Original Article

Comparing the Effect of Meditation with the Brain

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A B S T R A C T

According to researchers, there is a part of the brain that is both for negative emotions and for positive emotions. Research has shown that people who are often happy are more active in the front of their frontal lobes, while people who are anxious are more active on the right side. The good news is that "you can" adjust your emotions through meditation and change the point of emotion in the brain. You will be happier if you meditate for about an hour a day, that is, 6 days a week and one hour a day for 8 weeks. In addition to happiness, you will gain more understanding and empathy with others, and your immune system will be strengthened. Meditation helps you to sleep deeper and with better quality by calming your mind and modulating hormones. When your sleep is deep and quality, growth hormones and melatonin are released in the body, both of which are anti-aging hormones. In addition, deep, quality sleep releases toxic proteins from the brain that, if left in the brain (due to poor sleep quality), reduce the ability to process information, solve problems, and be creative, and increase emotional responses. Also, meditation has an effective role in increasing the power of the mind. This process also increases the speed of learning by increasing your level of concentration and increases the power of memory, level of consciousness and the amount of emotion control and prevents the decrease of the mentioned cases with age.

Introduction

There is no need to buy a special device to teach meditation. You can practice meditation wherever you want and you do not need a special cushion or bed to teach it. All you need to do is spend a little time and space each day to increase your mindfulness skills. During meditation, there is no way to turn the mind off. The purpose of teaching meditation is not to silence the mind. You are not going to experience a special mood or connection with the afterlife. This is not the

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goal. All you have to do is pay attention to the present moment without judgment [1-4].

During meditation, your mind will wander and you will be distracted. As you look at what is going on in your body and mind right now, you will find that many thoughts are going through your head. Your mind may be thinking about what happened yesterday, or you may be looking for a to-do list. In general, the mind will do its best to be anywhere other than the present moment [5-8]. The distracted mind is not a scary thing, it is part of human identity and creates that magical moment during meditation training - the moment Researchers believe that it makes our brains healthier and more agile. This is the moment when you consciously notice the distraction of your mind. Because if you can realize that your mind is distracted, then you will be able to bring your mind to the present moment. The more you do this exercise, the more likely you are to be able to do it again, and this will cause your life to go out of control [9-12].

During Meditation, Your Judgmental Mind will try to Control the Situation

One of the most important principles of meditation training is that you should not judge yourself. We are all to blame for the fact that we listen more and more to the words of the critic within us. (The critic who has saved our lives many times.) But as we practice exploring our own judgments, we can learn how to look at issues and react to them. When teaching meditation, try not to judge the thoughts that come to your mind. Be mindful of how you judge your thoughts, and if you notice any thoughts, just label them "thoughts" and let them pass. Understand the emotions that these thoughts evoke in your body and let those emotions pass. Just be a witness [13-16]. The whole story of meditation is to bring your attention back to the present over and over again. The appearance of our mental nerves is wired in such a way that it is constantly immersed in thoughts. This is why we return our focus to breathing over and over again during meditation practice. We use the influence of the soul as an anchor that is connected to the present moment. And each time

we return our attention to ourselves, we increase our ability to regain control of our attention [17-21].

Principled and Non-principled Meditation

Principled meditation has precise and subtle instructions that determine how a person works on a regular basis. Breath counting meditation belongs to this group. The instruction is to count the number of breaths from one to four and then recount it. In basic meditation, there are very precise instructions for what you need to do. Niloofar meditation is also a principled meditation; after choosing a topic, one thinks about it in a very precise and determined way. Any deviation from this explanation is contrary to the meditation plan and the correct principles should be continued after getting rid of scattered thoughts [22-25]. One of the goals of this meditation is to try to follow the principles and physical coordination from head to toe. In another way, one has to think only about one subject and meditate on one's feelings and the subject, the chosen subject can be a word, an idea, a phrase, a term or a problem. As he continues to think about the chosen subject, he examines his reaction and feelings towards it. This is different from free association; That is, he only follows his inner reaction and realizes his feelings and perceptions about it. The main goal of unprincipled meditation is to liberate and liberate one's personality structure (especially in the areas of competence, awareness and acceptance of the ability to love oneself). This exercise, if done continuously and with firm will, will lead a person to this goal completely. They use immersion and other categories of meditations that rely on focus [25].

Common Principles in A Variety of Meditations

Concentration: In different types of meditation, there are three stages: concentration, relaxation and insight. These steps are not sequential, but additional. In the beginning, the teacher instructs the meditator to focus his attention on one point [13]. As mentioned, in mental meditation, the focus can be a visual image with a specific meaning, while in non-mental meditation, the individual's own

breathing is considered either between his two eyes or a symbolic word. In both cases, the meditator tries to block the mind by refining the power of his concentration. If thoughts or emotions inadvertently invade, they release them and repeatedly turn their attention slowly to the target. This type of concentration, although it requires effort, does not have the power or intensity to interfere with meditation. Instead, focus slowly on the focus, as if something were present. Many traditions emphasize the importance of proper training and guidance as a complement to meditation. This training usually begins in parallel with the focus. Some experts believe that meditation without proper guidance is dangerous, because as one develops one's mental powers, one does not realize that one should use those powers more in the service of others. Such meditation, in addition to fostering one's selfishness, also cultivates one's false self, which must be discarded by the gradual recognition of the truth of the mind. The reference previously made to the four divine immortals (love and kindness, compassion, compassionate joy, and equality) is a good example of the nature of correct guidance and its inclusion in the meditation process. The meditator focuses on the four immortals, and as the meditation progresses, the correct guidance associated with the immortals naturally emerges from within the person [17].

Relaxation: Once such concentration is institutionalized, which may be achieved for a short period of time or after months or even years of daily practice, relaxation will be auspicious. Anxiety and tension are born of knowing and receiving thoughts and feelings, but when the mind leaves this knowledge and perception, suffering is uprooted. At this moment, consciousness is not consciousness of mental or physical turmoil, but consciousness of "self." Phenomenologists such as Husserl and Brentano find such consciousness impossible, while positivist philosophers agree with Hume (Hume believed he could not imagine his moment free of perception). The results of the efforts made in this field confirm the hypothesis that meditation actually creates a changing level of consciousness and awareness, and this is consistent with the biased claims of meditation [38-41].

Insight: Katagiri uses the word "silence" to describe tranquility (and indeed all aspects of meditation) in his study of Japanese Zen Buddhism,

Writes: Reached the realm of silence. This is indescribable, but you can understand it, albeit vaguely. The main thing is that you want to know.

This Takes Us to the Next Stage of Meditation

That is, it conveys insight. Based on both mental and non-mental meditation, this insight sometimes occurs suddenly and reveals hints about one's own nature, as well as providing a context for the meditator to explore within nature. In this way he realizes that the part of the realm of mental life which was considered eternal is really transient and, as a result, is empty of this nature. Christians consider this insight to be a divine gift, while Buddhists believe that this insight is the fruit of one's own intellectual development, an insight that eventually made Gutama a Buddha. These explanations may not seem paradoxical at first glance, as they refer to situations for which there is no comprehensive dictionary. What is clear is that recognizing the similarities and differences between the existing traditions requires more effort [4]. Records a particular doctrine or point of view and then proves or disproves that particular doctrine or point of view using the expressions of expert experts and inductive principles. This method is also used in other traditions. Recognizing the source of insights from meditation depends in part on one's previous beliefs, although it is said that after gaining insights, individuals rethink the nature and origin of their beliefs and decisions [18]. In this way, the meditation process continues until the doubts and differences are resolved. Hence, insight is not considered a comprehensive inspiration. They are many visors, and each one guides the other to himself [1].

Blurred Image Making Technique

"Federico Garca Lorca," the famous Spanish writer and poet, has condemned this kind of sport and entertainment that originated in Spain:

"Spain is the only country whose national sport is death"

But "Ernst Haas" has been able to slow down the shutter speed, to capture poetic images of these extremely violent and terrifying scenes in which the colors, regardless of the effect of the subject and the exact shapes and forms, have been able to fit together and this is sitting. It has become pleasant and emotional in these photos.

As mentioned, in addition to capturing the image in full flow or with shallow depth of field or in a drawn shape, other methods can be used to abstract colors and remove the exact shape and form of subjects, such as using the Diffusion filter or Fog filter or Motion filter and….

Before we discuss in detail what each color symbol is and what meanings and concepts it can evoke, it is necessary to mention one point, and that is the uncertainty of the items that will be mentioned. Each color can be a symbol of different concepts, and it is not unlikely that the symbolic function of each color will vary from photo to photo, from style to style, and from culture to culture. However, what is mentioned is more general than similar changes:

1- If you are looking for images in the image that evoke concepts such as warmth, anger, excitement, strength, firmness, and somewhat immaturity, use red. Red is a color that has an extremely high visual energy and therefore should not be present in some very serious and gloomy photos because it may induce and evoke a kind of originality.

2- If you are looking for concepts such as light, Orient, server, pleasure, glitter in the image, and even if you associate betrayal, use yellow. Yellow can also symbolize the sun and its golden light. Yellow has a decisive presence in the image and our visual system is such that we can see this color better than any other color from a distance, so the symbolic effects of this color should be used with special care.

3- If you are looking for images in the image that evoke concepts such as spring, freshness and even jealousy, use green. The symbolic function of green is more influenced by the nature of our relationship with nature and the experiences we have had in this regard. The different effects of nature on us in spring and autumn show that a very large part of our pleasant feeling towards nature or its photographs is due to the green chlorophyll of plants and trees.

4- If you are looking for concepts such as coldness, infinity and importance in the image, use blue. Variety and lack of consistency between the above three concepts indicate the uncertainty of the definitions and interpretations mentioned above. And evoke newness, luxury and the like.

5- Of course, black, white and gray also act as a color, i.e. they will have a symbolic function. In addition, the placement of colors next to or in the heart of these three tones (or even it can be said that these three colors are neutral) can intensify or weaken and change their effect. However, the following interpretations can be given about these tones:

1- If you are looking for images in the image that evoke concepts such as death, boredom, regret and sometimes even hidden movement, use "black". Black alone does not have much visual energy if it does not contrast with white, and if the entire surface of the image is occupied by black or nearby tones, we will get a low-energy, low-contrast image.

2- If you are looking for images in the image that evoke concepts such as snow, elegance, purity, cold, peace, purity, beauty, fragility, and even "mourning" in some cultures, use white. White, like black, does not have much visual energy alone, and if the whole image is filled with white and its near tones, we will have a low-energy, low-contrast image. Of course, in the interpretations that have been mentioned, there is a kind of appreciation for these two colors, so that black is the manifestation of filth and white is the manifestation of purity and whiteness, while these interpretations, which are generally derived from ethics and even myths, are not very certain in the field of image. One culture, nation

and people are different from other cultures and nations. What escapes any valuation and is a combination of black and white and their related interpretations is gray, which has a balanced visual energy and is neutral, and this neutrality is sometimes useful because it allows shapes and forms to be white or white, regardless of the effect of color. Pursue their role and influence.

3- If you are looking for concepts such as sophistication, strength and freshness in the picture, put black and white side by side in the frame. The two colors black and white, both of which are low-energy on their own, are injected into the image when we contrast them between these two extraordinary visual energies. One thing to note is that the symbolic function of colors depends not only on their "color" but also on the degree of purity and saturation of the color. Two "green" colors that have different degrees of purity and saturation may have different meanings.

The role of Color in Composition

Objects around us in indoor and outdoor scenes have certain proportions and spatial relationships that may always be constant or remain constant for certain periods of time. The difference in size between objects, the difference in their shape and form, the type of their position relative to each other, the difference in distance between them and the difference in their height form proportions and spatial relationships between objects that may be pleasant or unpleasant to any observer.

Now, the type of selection of objects for each real scene and how these objects are placed and arranged in the desired scene will greatly affect our feeling when we are in that place. This is why it is recommended to change the decoration of the real environment in which we spend hours every day to change the mood and create emotional diversity every few months, and each time to create new proportions and new spatial relationships between existing objects. Some ordinary people have the ability to sensually and instinctively create pleasant relationships and proportions and eye-catching objects in any scene, and therefore in slang, we refer to them as "tasteful" and in front of people.

There are those who are incapable of creating pleasant relationships and proportions between objects, and every time they set up a scene, it seems unbalanced and unpleasant, and we use the term "bad taste" for them. Of course, most of the time we do not pay close attention to these relationships and relationships between objects, but we become sensitive to it when we want to create new relationships in the heart of these relationships and existing relationships, while entering a serious challenge, for example when We want to install a photo frame in our room. We want to create a new relationship in the heart of the relationships and proportions between the objects in the room. On which wall, near which object and far from which object, above which object and below? Which object to install determines whether the newly created relationship is properly compatible with the sum of the existing proportions and relationships. When we enter such a scene with a camera to take a picture, these proportions and spatial relations find a new state and definition in the field of camera frame, which is the same concept called "composition".

Every photographer deals with a feature called "frame", "frame" or "frame" when taking a photo. This is a four-frame frame that covers part of the scene and its boundaries can be seen on the camera's frosted glass or inside the viewfinder. "Frame" is a magical feature that is quite effective in how the image looks, because it plays four important roles at the same time:

1) Selection: "Frame" is clearly "selective" When we see a frame in a scene, we select a number from the objects in the scene and give them a special visual validity. This feature of the frame has made it possible for the most insignificant objects and subjects in real life to be the subject of photography and even to be able to recreate meaning through their presence in the frame and in the viewer's mind. For example, a pair of old and used shoes that are completely worthless and insignificant in real life, if placed inside the frame, that is, if "selected" by the photographer and through the frame, will find special visual validity, i.e. in the field of the photo becomes the most important. Objects and subjects become because through this "choice", the photographer has pointed his finger at all the

objects and phenomena in the world towards this pair of old shoes and has invited the viewer to see this seemingly insignificant object among all objects. This is why this insignificant object in the real world and important in the world of photos may help to recreate concepts such as poverty, the passage of time and... in the mind of the audience or be reminiscent of concepts such as old age and...

2) Deletion: "Frame" is clearly a "delete" factor, meaning that it does not accommodate a large number of objects and subjects in the scene in its heart, and in fact removes them. The "delete" feature is as important as the "select" feature. In this new process. The frame helps to eliminate the unwanted effect of unnecessary objects and subjects on the main objects and subjects.

3) Breaking the proportions and real relations: The "frame" breaks the real proportions and relations between them by selecting some objects and subjects and deleting other objects and subjects.

4) Creating New Relationships and Relationships: The "frame" accommodates objects. These objects, regardless of the type of relationships and their proportions in the real world, rediscover new relationships and proportions within the frame. In objects that are very close to each other in the scene and relative to other objects, they may appear distant by being placed inside a frame and removing other objects (which until now have been judged to be close by being far from other objects). Because each is located on one side of the frame. This example shows that the frame often creates relationships and proportions that are different from the relationships and proportions in the real scene.

This process of framing some of the elements of the scene and removing other parts is called "framing", "framing", or in other words "framing". How to "frame" in the first step in the form of "frame" means square or rectangular, along the "frame" means horizontal or vertical, and in proportion to the dimensions of the "frame" or in other words aspect ratio, i.e. the difference in size of the horizontal side and Its verticality depends on, and in the next step, it depends on factors such as "angle of view", "location of the camera", i.e. the degree of proximity or physical distance from the scene, "height of the camera" and "focal length of the lens".

The work of creating proportions and visual relationships in the field of photography is not limited to framing, but also requires other steps called "arrangement". After selecting a number of objects in the frame, how they are arranged and arranged in the frame is of particular importance. And establish relations between them. This arrangement can be done in the following ways:

A- Adjusting the horizontal angle of the camera: Sometimes with a small change in the horizontal angle of the camera, the type of placement of objects inside the frame, proportions and relationships between them change.

B- Adjusting the vertical angle of the camera: The height and vertical angle of the camera determines the type of objects inside the frame, sometimes causing some objects to be seen larger and others to be seen smaller.

C- Selecting the focal length of the lens: The size of the view and perspective, and in a more complete sense, the proportions and relationships change due to the choice of different focal lengths.

D- Changing the position of objects in the frame.

E- Lighting: By illuminating some objects and shading others, their type of relationship can be changed and in a sense, different visual importance is given to the objects placed in the frame.

F-Filters: Especially in black and white photography, they change the flow of colors and light into gray tones. Sometimes they make an object darker and sometimes lighter than it should be, and as a result they change the relationships between objects and change the color. They also change the appearance of objects inside the frame, resulting in different proportions and relationships.

G- Other methods and techniques that ultimately control how objects appear in relation to each other.

Composition or composition is obtained from the sum of two processes of "framing" and "arrangement", so "composition" can be defined as follows:

"The art of composition is the conscious selection and arrangement of image elements in order to create one or more" points of attention "or to convey an idea or concept or to create a certain emotional feeling in the viewer. In this definition, two words are significant:

1) Point of attention: means the center of interest, i.e. the part of the frame where the most important object or subject is located, and the whole mechanism of composition is in the direction that the viewer, first of all, faster than all and more emphatically than all objects and see the elements of that particular subject.

2) Image elements: means all possible graphic elements that may be visually present in the frame, for example, the following elements of the image are:

A-line: Lines are present in composition in different types and shapes (horizontal, vertical, oblique, broken, curved, short, long) and with different visual weight (thick and heavy or narrow and light) and may be real and or virtual. Virtual line is a line that the eye perceives more or less the same by tracking the elements and objects of the cheek point, for example, placing a number of coins next to each other in the frame area may turn the eye from one to the other and then to the next and next. As a result, the rows of coins are perceived in a virtual linear form.

B- Point: Sometimes some objects in the frame are perceived as exactly or almost point.

C-Form: means the general form of objects inside the frame that both real and virtual forms are in the composition.

D-Figure: means the exact form of objects that are still diverse.

E- Texture: means the visual texture of objects and surfaces.

F-Pattern: means the repetition of an object or element in a more or less similar way across the surface of the frame.

G- Depth: The amount of the third dimension (depth or dimension) reconstructed in the image is considered that we will have deep or flat images due to changes in composition.

H- Tones: Dark and light tones are effective in giving a different visual credibility to the objects inside the frame and also in creating a point of attention or in directing the viewer to a certain part of the image.

I-Color

Now that we have the necessary recognition of "composition", we will refer to the role of **"**color" in composition. Although the presence and role of color in the composition is complex and varied, the following are references to the most important of these:

1- With light-shadow, an "attention point" can be effectively created. It is enough to reconstruct an important part of the frame in light tones and the rest of the frame in dark tones. This trick can be done even where the whole surface of the frame is with elements. A similar visual (filled with similar visual validity) is also path-breaking and creates a special "focus point" by uniformly removing it. Similar to this rule, color differences can also be used to create a point of attention. While most of the surface of the frame is covered with a single color or a more or less similar set of colors, placing some of the elements inside the frame in a different color (different in terms of color or in terms of brightness and saturation) draws the viewer's attention to this. The section will create a kind of "point of attention".

2-Just as the lack of light-opacity contrast causes the inability to represent the third dimension (Depth) in the image, the lack of color contrast has the same effect. If the entire surface of the frame is covered with more or less the same colors (similar in color, brightness, and saturation), the representation of the third dimension in the image will be accompanied by

a figure, unless with other dimensional tricks such as creating a focus difference between foreground and background. Using different lenses to control perspective: Using deep convergence lines; Arrange objects of different sizes in the foreground and background of the image and increase the depth and dimension of the image.

3- One of the ways to increase the visual energy of the image and achieve more effective combinations is to use different types of contrasts. The most common of these contrasts is the dark-light contrast. Early in the advent of color photography, they avoided the use of high-contrast dark-light contrast in color photography to keep the boundaries of black-and-white photography and color photography separate, and to take full advantage of the presence of color in the frame.

In later years this idea was discarded and a combination of color contrasts and dark-light contrast was used to achieve more complete combinations and more attractive images. Regarding color contrast, its types and their effect, it can be said that if the image contains two dominant colors, the farther the two colors are in the light spectrum, the more effective they are. The strongest color contrast is between primary and complementary colors, such as yellow versus blue or green versus magenta. Using two very unequal levels of complementary colors can very effectively intensify this type of contrast.

Another type of contrast is heat-cold contrast. According to Johannes Etienne, the warm-cold contrast corresponds to other contrasts such as shadow-sun, far-near, light-heavy, clear, opaque, sedative-stimulating, and so on.

Contrast digester is the contrast of the quality of a single color in an image, meaning that the degree of purity of a variable of a particular color constitutes the only color element of the image. In other words, it should be in the composition of a color photo that the whole photo is accompanied by a row of sub-buttons obtained from the same color.

Also, from the combination of colors close to each other, the visible spectrum can be obtained

in the form of an attractive combination of three. For example, the combination of yellow-orange and orange-red or yellow-green and yellow-orange, of course, the harmonious combination of colors is not imposed as a sentence.

4- In black and white photography, light and dark spots located on the surface of the image make the viewer focus on them. In color photography, light or dark spots can catch the eye, but despite the color as a spot, the effect will be much greater. It is also obvious that colored lines will be more effective.

5-At the level of the image, if several points are in a row, the eye connects those points and will move between these points. These dots in color photos can be different colors. If these colored dots have intense colors, the eye will try to fill these separating spaces virtually more easily.

6- Lines and dots in a color photo are also elements of composition, but with the presence of color, the effect of geometric elements (dots and lines) gives way to the play of colors. Therefore, in a color photo, the image is a function of using color and following color. he does. But this does not mean that the abstract and geometric aspect of the image can be neglected.

7- Colored surfaces create an effect that relies more on color than shape if they do not form very specific geometric objects such as triangles, squares, or circles. In black and white photography, a subject composed of several separate elements forms a whole, but the same subject in a color photograph will not be a whole because the differences between each element and the other element are highlighted.

8-The color, brightness and saturation of a surface change in contact with other surfaces. Green looks greener when viewed on a yellow, blue, or blue background. If a gray surface is surrounded by a colored surface, gray will take on the complementary color of the surrounding color. If it is red, it will be greenish gray; if it is green, it will look like magenta; if it is blue, it will be yellow. If the gray is light in color with the color around it and the second color is highly saturated, the interaction will be greater. If the color zones are separated by black or colored

lines, the contrast effect will be reduced in direct proportion to the line width. If the color saturation is maximized, the result will be a more exciting contrast.

Colored surfaces also change in their dimensions. A light-colored pattern on a dark area appears larger than a dark pattern with the same dimensions on a light background, the white surface seems to expand as much as possible, and the black surface is compressed. Yellow looks bigger than green and blue looks smaller than green. Brightness and saturation are important factors in this reciprocal relationship change.

So, in short, we can say that the colors on each level of the image are perceived based on their dynamic interactions, that is, each of the colors is exposed to changes in relation to other color surfaces that give it relative value. Understanding how color changes alongside other colors, recognizing the active and inactive properties of colors, and understanding how one color with more force than another stops the eye. There are points that the photographer should pay attention to when combining with the color photography method.

In color photography, color is a factor that can be both structurally organized and used as a primary sensory ability to affect the viewer. In almost every place you can find a subject that creates beautiful color images. From close-ups to landscapes and architecture, the key factor in creating interesting color images in the first stage is the ability to discover the existential potential of a scene and then the method of photographing that scene to show its color quality in the best possible way.

9- Ordinary effects in the background and especially in the background Color photo is one of the most interesting elements of composition. Blurring in the background gives a clear artistic contrast - blurring highlights and makes it possible to separate the interesting subject from its surroundings. Especially for close-up photography, it is better to use open apertures to prevent the mixing of different areas of the image. In general, any color that appears on the faded surface will have a more active effect than the same color on the clear surface. This phenomenon will have several consequences: the effect of colors is amplified, cold colors and warm colors are displaced.

In this regard, it is necessary to pay attention to the increasing importance of warm colors when they form spots with a fading background.

10- Scenes that have a great variety of colors are generally attractive scenes. When all parts of the scene in front of the camera are highlighted in attractive colors, the photo taken may lack the balance, harmony, and visual quality that draws the viewer's eye to focus. One way to solve this problem is to simplify the image so that it dominates the composition of a color.

11-Images that have a limited variety of colors, especially if they are monochromatic, can have a shocking effect. This is mainly because most of the color photos we see have a lot of color variation and anything that is out of the ordinary becomes unusual.

12- As a general rule, it can be recommended that if you want to increase the depth and dimension of the image through color contrast, place warm colors or colors with high brightness and saturation in the background or background of the image and in the foreground of the image of colors. Use cool or colors that are less bright and saturated.

13- The visual weight of the lines resulting from their diameter can be strengthened or weakened by color. Colors also have a visual weight. For example, red is the heaviest color, followed by green, blue, and orange, which are homogeneous, followed by yellow, and then the lightest, white. Therefore, lines of the same thickness can be considered that have different visual weights due to their color differences. Thus, the visual weight of a colored line will depend on two factors: its diameter and color.

14- Symbolic effect and appearance Geometric forms can be harmonized or contrasted with the symbolic effect and appearance of colors. For example, the circle is a symbol of unity and slow movement inwards and order. Such a symbolic appearance is seen in blue among the colors. Therefore, if blue objects are placed in the composition of the object, a symbolic appearance and a similar effect between the

shape of the circles and We will see the blue color of this object and this similarity in symbolic appearance and effect will disappear if this circular object is seen in a color other than blue**.**

Conclusion

Regular meditation has an effective role in increasing the power of the mind, and studies have shown that people who meditate learn three times faster than people who do not meditate. A study in 2013 showed that practicing meditation leads to increased scores Standardized tests and memory improvements. Meditation also increases memory power, level of consciousness, and emotion control, and prevents these from decreasing with age. Regular meditation controls high blood pressure. High blood pressure is referred to as the silent killer because in most cases it does not have specific symptoms but significantly causes damage to the heart and arteries. A 2008 study by the University of Kentucky found that meditation is an Effective treatment to control high blood pressure and can even reduce the side effects of antihypertensive drugs. Meditation is useful for lowering systolic and diastolic blood pressure. Meditation improves cardiovascular health and reduces the risk of heart attack and stroke. A 2012 study found that meditation reduced heart attacks, strokes, and even premature death from heart disease. Meditation helps improve cardiovascular health by lowering blood pressure, reducing stress, and reducing anger and rage, all of which cause heart problems Meditation is very useful for delaying brain aging and preventing neurological diseases such as cognitive disorders, Alzheimer's and Parkinson's. Preventing Alzheimer's with Brain Exercise As you age, several parts of your brain begin to shrink, leading to Lou Gehrig's disease. Meditation delays brain aging by increasing the number of gray matter cells in the brain, increasing the number of myelin-deficient neurons, and increasing the number of other cells in the central nervous system. It does not decrease for people who do not meditate. Research shows that regular meditation helps strengthen the immune system. An article published in the journal Psychosomatic shows that meditation causes positive changes in brain function and the immune system. Studies have shown that people who meditate regularly have anti-influenza antibodies compared to people who do not.

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