

Colors Preferences in Tanzanian Culture

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Abstract— To uncover the topic of color and its application in Tanzanian culture and trends, this paper describes the history and current information about color applications among Tanzanians and ethnic groups belonging to the geographical regions in the country. Humans use color for many different reasons, both practical and aesthetic. Through a fusion of different cultural trends and movements in ethnic groups, color applications in Tanzania have emerged through ritual aesthetics and contain the power of human nature. In a practical sense, color is mainly used as a representation of the black African struggle for liberation, ritual practices, and cultural ceremonies. The political influences, art, and fashion have portrayed colors in a loud context, as it is so easy to identify Tanzanian people, especially women anywhere in the world for their use of bright color patterned Kanga and Kitenge fabrics. Tingatinga art with its unique warm color stories and black ebony wood sculptures has placed Tanzania in an international art scene for decades. Warm colors are favored in Tanzania as in any other tropical country, which concludes the region theory factor that because the intensity of sunlight in the equatorial region increases the human red vision (Red Sightedness), so the warm color system is particularly preferred.

Keywords—Tanzanian; Color preferences; Tingatinga art; Kanga Fabric; Kitenge

I. INTRODUCTION

Tanzania as part of African society often represented by colors on country flags. The flags of African countries often feature a combination of red, black, green, white, and blue (Dialogue, 2016), and each of these colors holds a symbolic meaning that is important to the people of each country (Knowlton, 2017). There is no big difference between the Tanzanian society with the rest of Sab-Saharan Africa, so color also plays a big role in the African fashion

industry, and the use of color carries symbolic meaning, just as it does in other contexts (Jennings & Ude, 2011). The use of numerous colors and arrangements in African fashion (Imports) is meant to express various sensations and excitement levels (Tchoudi, May 24, 2021). These colors represent the traditional symbolic importance as well as modern attire. Understanding the symbolic meanings of colors (Lundberg, 2019) allows people (De Bortoli & Maroto, 2001) to select the appropriate fabrics, patterns, and color combinations for specific occasions. These occasions and ceremonies can be traditional, rituals and initiations (Eliade, 2003) that often involve cultural practices due to a specific ethnic tribe. African fashion frequently incorporates warm colors like red, orange, purple, and yellow (Today, 2022) to create vibrant and striking outfits (Hopkins, 2021). In particular, red, orange, and purple in dresses hold symbolic meanings. Cool colors include blues and greens and they are often representative of nature in African cultures. However, each individual color has its own specific meaning in African clothing (Tchoudi, May 24, 2021). Natural colors; African textiles commonly symbolically use neutral colors like white, black, grey, and silver.

- **Purple:** Purple is commonly used in African fashion as a symbol of femininity, due to its deep and rich qualities that represent the strength and beauty of womanhood (Oha, 2007).
- **Yellow and Gold:** Yellow and gold are often associated with wealth, spirituality, fertility, beauty, and the preciousness of life (Dawahare, 2006).
- **Blue:** The color blue represents harmony and love, which advocates unity and peace. Other colors when paired with blue often bring meaningful and symbolic visual energy (Turner, 1966). Blue textiles are a common feature in the countries of the Sab-Saharan region in Africa (Spring, 2012).

- Green: Green is a color associated with growth and development, both in nature and in terms of personal spiritual advancement, as well as the natural growth and renewal of nature, such as crop agriculture.
- White: White is the color of purity. It refers to an object or symbol that is associated with purification and mostly in celebrations and other special events. It has an innocence to it that is representative of its pureness (Tchoudi, May 24, 2021).
- Black: This color associated mostly with grief and sorrow, and believed to have deep spiritual significance. In addition to sadness and loss, black can symbolize maturity, sophistication, and formality.
- Silver: Silver is an extremely peaceful color that has associations with the moon. It is a color that is often associated with emotions like joy, peace, and serenity. It can also symbolize sophistication, elegance, and purity.

A. Tanzania

Color has been a part of Tanzanian culture for centuries as people use color in their daily lives and cultural activities in many ways (Salazar, 2009). Color played a big role in the late Stone Age industries (Brooks et al., 2018) and the rock paintings in Kondoa-Irangi, central Tanzania (Masao, 1976). Nomadic hunter-gatherers people, the Hadzabe (Hadza) tribe from the northern part of Tanzania (Marlowe, 2010), named important colors within their tribal language, the Hadzane language for centuries (Lindsey et al., 2015). Tanzania is a country with about 123 ethnic tribes, located in East Africa. Some of the major ethnic groups in Tanzania include the Sukuma, the Nyamwezi, the Haya, the Chaga, and the Makonde (Lawrence, 2009). The Sukuma, who made up the largest ethnic group, were primarily farmers and cattle herders. The Nyamwezi were also farmers, but they also traded with other groups. The Haya were known for their ironworking skills. The Chaga were skilled artisans and farmers. The Makonde were known for their woodcarving and sculpture. United republic of Tanzania is a formation by the merger of previous sovereign states of Tanganyika (also known as Tanzania Mainland) and Zanzibar in 1964 (Shivji, 2009). Tanzania got her name after the union of the two countries, Tanganyika and Zanzibar Island in 1964 (Nyerere, 1964). Tanganyika was colonized by Germany and then was given to be supervised by the British after Germany's loss in the First World War (Mwakikagile, 2008). In 1961 Tanganyika got her independence from the British colony and became a republic in 1962 (Leys, 1962). Zanzibar was under the sultanate of Oman, and the revolution in 1964 earned freedom for the Zanzibar people (Lodhi, 1986).

The Bantu and Nilotic-speaking peoples who make up the majority of the population of modern-day Tanzania, including mainland Tanganyika, migrated to the region over the course of many centuries (Kessy, 2005). The Bantu, who are thought to have originated in West Africa, began to migrate southward and

eastward around 2,000 years ago (Vansina, 1994). They brought with them a set of cultural and technological innovations, including ironworking and agriculture (Schoenbrun, 1993), which they spread throughout the regions they settled in. The Nilotic peoples, who are thought to have originated in the upper Nile region, also migrated southward and eastward over the course of many centuries (Ambrose, 1984). They were primarily pastoralists and traders (Hodgson, 1999).

The Bantu and Nilotic-speaking peoples who settled in Tanganyika over the course of many centuries eventually formed the diverse array of ethnic groups that make up the modern-day population of Tanzania (Kimambo & Maddox, 2019). The interactions between these different groups, as well as the influence of the Middle East and Far East trades, and the European colonizers, greatly influenced the history and development of the Swahili language in modern-day Tanzania (Mazrui & Mazrui, 1993).

Tanganyika was a territory in East Africa (Hailey, 1950) that was administered by the British colony between 1922 and 1961 (Callahan, 1997). It included mainland Tanzania and parts of Rwanda and Burundi today, as well as Zambia. Throughout its history, Tanganyika was shaped by the interactions and conflicts between these different ethnic groups, as well as by the influence of European colonizers (Aminzade, 2013). The Germans colonized Tanganyika (Iliffe, 1969) territory in the late 19th century, and after World War I, it was passed to British control (Iliffe, 1979). After World War II, there was growing pressure for independence in Tanganyika, and in 1961, the territory became independent as the Republic of Tanzania. The government of Tanzania has made efforts to promote national unity since gaining independence and has implemented policies to encourage the development of all of the country's ethnic groups.

Tanzanian culture fused from these two countries with so many historical patterns, Tanzania mainland, and Zanzibar Island. As Zanzibar and Coastal East Africa fall under Arabic, Asian and Persian (Alpers, 2014) cultures through historical business trades (Gilbert, 2002), Tanzania's mainland has a combination of so many ethnic group movements, from the Bantu movement from far North-West and Central Africa to the Ngoni tribe, a Zulu group led by Zwangendaba from Southern Africa (Zulu, 2005). Zwangendaba and his group journeyed through Zimbabwe and Zambia, eventually making their way to Tanzania through Malawi. Zwangendaba crossed the Zambezi River at Zumbo on 19 November 1835 (Cronjé, 1982). So as there is a huge fusion of cultural history in Tanzania, the culture has some similarities with other parts of the world as well as colors that connect with its respective culture.

Color supports day-to-day living cultural trends and economic activities (Flexner et al., 2008) in Tanzania. This evidence can be seen from the popular women's jewelry and fabric patterns well known as Kanga and Kitenge (Olsen) to political and traditional activities (Kinabo, 2004). Different ethnic groups in Tanganyika, and modern-day Tanzania, have used color in a

variety of ways in their cultures. For example, many ethnic groups in Tanzania use color to communicate social status (Mahonge, 2018) and different colors may be associated with different ranks within a community. In some cultures, certain colors may also be associated with specific rituals or ceremonies (Kameli, 2015).

It is difficult to say how important color is in the coastal area of Tanzania, as the coastal region of the country it comprises of various ethnic groups, each having its unique cultural practices and customs. In the coastal region of Tanzania, some of the major ethnic groups include Yao, Makonde, Tumbuka, and Nyasa. Each of these groups has its own unique styles of dress and cultural traditions, and color may be used in different ways in each group's culture.

That being said, color is probably an essential aspect of the culture of the coastal region of Tanzania, as it is in many other areas of the country. Color is often used in traditional dress to communicate social status, to mark important rituals or ceremonies, and as a form of artistic expression. It may also be used in other aspects of daily life, such as in the design of homes and other buildings, or the creation of decorative objects and artifacts.

Color is also often used in traditional dress in Tanzania. Different ethnic groups have their unique styles of dress, which often incorporate bright colors and intricate patterns. For example, the Maasai, an ethnic group in Tanzania, are known for their distinctive red, black, and white traditional dress, which includes colorful beaded jewelry and elaborate hairstyles. The Makonde, another ethnic group in Tanzania, are known for their woodcarving and sculpture, and their traditional dress often includes intricate beadwork and patterns.

Overall, color has played a crucial role in the cultures of the diverse ethnic groups in Tanganyika and contemporary Tanzania, and it continues to be a significant aspect of the country's cultural customs.

B. Color in Tanzanian Flag

The colors in the Tanzanian flag have several influences as many other countries in the world (Kızılcıoğlu, 2014). These colors were often used in banners, flags (Cerulo, 1993), and other forms of political activism, and they were seen as symbols of resistance against colonial rule. During the struggle for independence in Tanzania, the colors black and green were frequently used as symbols of the independence movement. These colors were often used in banners, flags, and other forms of political activism, and they were seen as symbols of resistance against colonial rule. The use of black and green as symbols of the independence movement in Tanzania may have been influenced by the pan-African colors, which are also black and green. The pan-African colors are often used as symbols of pan-African unity and solidarity and are associated with the liberation struggles of African people around the world. The color black was particularly significant in the independence struggle in Tanzania, as it was seen as representing the people of the country and their struggle for independence. The

color green was also significant, as it represented the natural resources and the agricultural wealth of the country. Overall, the colors black and green were important symbols of the independence struggle in Tanzania and were used frequently as symbols of resistance against colonial rule.

The flag of Tanzania is made up of four colors, a green band at the top, a diagonal black band with golden-yellow in its middle, and a blue band at the bottom. The colors of the flag have specific meanings and is a significant representation of the nation's identity. The color green on the top of the Tanzanian flag symbolizes the country's natural vegetation and agricultural activities. The black strip on the flag symbolizes the people of Tanzania and their fight for freedom. Golden yellow strip represents natural resources and mines wealthy in the country. The bottom color blue on the flag represents the country's lakes and its closeness to the Indian Ocean, which are important economic resources for Tanzania. The colors of the Tanzanian flag are a significant element of the nation's identity and its natural and economic resources. These colors are a crucial aspect of the country's cultural legacy and a source of pride for the Tanzanian people.

C. Color in Major Ethnic Tribes

1) Makonde Tribe

The Makonde are an ethnic group in Tanzania and Mozambique known for their woodcarving and sculpture. They have a rich cultural tradition that includes the use of color in various aspects of their daily lives (Romm, 1984). One way in which the Makonde use color is in their traditional dress. Makonde women often wear bright, colorful dresses adorned with intricate beadwork and patterns. They also wear a variety of decorative jewelry, including beaded necklaces, earrings, and bracelets. Makonde men also often wear colorful traditional dresses, including robes and turbans adorned with beadwork and other decorative elements.

Color is also an important aspect of Makonde art and sculpture (Saetersdal, 1998). The Makonde are known for their highly stylized woodcarvings, which often depict figures with elongated, curving forms and expressive facial features. These carvings are often painted in bright, bold colors, and the use of color is an important part of the artistic style of the Makonde. Color is a crucial feature in Makonde cultural traditions and used in a many ways, as well as in traditional dress, decorative objects, and art.

2) Maasai Tribe

The Maasai are an ethnic group that lives in Kenya and Tanzania (Jacobs, 2018). They are known for their distinctive traditional dress, which includes bright red, black, and white garments. The Maasai are known for their use of shuka, a type of fabric that is made from thin strips of red and black cloth that are sewn together. The shuka is typically worn as a toga-like garment by both men and women and is often adorned with beaded jewelry and other decorative elements. In addition to the shuka, the Maasai also wear a variety of other traditional garments. Maasai men often wear a garment called a lendo, which is a long robe made

from black or dark blue fabric. Maasai women often wear a garment called a kanga, which is a brightly colored, piece of fabric worn by draping it over the body. Both men and women also wear a variety of decorative jewelry, including beaded necklaces, earrings, and bracelets.

a) Maasai Fabric

The Maasai shuka is a type of fabric that is made from thin strips of red and black cloth that are sewn together (Klumpp, 1981). The shuka is typically worn as a toga-like garment by both men and women and is often adorned with beaded jewelry and other decorative elements. The Maasai shuka is characterized by the use of red and black as primary colors. These colors are believed to have special significance in Maasai culture and are often associated with important cultural values and beliefs. For example, red is often associated with bravery, strength, and courage, while black may symbolize wisdom or spiritual power. With the use of red and black, the Maasai shuka may also feature decorative elements in other colors, such as white, yellow, or green (Johnson & Koech, 2022). These additional colors may be used to add contrast or to convey specific meanings. The specific colors and arrangements of colors used in the Maasai shuka may vary depending on the context in which it is being worn and the message that is being conveyed (Buzinde et al., 2014).

It is common for fashion designers to be inspired by the traditional dress and cultural traditions of different ethnic groups around the world. In the past, the fashion house Louis Vuitton has drawn inspiration from the traditional dress of the Maasai, an ethnic group in Kenya and Tanzania, for some of its collections. For example, in 2006, the fashion designer Kim Jones under the supervision of Marc Jacobs, who was the creative director of Louis Vuitton at the time, created a line of handbags and accessories that were inspired by the Maasai shuka (Jeffrey, 2021), a type of fabric made from thin strips of red and black cloth that are sewn together. The collection featured handbags and other accessories adorned with beadwork and other decorative elements that were inspired by Maasai traditional dress. However, it is important to note that the use of traditional cultural elements in fashion can sometimes be controversial, and it is important for designers to be mindful of cultural sensitivity and to seek permission from the communities from which they are drawing inspiration (Mwenegoha, 2022). The use of traditional cultural elements in fashion can sometimes be controversial, and it is important for designers and brands to be mindful of cultural sensitivity and to seek permission from the communities from which they are drawing inspiration. It is also important to ensure that the use of traditional cultural elements is done respectfully and appropriately and that the communities from which they are drawn are fairly compensated for their contributions (Leleto, 2019). The Maasai have a distinctive traditional dress that is characterized by the use of bright colors, intricate beadwork, and shuka fabric.

b) Maasai Beads

Beads are an important aspect of Maasai culture and are used in a variety of ways. Maasai women are known for their elaborate beaded jewelry, which is often worn as a symbol of social status and as a form of artistic expression. Maasai women may wear a variety of beaded necklaces, earrings, bracelets, and other decorative pieces, which are often brightly colored. Maasai beadwork serves as a way for individuals to express their identity and belonging within their community, and can also indicate their subgroup and marital status. It is a significant aspect of Maasai culture.



Fig. 1. Maasai beads (Safaris)

Maasai beads are traditionally made from a variety of materials, including glass, bone, and seeds. Each color and type of bead is thought to have its specific meaning, and the arrangement and combination of different colors and types of beads are believed to convey different messages. For example, red beads may symbolize bravery or strength, while green beads may symbolize fertility or prosperity. Jewelry made of beads often referred to as beadwork can reveal a person's age and social status within their community. Beadwork with designs that are more intricate and a greater variety of colors is generally associated with higher social status. In many cultures, the colors used in beadwork also hold symbolic meaning that is understood within the community (Imports).

- Red: The color red symbolizes courage, solidarity, and the sacrifices made.
- White: White stands for serenity, cleanliness, and well-being.
- Blue: The color blue signifies vitality and the heavens.
- Orange: Orange represents friendliness and welcoming nature.
- Yellow: Yellow also signifies a welcoming and hospitable attitude.
- Green: Green symbolizes well-being and the natural environment.
- Black: Black represents the population and the life challenges they face.

Beadwork is an important part of Maasai culture, and the creation of beaded jewelry is often passed down from mother to daughter. Maasai women spend many hours creating intricately beaded pieces, which are often given as gifts or traded with other members of the community.

c) Maasai Head and Face Painting

Head and face painting is an important aspect of Maasai culture, and different colors are used to convey different meanings. Maasai men and women may both participate in head and face painting as part of cultural rituals or ceremonies, or as a form of artistic expression. Traditionally, Maasai head and face painting is done using natural pigments made from crushed plants and minerals. These pigments are mixed with water or oil to create a paint-like substance, which is then applied to the head and face using brushes or fingers. Different colors may be used to convey different meanings, and the arrangement and combination of different colors are believed to convey different messages.

For example, red is a commonly used color in Maasai head and face painting, and it is often associated with bravery, strength, and courage. Black is another commonly used color, and it may symbolize wisdom or spiritual power. Yellow and white may also be used in Maasai head and face painting and may symbolize purity or spirituality. Color is an important aspect of Maasai head and face painting, and different colors are used to convey different meanings and messages. In Maasai culture, head and face painting is done using a variety of colors, each of which is believed to have its specific meaning. Some of the colors that are commonly used in Maasai head and face painting include:

(1) Red: Red is a commonly used color in Maasai head and face painting, and it is often associated with bravery, strength, and courage.

(2) Black: Black is another commonly used color in Maasai head and face painting, and it may symbolize wisdom or spiritual power.

(3) Yellow: Yellow is sometimes used in Maasai head and face painting, and it may symbolize purity or spirituality.

(4) White: White is also sometimes used in Maasai head and face painting, and it may symbolize purity or spirituality.

Maasai head and face painting is typically done using natural pigments made from crushed plants and minerals, which are mixed with water or oil to create a paint-like substance. The specific colors used and the arrangements and combinations of different colors may vary depending on the context in which the head and face painting is being done and the message that is being conveyed.

D. Color in Rituals

Colors are often an important aspect of traditional rituals and ceremonies in Tanzania, and different colors may be associated with different themes, moods, or emotions. The specific colors used in rituals

may vary depending on the cultural context and the specific purpose of the ritual. Some ceremonies in Tanzania are coming far back due to traditions, such as circumcision rites for boys and puberty for girls (Caplan, 1976). For example, in many traditional African cultures, red is often associated with life and energy and may be used in rituals to represent these qualities. In some cultures, red may be used in rituals to represent power, strength, or courage, and it may be used to invoke these qualities. Other colors may also be used in traditional rituals in Tanzania. For example, white may be associated with purity and may be used in rituals to represent spiritual or moral purity. Yellow may be associated with the sun and may be used in rituals to represent warmth, life, and energy.

Overall, the specific colors used in traditional rituals in Tanzania may vary depending on the cultural context and the specific purpose of the ritual. Different colors may be used to convey different meanings or emotions, and they may be used to create a specific atmosphere or to communicate a specific message.

E. Color in the Eastern Coastal Area of Tanzanian & Zanzibar Island

Zanzibar is an archipelago located off the coast of Tanzania that is known for its rich history and cultural traditions (Amir, 2020). Like the mainland of Tanzania, the islands of Zanzibar are home to a diverse array of ethnic groups, and the color is an important aspect of the culture of the region. One way in which color is used in Zanzibar is in traditional dress. Different ethnic groups in Zanzibar have their unique styles of dress, which often incorporate bright colors and intricate patterns. For example, the Swahili, who make up the largest ethnic group on the islands of Zanzibar, are known for their colorful, flowing robes and head wraps (Fair, 2001).

Color is also an important aspect of the architecture of Zanzibar. Stone Town, the old quarter of the capital city of Zanzibar, is known for its colorful, ornately decorated buildings, which are built in a blend of Arab, Indian, and African styles. These buildings often feature brightly colored doors, window frames, and other decorative elements.

Overall, color is an important aspect of the culture of Zanzibar and is used in a variety of ways, including in traditional dress, decorative objects, and architecture.

a) Swahili Culture

The Swahili are an ethnic group that inhabits the coastal region of East Africa, including the islands of Zanzibar and the mainland of Tanzania. The Swahili are known for their rich cultural traditions, and the color is an important aspect of their culture. One way in which color is used in Swahili culture is in traditional dress. Swahili women often wear colorful, flowing robes and head wraps adorned with intricate beadwork and other decorative elements. Swahili men also often wear traditional dress, which may include robes and turbans adorned with beadwork and other decorative elements.

Color is also an important aspect of Swahili architecture. Stone Town, the old quarter of the capital

city of Zanzibar, is known for its colorful, ornately decorated buildings, which are built in a blend of Arab, Indian, and African styles. These buildings often feature brightly colored doors, window frames, and other decorative elements.

Overall, color is an important aspect of Swahili culture and is used in a variety of ways, including in traditional dress, decorative objects, and architecture.

b) Henna

Henna is a dye made from the leaves of the henna plant that is used to create temporary body art, such as tattoos. In Zanzibar and other parts of the Swahili culture, henna is often used by women in traditional ceremonies and celebrations, such as weddings, birthdays, and other special occasions (Cartwright-Jones, 2015). In Zanzibar and the Swahili culture, henna tattoos are often intricate and detailed, and they may feature a variety of patterns and designs. Henna tattoos are typically applied to the hands, arms, and feet, and they are considered a symbol of beauty and femininity (Wallevik & Jiddawi, 2001). Henna is also used in traditional medicine in Zanzibar and the Swahili culture, and it is believed to have healing properties. It is sometimes used to treat skin conditions and to promote healthy hair growth. Overall, henna is an important part of Zanzibar and Swahili culture, and it is often used in traditional ceremonies and celebrations as a form of body art and as a natural remedy.

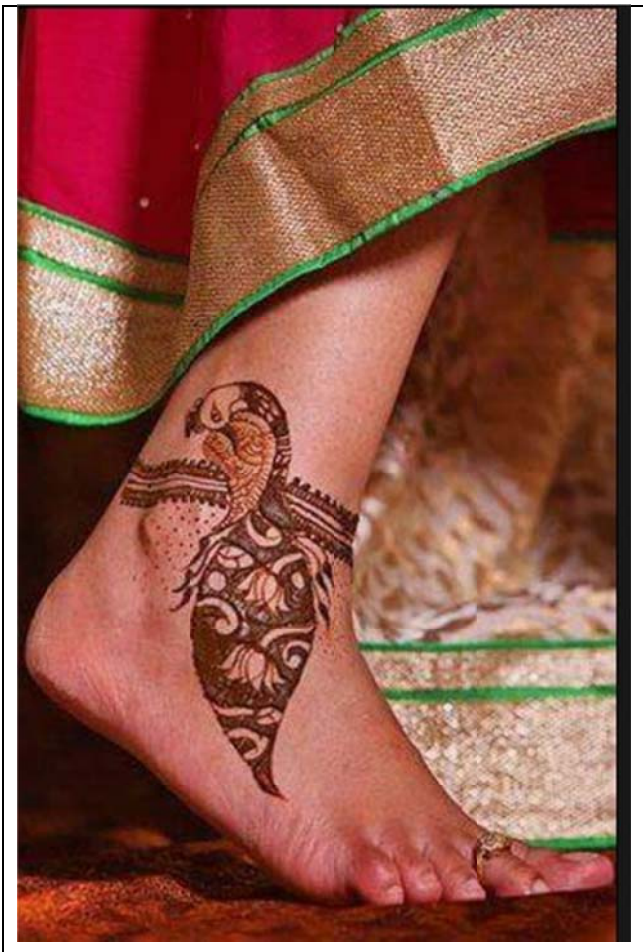


Fig. 2. Zanzibar Henna painting (Blog, 2 September 2013)

II. COLOR TRENDS

It is difficult to identify specific colors that are used in Tanzanian pop culture today, as pop culture in Tanzania is diverse and constantly evolving. Different colors may be used in different aspects of pop culture, such as in music, art, fashion, and film, and the specific colors used may vary depending on the context in which they are being used.

That being said, it is likely that a wide range of colors are used in Tanzanian pop culture today, as color is an important aspect of many cultures and is often used to convey meaning and emotion. Different colors may be associated with different themes, moods, or emotions, and they may be used to create a specific atmosphere or to communicate a specific message.

It is also important to note that pop culture in Tanzania is influenced by a variety of global and regional cultural influences, and the use of color in pop culture may reflect these influences. For example, pop culture in Tanzania may be influenced by Western pop culture trends, which may in turn influence the use of color in different aspects of pop culture in the country.

A. Color in Fashion

1) Women's Fashion

It is difficult to say which colors are specifically popular in Tanzanian women's fashion, as fashion trends in Tanzania are diverse and constantly evolving. Different colors may be popular at different times, and what is considered fashionable may vary depending on a variety of factors, including personal preference, cultural influences, and current trends. That being said, it is likely that a wide range of colors are popular in Tanzanian women's fashion, as color is an important aspect of many cultures and is often used to convey meaning and emotion. Different colors may be associated with different themes, moods, or emotions, and they may be used to create a specific atmosphere or to communicate a specific message. It is also important to note that fashion in Tanzania is influenced by a variety of global and regional cultural influences, and the popularity of different colors in women's fashion may reflect these influences. For example, fashion in Tanzania may be influenced by Western fashion trends, which may in turn influence the popularity of different colors.

KANGA AND KITENGE

The Kanga is a traditional garment that is worn by women in Tanzania and other parts of East Africa. A piece of cloth that is draped over the body, typically adorned with attractive designs and patterns. The Kanga is made from a variety of materials, including cotton, silk, and rayon, and it is available in a wide range of colors and patterns. The Kanga is an important aspect of traditional Tanzanian culture and is often worn by women as part of their everyday dress. It is a versatile garment that can be worn in a variety of ways, and it is considered a symbol of feminine beauty and elegance. The Kanga is also often used to convey social and cultural messages, and the specific patterns and designs used may convey different meanings or messages (Wa-Ngatho). In addition to its cultural

significance, the Kanga is also an important economic and social resource for many women in Tanzania. The production and sale of Kanga fabrics and garments are an important source of income for many women in the country, and it is often used as a way to communicate social and political messages and to promote social change (Van Haute, 2022).

Kitenge is a type of fabric that is popular in Tanzania and other East African countries. It is often brightly colored and patterned, and it is traditionally worn as a wrap-around skirt or as a garment for men. Kitenge is made from a variety of materials, including cotton, silk, and rayon, and it is available in a wide range of colors and patterns.

Some of the colors commonly used in Kitenge fabric include:

Red: Red is a bold and vibrant color that is often used in Kitenge fabric. It may be associated with feelings of passion, energy, and warmth.

Yellow: Yellow is a bright and cheerful color that is often used in Kitenge fabric. It may be associated with feelings of happiness and positivity.

Blue: Blue is a calming and soothing color that is sometimes used in Kitenge fabric. It may be associated with feelings of tranquility and serenity.

Green: Green is a refreshing and revitalizing color that is sometimes used in Kitenge fabric. It may be associated with feelings of growth and renewal.

Overall, Kitenge fabric is available in a wide range of colors, and the specific colors used may vary depending on the pattern and design of the fabric.

The Kanga and the Kitenge are both types of traditional African fabrics that are popular in Tanzania and other parts of East Africa. Both fabrics are made from a variety of materials, including cotton, silk, and rayon, and they are available in a wide range of colors and patterns. However, there are some differences between the two fabrics:

- **Size:** One of the main differences between the Kanga and the Kitenge is the size of the fabrics. The kanga, a little bit lightweight, worn wrapped around the body, while the Kitenge is typically larger and is often worn as a wrap-around skirt or as a garment for men.
- **Patterns and designs:** Another difference between the Kanga and the Kitenge is the patterns and designs that are used. The Kanga is often adorned with colorful patterns and designs, while the Kitenge is typically more simple and may feature a solid color or a more minimal pattern.
- **Use:** The Kanga and Kitenge are also used in different ways. The Kanga traditionally worn as part of the everyday dress by women in Tanzania and other parts of East Africa, while the Kitenge is more commonly worn as a garment for men or as a wrap-around skirt.

Overall, while both the Kanga and the Kitenge are traditional African fabrics that are popular in Tanzania,

they have some differences in terms of size, patterns and designs, and use.

2) Men's Fashion

Men's fashion in Tanzania is diverse and varies depending on the cultural and ethnic background of the individual. Traditional clothing is worn by some men, such as the Kanza (Fair, 1998) which is a long white robe worn with a head wrap. Western-style clothing, such as suits and dress shirts, is also common in urban areas, particularly for formal occasions. Additionally, casual wear, such as jeans and t-shirts, is popular among young men in Tanzania. Overall, men's fashion in Tanzania is a mix of traditional and modern styles (Moyer, 2003).

The Kanza is a traditional garment worn by men in Tanzania and some other East African countries. It is a long white robe that is worn with a head wrap and is typically made of lightweight cotton or linen. The Kanza is considered formal attire and is often worn during religious ceremonies, weddings, and other special occasions (Johnson & Koech, 2022). The robe is typically ankle-length and has long sleeves, and it is worn over a pair of trousers. The head wrap, which is called a Kofia, is usually made of matching fabric and is worn on top of the head (MARTINEZ). The Kanza is considered a cultural representation and it's a symbol of respect, honor, and tradition and it's worn by both young and old men (Fair, 2013).

The color of the Kanza, a traditional garment worn by men in Tanzania and some other East African countries, is typically white. The white color is believed to symbolize purity and is also associated with Islamic culture, as white is considered a sacred color in Islam. The white color is also a sign of respect and humility, as it is not ostentatious or flashy (Mangieri, 2013).

However, in some cases, it is also available in different colors like black, blue, and cream. The color of the Kanza is usually chosen to match the occasion, for example, black is worn during mourning, blue is worn during weddings and other ceremonies, and cream is worn during other formal occasions. The color of the Kanza can also be chosen to match the color of the Kofia, the head wrap worn with the Kanza (Parkin, 2004).

The history of the Kanza in the coastal area of Tanzania is closely tied to the history of Islamic influence in the region. The Kanza is believed to have been introduced to the coastal area of Tanzania by Arab traders and Islamic scholars who arrived in the region during the 19th century (Middleton, 2003). The garment is believed to have been influenced by the traditional clothing of the Arab world and it was adopted by the local people as a sign of respect and to show their adherence to Islamic culture.

The Kanza was worn by men from the coastal area of Tanzania, particularly around streets of Zanzibar (Unguja and Pemba), Tanga and Dar es Salaam. This is a popular attire among the men in the coastal area of Tanzania, both among the Swahili people and the Muslim communities. The Kanza also became a symbol of the coastal culture, and it represents the

blend of African and Islamic heritage in the region (Fair, 2001).

The Kanzu has also a strong tradition among the people of the coastal areas of Tanzania, it's passed down from generation to generation and has become an important part of the culture and heritage of the coastal area of Tanzania. Today, it remains an important part of the traditional clothing worn by men in the coastal area of Tanzania, particularly during formal occasions and religious ceremonies (Allman, 2004).

a) Kofia

The Kofia, also known as a kofia or koofiyad, is a traditional head covering worn by men in the coastal area of Tanzania (Barnes, 2004). It is a round, skullcap-like head covering that is worn on top of the head and is typically made of lightweight cotton or linen. The Kofia is worn with the traditional Kanzu robe and it's considered an important part of traditional men's attire in the coastal area of Tanzania. The Kofia is usually made in matching color with the Kanzu, it's often embroidered with intricate designs and patterns. The colors and patterns of the Kofia can also have symbolic meanings, such as red being a symbol of bravery and black being worn during mourning (Somjee, 1993). The Kofia is usually worn during formal occasions, religious ceremonies, and also in everyday life. It is also worn by men of all ages, from young boys to older men, and it is considered as a symbol of respect and tradition in the coastal area of Tanzania.

The Kofia is an important part of the cultural custom within coastal area of Tanzania and it represents the blend of African and Islamic cultures in the region. It goes pass generations, and it is still popular to date by many men in the coastal area of Tanzania as a symbol of their cultural identity and heritage. Kofia historically is closely tied to the history of Islamic influence in the coastal area of Tanzania. It is believed to have been introduced to the region by Arab traders and Islamic scholars during the 19th century.

The Kofia is believed to have been influenced by the traditional head coverings worn in the Arab world (MARTINEZ), and it was adopted by the local people as a sign of respect and adherence to Islamic culture. It was worn by men from the coastal area of Tanzania, particularly by the Swahili people and the Muslim communities (Elbusaidy, 2006). The Kofia has become an important part of the traditional attire worn by men in the coastal area of Tanzania, particularly during formal occasions and religious ceremonies. It is also worn by men of all ages, from young boys to older men, and it is considered as a symbol of respect and tradition in the coastal area of Tanzania. The Kofia is an important part of the cultural heritage of the coastal area of Tanzania and it represents the blend of African and Islamic cultures in the region. Kofia is usually white and matching with the Kanzu. However, it can also be found in different colors such as black, blue, red, brown and cream. White is the most common color and it is believed to symbolize purity and is also associated with Islamic culture, as white is considered a sacred color in Islam. It is also a sign of respect and humility. Black is worn during mourning and it is a

symbol of respect and solemnity. Blue is worn during weddings and other ceremonies and it is a symbol of celebration and joy. Red is a symbol of bravery and it is worn during important events or special occasions. Brown is symbol of tradition and it is worn during religious ceremonies or festivals. Cream is worn during other formal occasions, it is a symbol of elegance. It's worth mentioning that the color of the Kofia can also be chosen to match the color of the Kanzu, the traditional garment worn with the Kofia.



Fig. 3. Swahili men's Kofia (MARTINEZ)

b) Kilemba and Mkwaja

The Kilemba is a traditional garment worn by men in Tanzania mainland (Fair, 1998), specifically by the Zaramo and Zaramo-related ethnic groups. It is a long, flowing robe-like garment that is worn over the top of regular clothing, similar to the Kanzu worn by men in the coastal Tanzania. Kilemba is typically made of brightly colored, lightweight cotton or linen and is often adorned with intricate patterns and designs (Allman, 2004). The patterns and designs on the Kilemba can have symbolic meaning and often represent important aspects of Zaramo culture, such as spiritual beliefs or social status. Kilemba is worn by men of all ages and is considered an important part of traditional attire. It is worn during formal occasions and religious ceremonies, as well as everyday life. The Kilemba is passed down from generation to generation, and it is still worn today by many men in Tanzania mainland as a symbol of their cultural identity and heritage. It's worth noting that the Kilemba is worn in Tanzania mainland and not in the coastal areas, where the Kanzu is more common. The Kilemba colors can range from white, blue, green, yellow, orange, or red. The patterns and designs on the Kilemba can also have symbolic meaning, so the colors can also be chosen for their symbolic significance.

"Mkwaja" is a traditional head covering worn by men in the Zaramo ethnic group in Tanzania. It is a circular head covering made of cloth or animal skin, typically decorated with beads and cowrie shells. The Mkwaja is worn on top of the head and is considered a symbol of authority and power (Iliffe, 1979). It is typically worn during important ceremonies, such as coronations, weddings, and funerals. The color, patterns, and decorations on the Mkwaja can have symbolic meaning and can indicate the status, age, or achievements of the person who wears it.

The Zaramo people are an ethnic group that lives in the coastal regions of Tanzania (Mshana, 2016), their traditional culture and practices have been influenced by the cultures of the neighboring groups and by the Arab and Indian traders that have been trading in the region for centuries. The Zaramo people have a rich

tradition of textile production and beadwork, and their traditional clothing, including the Mkwaja, often showcases these skills.

c) Chiefs and Traditional Leaders

In Tanzania, traditional leaders, such as chiefs, often wear a head covering their heads. The Hehe were a powerful ethnic group in what is now Tanzania and their chief, known as the "Mtemi" or "Ntemi" (Redmayne, 1968), traditionally wore a head covering known as a "Vimbu" on his head. The Vimbu is a round, cylindrical head covering made of woven grass or reeds, and it is decorated with beads, shells, and other ornaments. It is worn on top of the head and is considered a symbol of authority and power (Makukula, 2023).

The Vimbu is worn during important ceremonies, such as coronation, weddings, and funerals, and it is considered an important part of traditional attire for the Hehe chief. The color, patterns and decorations on the Vimbu have a symbolic meaning and they can indicate the status, age, or achievements of the person who wears it.

The Hehe chief was also the political leader and the spiritual leader (Iliffe, 1967) of the Hehe people, and the Vimbu was an important symbol of his power and authority. The Hehe chief would wear the Vimbu and other regalia during important ceremonies and events, and it was also used in rituals and ceremonies related to the spiritual and cultural beliefs of the Hehe people.

It's worth noting that the Hehe people were a relatively powerful ethnic group in Tanzania, however, their traditional culture and practices were suppressed by the German colonial rule in the late 19th century, and later by the British, so the use of Vimbu is not as common as it used to be.

The Vimbu color can be natural or can be dyed with natural dyes, it can be green, brown, or black. The ornaments and the decorations used to make the Vimbu can be made of various materials, such as shells, beads, and animal hair, and they can be of different colors, like white, black, red, blue. The color, patterns and decorations on the Vimbu have a symbolic meaning and they can indicate the status, age, or achievements of the person who wears it.

B. Color in Modern Art

Many talented artists in Tanzania are known for their contributions to the country's art scene (Jengo, 2021). Some of the major artists in Tanzania include:

- George Lilanga: George Lilanga was a painter and sculptor who was known for his colorful and expressive style (Langwick, 2011). He was born in 1934 in Tanzania and is considered one of the pioneers of contemporary Tanzanian art. His work has been exhibited internationally and is highly sought after by collectors (Gosciny, 2003).
- Edward Saidi Tingatinga: Edward Saidi Tingatinga was a painter who is known for his colorful and vibrant paintings of animals and landscapes (Kilonzo, 2016). He was born in

1932 in Tanzania and is considered one of the pioneers of contemporary Tanzanian art. His work has been exhibited internationally and is highly sought after by collectors. Tingatinga has become a style inherited by young artists from his Makonde tribe bloodline (Fan, 19th October 2021), but also by other painters who are not from his origin (Obare & Koech, 2022).

Many other talented artists in Tanzania are known for their contributions to the country's art scene since independence (Makukula, 2019). The Art scene in Tanzania spreads from fashion to music (Sanga, 2015), as well as digital film (Smyth, 1989) and animation (Callus, 2018). One of the major artists in the fashion industry is Ndesamburo Merinyo (Graziella & Cecilia, 2019) together with his partner Ailinda Sawe, they conduct a study of traditional costumes of various tribal groups in mainland Tanzania, examining their history and the recent creations of contemporary fashion designers (Ashley & Finch, 2020). These two influenced several young upcoming fashion designers who exhibit their designs to several attire and modeling agencies within the country. Many talented young artists in Tanzania are making a name for themselves in the country's art scene. These artists are often highly innovative and are known for their unique styles and perspectives.

III. DISCUSSION AND CONCLUSION

Most of the Tanzanian color applications are in warm tones of colors (Bakker et al., 2015). This is due to the induction of the sunlight scattering the skylight polarization pattern and spectral gradient (Kumar & Joshi, 2007), and these can be sources of physical selection and application of colors within Tropical areas like Tanzania. Sun and the strength of the sunlight may influence color perception in the geographical location (Bornstein, 1973), and this may let some people perceive colors differently from others, as their psychological application of color as well (Bornstein, 1975). It can be due to technological means of controlling the lighting in most of the rural parts of Tanzania so that humans' eyes get affected by the strength of the UV light (Davies et al., 1998). As color sensations and perception (McCann, 1990) involve psychophysics, which is explained in three stages;

1. Physical stage: Quantity and nature of the light source (sun) transmitting light to the eye's optical nerve
2. Physiological stage: Eyes' visual cells generate corresponding light and colors transmitting to the brain
3. Psychological stage: Psychological reaction and consciousness change which lead to action.

The so-called regional theory of color preference is mainly based on the standpoint of geography. To explain the phenomenon of color preferences, that is, in the same area,

The whole group has the same color preference tendency. It is difficult to determine specific color trends in Tanzania, as fashion and design trends can vary greatly depending on a variety of factors,

including intercultural environment influences, personal preferences, and current trends in the global fashion industry. The variable of preferring popularity of the color is people with their environment. People living in different regions will show different characteristics (Parker, 2010) and color preferences, this phenomenon and the different temperatures, air pressure, humidity, water, air, seasonal changes, as well as the angle and frequency of sunlight, are all related. Sun exposure has the greatest impact on the landscape and human living preferences (Falk & Balling, 2010). Generally, people who live in sunny areas mostly like bright and gorgeous colors, especially warm colors, on the other hand, on often cloudy days regions, their popular color preferences tend to be conservative, like not bright, cool colors with gray tone (Coemans et al., 1994). However, as sunlight influences vegetation and climate change, then it is obvious that it influences the food and oxygen within the geographical area. This led to a study that signifies the blood oxygen level-dependent (BOLD) in the brain influences modulated activities by color preference (Racey et al., 2019). This geographical theory impact hunter as a previous study show women and men in the Hadza community prefer the same color hues (Groyecka et al., 2019). However, a wide range of colors is likely popular in Tanzania, as color is an important aspect of many cultures and is often used to convey meaning and emotion. It is also worth noting that fashion and design trends tend to change over time, and what is popular in one year may not be popular in the next. Therefore, it is difficult to predict with certainty which colors will be popular in Tanzania in any given year. Overall, it is likely that wide ranges of colors are popular in Tanzania, and the specific colors that are popular may vary depending on a variety of factors.

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