieces of wood to begin the Weaving Process. In most cases, the Process takes place outdoors, as is customary, and children also assist.
- After all this, comes the Tailoring Process (Beginning with Weaving the right wing, then the Qalamounah (Cumulus) or the ChiChiyya, then the left wing). This Process takes approximately one month in normal circumstances. Until recently, men were responsible for Sewing the Burnous with the help of women, but today it has been transferred to women. After the Weaving Process is completed, the woman cuts the Burnous from the Loom, so the man can take it to the Tailor. The Sewing is done by hand,

after purchasing the Silk Bodice to complement the ChiChiyya. It is then attached to the Burnous using a needle and pre-prepared white silk thread.

As for the Bodice, there are those made by hand and those made by Sewing Machine. They are made either with white silk thread or with gold thread. **(Image No. 17)**

- Finally, we note that both the Burnous and the Qashabiya **(Image No. 18)** are woven in the Same Way, with the slight difference being in the Weaving Process. The Burnous is tailored while it is in the Warp Stage. While the Qashabiya is woven in one piece and then tailored after it is finished. The Tailor is the one who tailors it according to the person's size and the type of Sewing they desire.<sup>20</sup>

## 5. The Most Important Textile Industry Centers in El-Hodna Region:

Every Family's Jome in El-Hodna Region is considered a center of the Textile Industry, as we can hardly find a house in the Region that is devoid of the Textile Industry. In addition, there are many Specialized Centers where Traditional Industries and Crafts are widespread in general, and Textile Industries in particular. These include, but are not limited to: Several Centers in the Bou Saada Region for the Production of Burnouses, the Qashabiya, and Tents, a Center for the Production of Carpets in the Zeitoun Region of Maadid Area, as well as in Maadid Area itself and its Environs, and in Al-Souamaa, Ouled Addi Guebala, Barhoum, Magra, and Ain Khadra.

**In the End**, we conclude that the Textile Industry is an inevitable outcome, due, on the one hand, to the region's somewhat harsh conditions. On the other hand, the availability of Raw Materials, such as Sheep, Camels, and Goats, is abundant in the Region, thanks to the pastoral nature of the Area, which supports their ability to survive. This is in addition to the strong relationship that binds the Children to the Heritage of their Fathers and Grandfathers, and, above all, their love for their Noble Prophet Muhammad, peace and blessings be upon him, who practiced this Craft and demonstrated its virtues and blessings. Furthermore, practicing this Craft and Industry is considered a source of income for these families, and continues to do so today. It is an important factor in stimulating domestic and foreign tourism. It is also an alternative source of income that contributes to financing the National Economy and stimulating domestic and Foreign Trade, especially if it receives better attention and care from the Relevant Authorities.

## Images Appendix



(Image No. 01) The Wool

---

<sup>20</sup> - Regarding the Burnous Industry, I interviewed (Craftswoman: Maimoun Wardah) from the Municipality of Beni Ilmane, on March 15, 2024 CE.



(Image No. 2) The Shearing “Mowing” Process



(Image No. 3) Stages of Preparing the Wool for the Weaving Process



(Image No. 4) The Stage of Combing the Wool with the Comb





(Image No. 5) The Stage of Spinning the Wool Using the Spindle



(Image No. 6) Tools Used in the Weaving Process



(Image No. 7) The Scissors "The Jalm"



(Image No. 8) The Comb "The Chain"



(Image No. 9) The Qardash



(Image No. 10) The Spindle



(Image No. 11) The Vertical Spindle





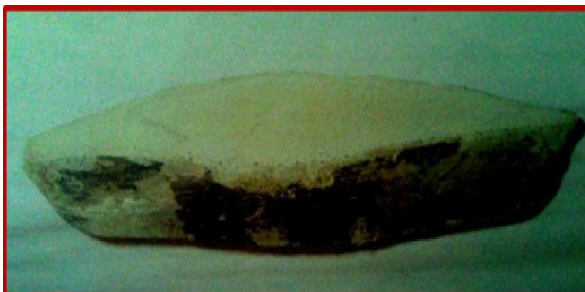
(Image No. 12) The Horizontal Loom Under the Tent, Quoted from: Golvin



(Image No. 13) Yazila



(Image No. 14) The Biter, The Teether, The Extender



(Image No. 15) The Scratcher, The Tool for Rubbing (Al-Karnava)



(Image No.: 16) The Burnous Bodice



(Image No. 17) The Burnous



(Image No. 18) The Qashabiya