Features of color mentality of the indigenous small nationalities of the Arctic (on the example of the analysis of the traditional Khanty people costume)

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Abstract. The relevance of the presented research is connected with the problem of preserving the mentality, cultural traditions and way of life of small peoples of the Arctic (using the example of the Khanty). In this regard, the most interesting direction of research for us is the symbolism of color in the culture of these peoples, since the color carried a certain sacred meaning, revealing the features of the ethnic groups living in this region. During the study of the color mentality of the ethnic group, chromatic combinations of the traditional female costume of the Khanty were analyzed. According to the authors, the language of color is a non-verbal means of communication; it serves to understand the mentality by interpreting signs and symbols expressed in traditional costumes, symbolically embodying the cosmological model of traditional society. Based on the psychodiagnosis of Max Lüscher, it was found out how much the color preferences in the art of traditional costume reveal the national peculiarities of character and emotional state. To conduct a comparative analysis, the color criteria system has been developed, including primary colors, colors in ornamental symbols and color accents. The authors study the color symbolism in the costume through ethno-psychology, which allows to make sure that the color mentality of the few indigenous Northern ethnic groups of the Khanty is correct. It follows from this that the color mentality of an ethnos expresses a vital position, value orientations, ideological and behavioral stereotypes based on the peculiarities of the emotional state and psyche, which are characteristic of this ethnic group. Thanks to the study of color mentality in the decorative and applied art of the northern, eastern and southern Khanty, the authors revealed not only the peculiarity of the national character and worldview, but also revealed the distinctive features of this people. In this regard, the most interesting area of research for us is the symbolism of color in the culture of these peoples, as the color carried a certain sacred semantic load, revealing the characteristics of the ethnic groups living in this region.

1. Introduction
In the conditions of active development of the Far North, the problem of preserving the mentality of Arctic indigenous peoples is of particular relevance today. However, in the process of the Northern territories’ development there is a formation of a special community, which has a common socio-economic space with indigenous peoples, which leads to the need to overcome the problems of intercultural interaction and mutual understanding.

The main direction of the state policy implementation in relation to the indigenous peoples of the North is the preservation of the traditional way of life, support and promotion of diversity of cultural traditions and traditional knowledge of the indigenous peoples of the North, of their mentality.
2. Main body

The harsh climatic conditions of living formed the indigenous peoples’ surviving abilities, which led to the formation of the people’s special mentality, ability to find a harmonious interaction with nature in the existing realities.

There are contradictions between the existing communities of indigenous peoples with their special mentality and the intensification of the Arctic development process.

The newly emerging community is forced to find its special niche in the structure of other ethnocultural communities, closely related to each other in the economy, politics and culture [1].

Given these contradictions, we have set the aim of the study: to identify the features of the Arctic indigenous peoples’ mentality on the basis of the analysis of the color of women's traditional folk costume.

It is known that the mentality is manifested in positions, value orientations, ideological and behavioral stereotypes, historical traditions, image and way of everyday life, in arts and crafts [2].

One of the bright types of arts and crafts is a traditional costume. Traditional costume reflects ethnic culture, conveys the uniqueness of the national character, human material and spiritual values, certain worldview and mentality.

The well-known researcher of folk culture B. A. Rybakov considered the traditional costume as a symbolic embodiment of the cosmological model of traditional society [3].

The study of the decorative art of the Khanty has been conducted by A.A. Bogorodzka, V. T. Kudryavtsev, N. V. Lukina, T. A. Moldanova, N. F. Prytkova, R. G. Reshetnikov, O. M. Ryndina, A. M. Syazi, E. G. Fedotova, N. F. Uzhaninova.

These works make it possible to comprehend such problems as the place and the importance of the human body in the life of Khanty and Mansi, the idea of body and soul, the phenomenon of clothing and its symbolic content as an aspect of physicality, the peculiarity of physicality expression in the traditional culture of this ethnic group.

In our opinion, the traditional women’s costume (as opposed to men’s) is the most informative people's idea about the world, its psychological characteristics, national character and mentality, formed over the centuries and brought to our days. In order to identify the features of the world a comprehensive and elemental analysis of folk costume was carried out. It revealed the national identity, which included the analysis of shape, ornament, jewelry and color [4].

One of the content elements of the analysis is color, which demonstrates different states of the person in the system of objects, in nature and in the whole "man-color" system.

The language of color in culture is a non-verbal means of communication, which serves to understand the mentality by interpreting signs and symbols expressed in traditional costumes, symbolically embodying the cosmological model of the traditional society.

We believe that the color mentality of the ethnic group is a life position, a value orientation, ideological and behavioral stereotypes based on the peculiarities of the emotional state, the psyche that are characteristic of the ethnic group, the national character.

Color is the carrier of information that has evolved during human evolution, and therefore the symbols of color are also the bearers of evolutionary knowledge. The problem of in-depth study of color in the aspect of interest to us is not new. Its role was considered by scientists in different research fields: physics, chemistry, cultural studies, pedagogics and psychology.

The regularity of color effect on the whole body and even on the more subtle structures that are associated with the state of human mind, has long been noticed by Max Lüscher [5]. His color concept and ideas are widely used in various fields of knowledge and activity (art, design, psychology, ethnopsychology, ethnolinguistics, etc.). Given the color concept and its correlation with the psychological characteristics of a person, with the human community, the people, we used Lüscher’s psychodiagnosis to find out how the art of traditional costume reveals the national characteristics of character.

To analyze the color system of a costume and to compare it with Lüscher’s tests, we have developed the following criteria:
• the basic colors that the professional selects as characteristic of community of the ethnic group and highlights as the ideal ones. We treat this criterion in Lüscher’s tests as a "+" function, which expresses a desire or aspiration to an ideal ‘wants to be or ideal’;
• color in ornamental symbols, which usually tell the relationship of a man with the world. It will be correlated with function "x" in Lüscher’s tests, which interprets the possibility of human interaction;
• we perceive color accents in stripes and small details as a "=" function, that is, the actions that a person performs, and as the features of the master/professional himself as of a representative and spokesman of the national community (ethnic group).

We analyzed the color symbolism in the costume and correlated it with ethno-psychology, which allowed us to guarantee the correct interpretation of the color mentality of the Northern Khanty ethnic group.

Khanty clothes are bright, elegant and perfectly adapted to the harsh conditions of the climate. Ornaments are applied mainly on clothes. A variety of techniques is used for decoration – applique fabric, fur and leather mosaic, beading. Summer clothes were created from bright durable materials, in the cut of which there was a harmonious combination of inserts of different colors.

Let’s consider the traditional clothes of the North, "Nui-sakh" (see Pic.1), Eastern (see Pic. 2) from Tyumen Regional Local Lore Museum and of Southern Khanty from Tobolsk Local Lore Museum-reserve (see Pic. 3).

Let’s analyze the costumes in comparison. Khanty traditional costumes share a total swing cut of clothing. All three models are presented in the form of a gown. However, these models have different color symbols, which, according to the researchers, were being formed for more than one generation.

Surprisingly, the brightest game of colors can be traced in the clothes of the Northern Khanty. Thus, the Northern model has the upper part of the robe made of red and blue cloth, which symbolizes fire (red) and earth water (blue). The territory of Khanty’s residence is forest tundra, open spaces with a lot of lakes. Blue and red colors are dominant; yellow color means affluence, joy. Ornamental borders are framed with blue, yellow, red stripes, which symbolize the human path in earthly life.

The ornament decorating the robe is depicted in the form of a "little antler". The use of such an ornament makes sense: if a person has a lot of "horned deer", he is twice protected. First, it is financial well-being (warm clothes, food), and secondly, such a person always has the ability to offer a sacrifice and thus to win the deity’ sympathy. The color of the ornamented stripes alternates with yellow and green and has a triple stripe of different colors at the bottom and a double stripe at the top. In all likelihood, the triple band symbolizes the path of a man in this life in different worlds.
It is well-known, that the traditional worldview of the Northern peoples, their vision and knowledge of the world, considering a man as a part of the Universe, is shamanism, which assumes that the whole world consists of three worlds—Upper, Middle and Lower [6].

The color symbolism of the Eastern Khanty differs from the Northern ones with its restrained color of green foliage (their territory of residence is surrounded by forest), color inserts in the form of multicolored stripes, fur inserts and the inclusion of white color into the ornament, a symbol of purity and pristine nature. Fur inserts symbolize rich hunting grounds, belonging to the world of animals.

The Khanty culture preserved an ancient layer of beliefs, not associated with the idea of spirits: once upon a time, the animals themselves or the figures of these animals—not spirits—helped Khanty’s ancestors in their difficult hunting life.

To the same distant period a totemic conception is referred, involving the belief in the kinship of a group of blood relatives (a kit) with an animal. There is a prohibition to kill and eat this animal; various variants of its worship or cult are formed.

For example, the bear was revered everywhere in the past, attributing to it the ability to protect family members from diseases, to resolve disputes between people, to urge the moose to the hunter’s crossbow. Bear acted as a judge and advocate of justice. A person, accused of stealing, was holding a bear's paw or stood in front of its skull and said, "If I picked up the beast from somebody else’s trap, you, the wild old creature, break me with these claws" [7].

In general, the color designations in Khanty’s ornament give an idea not only about the way of life, traditions, rituals of the nomadic people engaged in reindeer husbandry, hunting, fishing, but also about the color mentality, the worldview, the character of the ethnic group.

The distinctive features of the Khanty’s nature can be identified by analyzing the color codes in clothing: restraint, modesty, love of nature, love for family, to his kit. Decoration and embroidery in clothes symbolize nature, family, harmony.

Is it possible to correlate these characteristics via color analysis with the characteristics considered in ethno-psychology?

In “Ethnic psychology” by V. G. Krys'ko we find that the Khanty have a practical mind, a great wit, industriousness, endurance and stamina, artistic ability [8].

An ethnologist-researcher V. A. Buldashov emphasizes Khanty’s practical mind, great intelligence, diligence, patience and endurance, artistic ability [9].

The derived characteristics of the ethnus through the analysis of color in clothes can be correlated with the studies of M. A. Lapina, who notes such Khanty’s ethnic characteristics as honesty, truthfulness, kindness, complacency, humanity. This explains lack of commitment to crime, especially crimes against the person. Quarrels between the Khanty were very rare and stopped without any hostility. “The spiritual image of Northern peoples, including the Khanty, demonstrates the highest level of humanity in combination with almost childlike naivety, credulity and spontaneity” [10].

In general, color mentality reveals cultural traditions in their harmonious diversity, while contrasting bright colors in Khanty women's traditional clothing show a beautiful multicolored harsh North with its long winters, beautiful multicolored spring, autumn and summer, which convey their colorful picture of the world. All this suggests that the indigenous peoples of the North have developed a distinctive ethic of relations with nature, which is based on the principle of a so-called biological balance, the equal right for existence of man as well as of any natural phenomenon.

3. Conclusion
The novelty of our study is the connection between the color preference that the masters used in the manufacture of traditional clothing, and the characteristics of these ethnic groups’ psyche. Taking into account Max Lüscher’s color concept and its connection with the psychological characteristics of a person, an ethnus, we have developed criteria for color analysis of the products of ethnic groups’ joint creative thought (traditional costume): the main colors, color in ornamental symbols, color accents in small details, which relate to the main functions of color diagnostics by Lüscher in order to determine the color mentality of the ethnic group.
When studying the color mentality features in the traditional women's costume of the Northern, Eastern and Southern Khanty we revealed not only the uniqueness of the national character, worldview and outlook, but also the distinctive features of this people, which is very important in solving the problems of intercultural interaction and mutual understanding.

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