

САОПШТЕЊА

Tatjana BURZANOVIĆ*

RAMAYANA FROM THE PERSPECTIVE OF EUROPEAN ART AND TRADITION

“Pursuing the Ramayana Path Through Art“
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The Ramayana, an ancient epic, is one of the two magnificent monuments of India. In the history of world culture, this epic is one of the most significant monuments of folk epic creation. The Ramayana was created as a folk work. It became the property of the people forever. Through the element of individual creativity, the genius poet restored the folk myth in a perfect artistic form.

The Ramayana is a narrative of past events, intertwined with teachings about the goals of human life. Rama is the embodiment of righteousness, which becomes the basis of everyday life. Heroic deeds of the shoulder, become an example for respect and an incentive for correct behavior. The Ramayana is a work about the virtues of love and devotion. This epic raises all the moral questions important for human life, with some being the focus of society at one time, and some at another. By reading the Ramayana, you attain the highest perfection of life. Action, drama and pathos are presented in a simple way, through the connection of the action.

I read the Ramayana, with an understanding of superhuman and eternal supremacy Lord Rama. Ramayana is a story full of literary beauty and has a universal appeal, an appeal to moral values, virtues, which become the comfort of life, and after reading, and moral support, which you unconsciously adopt and carry with you, live with it. Ramayana leads you on the right path, it is spiritual refreshment, it establishes your moral values.

Reading the Ramayana, I became one with the main characters, Rama, Sita, Lakshmana,...and I felt their joy, sorrow, their difficulties,...The Rama-

* Dean Faculty for design and multimedia, Faculty for culture and tourism (Indian culture-lecturer) University of Donja Gorica, Podgorica, Montenegro

yana evokes strong emotions, and I believe it says a lot about the people from which it originated, about the power of moral virtues. The Ramayana is a literary work that emphasizes the unity of the family and the loyalty of family members to each other, which fills the reader with invisible divine energy, which gives inexhaustible strength for real life and events in it. This ancient epic is a heavenly chariot that inspires, and shines with transcendental brilliance. The Ramayana is an account of transcendental bliss.

The Ramayana comprises refreshing spiritual knowledge and folk tales are the secret of unfading glory and charm of this literary work through which the strengthening of one's own spirit is expressed, turning dreams into ideals, that is, the notion of imperishable human values is rounded off. To the present day, this perfect art form touches and excites human souls and thus, through the content, characters, composition and the unity of the author's idea and realization, it has taken me on a spiritual and artistic pilgrimage.

I have strived to understand the essence of the Ramayana, through life stories of King Rama, Sita, God Hanuman and other characters, teaching us valuable lessons about faith, honesty, courage, consistency and the highest human values, while also showing us the consequences of human weaknesses, such as are greed, self-love, pride, etc.

An epic and artistic pilgrimage is spiritually enriching. Contemporary (successive) art has spoken the language of spatial (simultaneous) art.

Artistic Peculiarity of the Glorious Poem of the Great Ancient Indian Poet Valmiki

The artistic peculiarity of the ancient epic Ramayana was transposed through mystical regularities in the structure of the cosmos, through the harmony of numbers, divine proportions, inaudible musical spheres. Fifty-six illustrations of art form represent the radiance of an idea or objective metaphysical truth. The narration content is experienced in accordance with the emotional and psychological state. The experienced world is presented as an artistic vision of the world and life. The events from the ancient epic are not presented literally. They are transformed with the help of creative imagination. Events, characters and phenomena from the ancient epic Ramayana inspired me to express my vision and experience in an original way using different artistic elements.

The artistic shaping of the experienced results in different aesthetic criteria. No literal description is applied in most illustrations since the abstract forms convey the required message or visual expression more successfully.

Shape, direction, rhythm, light, contrast, colour, dynamics, texture, composition, spatial intervals, symbolism, gradients, psychological and

physical balance, centrality, infinity, drawing as movement, similarity and diversity, simplification, structurality, subdivision, vision of form, perceptual concepts, segments, ensemble, overlap, interaction of planes and depths, realism and reality, competitive prospects, levels of abstraction, merging of parts, depth levels, laws of differentiation, vertical and horizontal, simplicity, truthfulness, illumination, symbolism of light, simultaneity, order, slope dynamics, directed tension, deformation, primacy of expression, motionless motion, movement, reacting to colour, searching for harmony, interaction of colours, shadows, etc., are some of the elements and methods applied to paint a part of the ancient epic narration.

All these elements that are related to aesthetic experience, which is defined as a special state of consciousness when there is a pronounced mental focus on the symbolic reality of a particular aesthetic content, result in different lines of interest and understanding of the meaning of the work of art.

Approaches to Aesthetic Phenomena

Art and other aesthetic phenomena may be approached in a number of different ways ranging from a philosophical and aesthetic approach (e.g. defining the metaphysical foundations of the category of beautiful) to the scientific one (e.g. geometric analysis of artistic composition); from a qualitative and essayistic approach (e.g. interpreting the meaning of a literary work) to the quantitative-empirical one (e.g. an experimental research of golden section preference); from a sociocultural approach (e.g. social contextualization of the origin of certain art forms) to the psychological and behavioural one (e.g. specifying cognitive factors of aesthetic preference); and from a biological and evolutionary approach (e.g. finding adaptive functions of aesthetic behaviour) to the neural one (e.g. identification of brain regions involved in aesthetic judgment).

Domains of Aesthetic Preference (From Aesthetic Stimulus to Aesthetic Experience), Slobodan Markovic, First Edition, Belgrade 2017 (publishers: University of Belgrade - Faculty of Philosophy, and Dossier Studio Belgrade (ISBN 978-86-6427-071-7 (FF); 978-86-6047-236-8 (DS))

The phenomenon of aesthetic preference comprises an objective, subjective, psychological and neural domain in response to an aesthetic stimulation or understood meaning of an artistic and aesthetic content. In this case the form derives from the idea through perceptual material properties of the work of art and through lines, colours, spatial intervals, dynamics, rhythm, harmony, tones, etc. The issue of objectivity and subjectivity is the domain of psychological aesthetics. In addition to the basic dilemma about the origin of the aesthetic, objective and subjective, other related issues are interwoven

in the history of aesthetics. Those are rational-sensory, rational-irrational, nature-art and harmony-dynamics issues.

Classical philosophical approaches and systems unambiguously generate beauty with order, harmony, symmetry and good proportion. Plato argued that beauty reflected the hidden divine order of things, the universality of mathematical rules and the legality of the movement of nature. Frequent aesthetic analyses attempted to identify the rules of aesthetic harmony such as symmetry, golden section, ideal line, colour and geometric balance.

My illustrations follow the principles of freedom of imagination, creativity and personal flexibility. Although every inner essence of the function of art comprises critical segments, I believe that the expression of my illustrations of the Ramayana essentially affirm the idea of this ancient epic narration. The dilemma between harmony and dynamics is resolved through psychological aesthetics and dominance of the principles of proper form, regularity, meaningfulness and clarity in presenting the idea of the narration.

In the domain of rational-sensory and rational-irrational, sensual certainly prevails. However, this includes an analytical approach and a symbolic system which, like natural language, has its own semantics and syntax in artistic expression. The notion of nature-art and pragmatic-aesthetic is interpreted as a reality - the definition of nature, ideas or art as an illusion of nature. In this case, art is a reflection of an idea. It creates new realities.

A new reality is created primarily through the composition, assembly and organization of objects within a particular scene. The descriptions of fifty-six illustrations of the Ramayana present the aesthetic effects of stimulus properties that describe the internal structure of visual stimulation. One of these properties is symmetry.

Complexity is a property that defines the heterogeneity of the visual structure which is perceived through different elements within the visual assembly or form.

I organized the composition, as the most complex structural feature, through specific arrangements of elements which thus determine different subjective impressions including the impression of balance, the required rhythm, dynamics or priority. Visual assemblies are organized on the illustrations to establish an optimal balance between the tendency of structure complexity, symmetry and symbolic representation of the narration.

The aesthetic effects of a curved or angular contour as a physical property that determines the specific shape and appearance of the surface of an object are graded according to the symbolic meaning to be presented. Round shapes are used to display positive energy. They are associated with attractiveness, softness, gentle movement and good intentions, while angular shapes are associated with danger, roughness and sharpness.

The aesthetic effects of round shapes are most often associated with pleasant biological and organic shapes. There are theories that link the preference for roundness with the pleasant natural environment in which our ancestors evolved. On the other hand, I most often used the angular and sharp forms to express negative aspects that signal the presence of potentially threatening objects.

Angular and sharp forms activate the neural structure that is connected to the emotions of attack and defence (amygdala) unlike the images of round objects. I used rounded lines and shapes where it was necessary to achieve a stronger visual expression or attract the observer's attention more intensely.

The experience of emphasized pleasantness of rounded shapes does not necessarily result in better aesthetic assessments. In accordance with that fact, I used other properties through the aesthetics of design, such as the preference of individual colours that are determined by the values of three dimensions:

Tonality (chromatic quality, hue), saturation (purity, brightness) and brightness (amount of white). The colouring used in my illustrations was not guided by different theoretical models and assumptions. I achieved positive, negative, dramatic and visual effects following my own aesthetic experience and recorded the given message through the experience of colour seen as active-passive, easy-hard and cold-warm.

There is also a standard difference in particular colours which are linked to the experience of both unpleasant and very pleasant objects. Choosing colours, I relied on the preference of a colour combination and an aesthetic assessment of two or more colours being displayed simultaneously.

Complementarity was most often represented in the choice of two colours, while the universality and the colour of culture were in the background. In addition to some of the aesthetic properties already mentioned, the compactness or disunity of shape is certainly important as it achieves the required effect in the visual sense. Typicality and familiarity, as the properties of an aesthetic preference, give way to dominance and unusualness in depicting certain forms that visualize parts of the ancient epic Ramayana. In order to achieve the optimal aesthetic effect, I illustrated using some unusual forms and assemblies with a certain level of complexity and originality. The aim was to make them inspiring for the observer and in some way provoke intellectual curiosity.

Human face and body are presented in an abstract way to allow each observer to get an individual idea of the character shown. No details of individual facial features are required in this case as the "empty" form essentially comprises a wealth of diverse personalities that are always and again different. Illustrating the Ramayana, I consciously and unconsciously followed the basic principles of operation of the visual system.

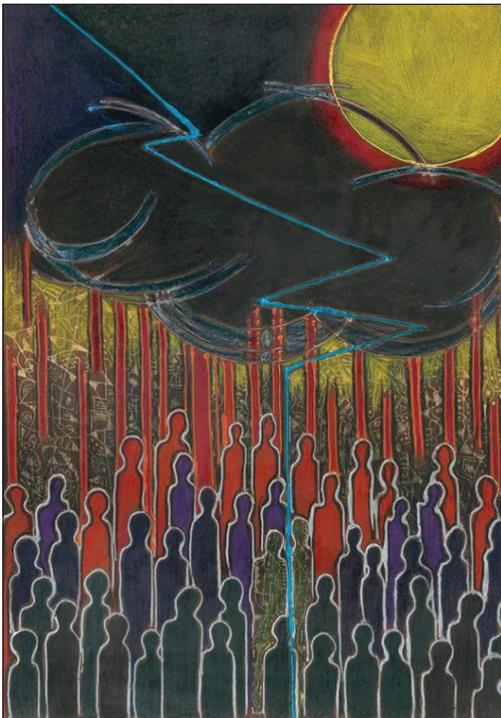
It is necessary to mention neuroaesthetics as a relatively young discipline. It is a cognitive and affective neuroscience whose basic task is to analyse the neural foundations of an experience of beauty and art. Neuroaesthetics includes two major scientific disciplines, psychology and neuroscience, as well as other disciplines such as evolutionary biology and philosophy. Neuroaesthetics uses the method of qualitative comparison of the characteristics of a work of art with the principles of the perceptual system operation. The aesthetic effectiveness is built in my illustrations through various art techniques that are based on basic visual phenomena.

Some of the phenomena include the display of light and shadow, visual combination of colours and a combination of parts and ensembles. One of the perceptual characteristics present (or neural-perceptual interpretations of the experience of art) is the difference in the sensitivity of peripheral and central vision to high and low spatial frequencies.

The analysis by Vilayanur Ramachandran (Ramachandran & Hirstein 1999) lists eight principles that are common to visual perception and fine art.

Tendency towards abnormalities or the principle of sharpening;

Singling out one of several stimulus properties (directing attention to the key sign that defines the object); Perceptual grouping (connecting parts



of the visual field into organizational units and separating the figure from the background);

Contrast;

Resolving perceptual issues (discovery of meaningful ensembles in poorly structured stimulation);

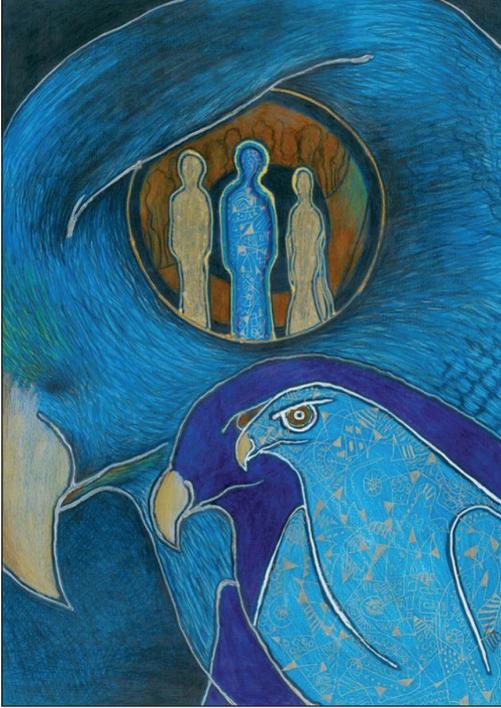
Typical viewing angle: easier recognition of an object shown in the usual viewing angles;

Visual metaphors: connecting seemingly different objects based on certain visual properties;

Symmetry: sensitivity for symmetrically structured simulation.

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ence), Slobodan Markovic, First Edition, Belgrade 2017 (publishers: University of Belgrade - Faculty of Philosophy, and Dossier Studio Belgrade (ISBN 978-86-6427-071-7 (FF); 978-86-6047-236-8 (DS), p. 193.



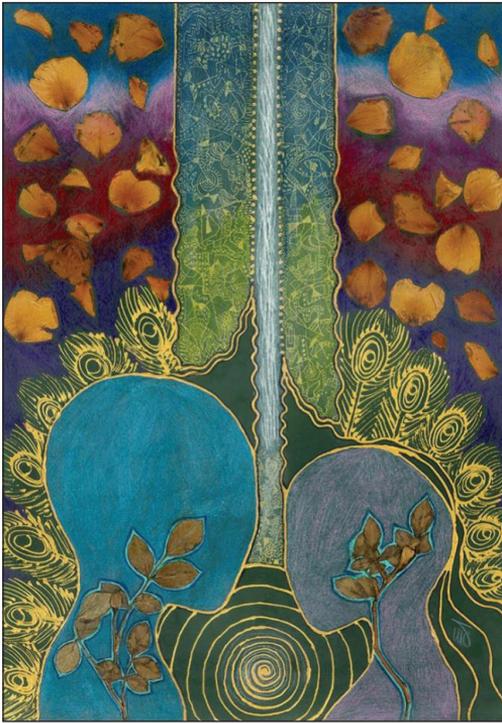
According to Ramachandran, the fine arts are aesthetically pleasing because they use principles that are naturally supportive.

Ramachandran emphasized the deeper biological function of the principles and linked them to adaptive behaviour. He notes that perception is not just a cognitive process whose reach ends with the identification of an object. In addition to the cognitive or cortical, it also has an affective-motivational or limbic component. The limbic system rewards (supports) every successful perceptual identification, every successful and quick separation of a figure from its complex background, every successful

and quick observation of the key characteristics of an object, in particular those that are biologically important.

According to Ramachandran, it is on this hedonistic value of “natural” perception that the aesthetic enjoyment of its artistic “simulation” rests. The phenomenon of understanding the meaning of works of art implies that artistic images are a kind of sign (iconic) structure that carries information about something that is outside of themselves. The illustrations of the Ramayana are dominated by the principle of building a composition with the motif that precedes, the main motif and the motif that follows. Domains of aesthetic preference (from aesthetic stimulus to aesthetic experience), Slobodan Markovic, first edition, Belgrade 2017 (publishers University of Belgrade - Faculty of Philosophy and Dossier studio Belgrade) (ISBN 978-86-6427-071-7 (FF); 978 -86-6047-236-8 (DS), p. 193.

In each of the fifty-six illustrations I weaved the experienced energy from the ancient epic and transposed it through compositional ensembles made up of lines, colours, spatial intervals, rhythm, dynamics, contrast, sym-



metry, surfaces, symbolism, light and dark, complementary ... intuitive and immanent to my creative spirit.

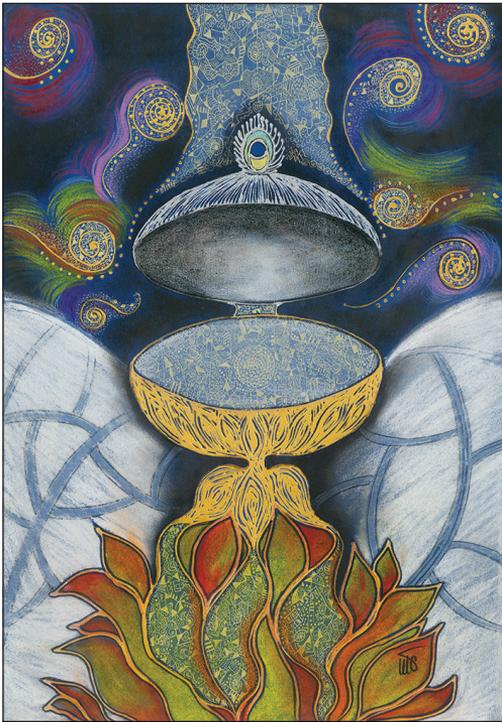
Book One: CHILDHOOD - The Guardian of the World with a Golden Bowl (Second Version)

This pictorial representation is dominated by the representation of a golden bowl with a silver lid and tongues of consecrated fire, which appeared before King Dasharatha. The dynamics of playful forms and intense colour come to the fore through three compositional units: central part – a golden bowl with a silver lid; the lower part of the format - the consecrated fire; and the all-time space of the universe, through which the bowl of the Guardian

of the World descends, in the upper part of the composition. The golden bowl is placed in the central part of the drawing with an open lid and a peacock feather on the top (Indian holy birds), which connects the entire compositional ensemble with its position, that is the lower part of the bowl on the consecrated fire and the upper part with the lid in the “universe”, uniting the two into a strong energy ensemble.

... “The Guardian of the World took the golden bowl with a silver lid, filled it with sweet milk, a divine potion, descended invisible to the Earth and suddenly appeared before Dasharatha in tongues of consecrated fire burning on the altar” ... The golden bowl with a silver lid is placed on the fire and merges with these forms and the unity of the two forms, articulating and describing how it is held by the “Guardian of the World”. Spiral shapes, accompanied by intense colour, as well as a linear texture in the colour of old gold, represent the magic of the moment of special significance. Sweet milk, the divine potion, is shown in the lower part of an open bowl as a whitish-golden surface in the middle of which there is a circular shape as a geometric symbol of perfection, in this case new life - birth. In the lower half of the composition, on the left and right side of the symbolic representation of the gold-

en bowl and fire, there are white surfaces interwoven with light blue lines, which give an impression of time flow and various events, as well as sufficient visual contrast in relation to the central part. That way, the main motive stands out and the moment in question becomes everlasting. The goal of this artistic story is to provide the necessary impression from the narration using the mentioned elements, line, colour, composition, contrast, rhythm and symbolism, which mutually support each other.



Book Three: THE FOREST – Rama’s Bow Broken into Two Halves, like the Collapsed Sun (First Version)

... “His arrows shattered into pieces the almighty bow of the victorious Rama which, shattered to pieces, became like the collapsed Sun” ...

This painting conceptualises the skill of accentuating the shapes and colours which clearly stand out on a neutral background. The scene stretches across the format width, from right to left. The aesthetic structure of this work is not an abstraction, but the creative establishment of the relationship of elements or the revival of form.

The elements used in this way establish the unity of idea

and style, that is the presented form and content. The spatial intervals between the shapes used to represent the arc of the victorious Rama are optimal for the flow of energy that the painting radiates.

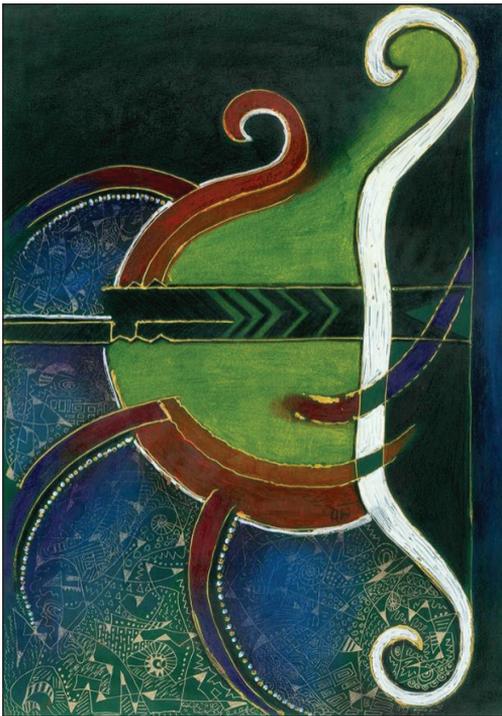
The two-dimensional animation of the bow broken into pieces “starts” from the accented “healthy core” painted in white on the far-right side of the painting format. The circular linear form which is doubled to the point of interruption in the middle represents Rama’s arc with three radial linear forms originating from it which give an impression similar to the collapsed Sun.

Khara’s arrow which breaks the bow of Prince Rama is symbolically represented by a black central horizontal line which comprises green geometric shapes indicating the direction from which the attack is coming.

The yellow-green colour in the central part of the composition symbolises the Sun, light and progress despite negative circumstances, while the line texture in golden colour between the “rays” shines despite the moment of negative energy that targets Rama, thus showing that the circumstances will soon change in favour of the good and righteous. The forms that represent both the unbroken and broken bow of Rama retain their uprightness and pride. They exude dignity through the vertical direction and elegantly curved shapes that speak of the Prince’s vitality.

The broken bow is shown in glowing colours that combine red and orange with yellow, which as a whole, in addition to its circular shape (overstressed shape), symbolizes the “collapsed” Sun and the futility of negative attempts to attack Prince Rama. The essence of the perceptual forces of this picture is the emergence of positive energy and the light of good from the surrounding darkness. The rhythm and colour of what is shown leaves hope for progress.

The duality of lines of the broken bow is a picture that precedes and follows or an artistic record of several moments of events.



Book Three: THE FOREST– The Princess of Mithila spied five big monkeys on a mountaintop beholding the sky as Ravana was taking her away ... (First Version)

... “Through the forests and mountains, across the rivers and lakes, the King of Rakshasas flew to Lanka and there was no one left to protect the beautiful Sita. However, the Princess of Mithila suddenly spied five big monkeys on a mountaintop beholding the sky as Ravana was taking her away. Then poor Sita tore off a piece of her silk dress and threw it down to the monkeys.

Sita thought: “Perhaps the monkeys will meet Rama and give him this piece of my clothing. Perhaps they will tell the son of Dasharatha how a powerful demon carried his faithful wife over the Earth. ”...

Sita is shown as her blue eye beholding five monkeys at the time and expecting salvation. She is throwing a torn piece of her dress that is shown in white colour and “connected” to the eye with a dashed line.

Instead of yellow silk, the piece of Sita’s dress is shown in white colour in the drawing. This is the symbol of innocence and chastity. The white colour is also found in a spiral-wavy shape that symbolizes Ravana’s power and signifies the presence of the Princess of Mithila. The huge wings are shown in the shape of a bird taken by the vile ruler of rakshasas in order to take Rama’s wife away. Forests, mountains, rivers and lakes are displayed as colourful surfaces in the green, blue, red, purple and dark green colour ... with linear textures.

The Princess of Mithila spied five big monkeys on a mountaintop. They are shown on a clear chromatic surface which further emphasises them at the moment when they watch Ravana taking Sita away.

The purple colour at the very top of the format contributes to the impression of mysticism, discomfort and uncertainty. The stylized bird is shown in a semi-realistic form. Its central part comprises geometric shapes and it does not look like a feathered animal at all.

The spiral shape precisely shows a part of the moment of Ravana’s transformation into another shape and it is exactly this unexpected shape that contributes to the general impression of an unusual situation, while allowing the observer to participate in this specific situation or witness the unjust gesture of the ruler of Lanka.

In this way and applying this kind of artistry, Ravana gets another opponent in each observer. The lively energy of colour symbolically separates the lower part of the format from the dark moment in the air and produces the necessary visual balance as an energy relief in relation to the dark tones. Sita’s eyelid comprises a dark red colour which speaks of her suffering. It “continues” as a shadow along the white cloth and thus clarifies the intensity of the Princess of Mithila’s mental pain.

Turned into a bird and carrying the abducted Sita, Ravana is placed in the far-right part of the format at the top. This represents the moment when he is already passing at speed and getting out of the observer’s sight.

Book Three: THE FOREST – The Heavenly Ruler Gave Sita a Handful of Rice Cooked in Butter ... (First Version)

... “The heavenly ruler gave Sita a handful of rice cooked in butter and told her that it was not an ordinary rice. It was miraculous rice which would save the Princess of Mithila from hunger and thirst for many years to come. Sita gladly accepted the gift bowing deeply to the almighty Indra and her soul felt eased.”...

The great Indra, the ruler of celestial lightning, is marked artistically in the form of a circle as the geometric expression of perfection. A linear texture



flows through the circle comprising various flows, thoughts, actions and vibrations united in good and powerful intentions. The strength and direction of the great Indra's action is indicated by a dotted texture in the colour of gold which befits the God of Thunder and Lightning. It encompasses the width of a circular shape at the top and "descends" to Sita's hand.

A dotted white line centrally "comes out" of the circle that symbolically represents the great Indra and his energy field. It denotes the rice cooked in butter which is given to Sita by the God of Thunder and Lightning.

Sita's hand appears on the right side of the format and

reaches the middle of the lower part of the composition. This explains the earthly acceptance of the gift from the great Indra.

The deity is positioned above. A demonstration of his powers "comes out" of the centre of the circular shape in the form of lightning and thunder. It is the gift of miraculous rice which will save the Princess of Mithila from hunger and thirst for many years to come. Sita's figure is not in the foreground. Only her hand which humbly accepts the God's gift is seen. The hierarchical scale of the universe is thus shown in a nuanced or graded manner. The primacy is given to the divine. There are three white dots on Sita's hand and a dotted short line that continues below the hand with parallel lines that get shorter towards the edge of the format. This communicates the timeless character of the gift that the great Indra gives to the Princess of Mithila that is further explained through the elongated triangular shape under the arm in white line texture.

Other fingers that are not naturally found in the foreground in this position can be seen through the pictured rice filling the hand. Nevertheless, their indication gives the impression of the divine creation of the Almighty. Although lightning is shown in the painting, peace is simultaneously read in the compositional balance and colour, as well as in the content dynamics



presenting a part of the event. The black background emphasizes the mystical character of the event.

Book Three: THE FOREST – The Rakshasa Kabandha ... wearing a white robe with wreaths adorning his neck ... white swans harnessed to a celestial chariot ...

The change of the course of the Rakshasa Kabandha's faith is shown through two unifying pictorial segments in the drawing composition.

... "When Dasharatha's sons come here, cut off your hands and burn your body on a bonfire, you will then go to heaven, the proud rakshasa."...

Rama took pity on the forest monster and promised to

burn his body on a bonfire. Then he asked him if he knew who Ravana was and which path led to him. However, the terrible rakshasa remembered nothing. Indra destroyed his memory together with his head. He could therefore say nothing to Dasharatha's sons. Saying goodbye before his death, he only added:

Rama burn me as soon as possible and then I'll remember who can help you.

Rama and Lakshmana built a large bonfire in a deep cave. They threw the rakshasa into hot flames and his body exploded like butter. Soon a tall, handsome and well-built man appeared in the flames. He was wearing white clothes with wreaths adorning his neck. He slowly began to ascend to heaven where a celestial chariot pulled by harnessed white swans awaited him. From heaven he said to Dasharatha's sons:

You need helpers and friends in the fight for Sita. Go to the lake Pam-pa Sarovara." ...

Burning of the rakshasa Kabandha is the main motif that is placed in the central part of the format in the lower half. The black lines that are slightly curved represent the twigs on the bonfire into which the rakshasa was thrown. The wavy lines to the left and right, supported by yellow tones, indi-

cate the flame, in addition to the orange and red colour blazing with a glowing light around the figure of Kabandha. The body of Kabandha who has turned into a tall, handsome and well-built man wearing a white robe and a wreath around his neck is shown in the lower part of the format with a dotted texture that gives the appearance of his rising into Heaven from the ashes.

The golden celestial chariot to the right is richly decorated and harnessed with two lavish white swans whose position at the top of the format explains where the next action will take place.

The sky-blue colour allows the whiteness of the swans to stand out in all their beauty and wingspan while pulling the golden chariot. The elongated figure of the rakshasa Kabandha that is shown as a vertical line makes an ideal visual balance with the horizontal direction of movement of the swans. The same goes for the next sequence or placing the golden chariot in the horizontal part of the format, which is psychologically and naturally expected and felt.

The blue tones are dominant and complementary to the orange colour at the bottom of the format. Purple tones complement the yellow colour in the bottom corners to the left and right.

Book Three: THE FOREST – Rama’s Bow Broken into Two Halves, like the Collapsed Sun (Second Version)



Geometric elements are also used in the second version of “Rama’s Bow Broken into Two Halves”. They are based on nature and a general spiritual aspiration to classify the factors from nature and find certain relations and adequate measures. The geometric approach is just partially an abstraction, while its other part is the essence of things. This approach, through geometrization, fulfils the optical need for being economical and complete in perception.

The bow broken by the dreadful rakshasa Khara is shown in the silhouette of Rama’s figure. As a circular linear form, the spiral increasingly expands from the starting point and comprises the symbolism

of lushness, vitality and fertility. It is depicted in red colour and placed in the Rama's reflection at the level of the head, while the other part of the broken bow in green (complementary) colour is placed in the torso area.

The horizontal double lines speak of the negative intent and force of the terrible rakshasa Khara against Prince Rama. The differently treated form of the silhouette depicts two polarities, darkness and light, evil and good. The dark blue colour on the left side of the figure with diagonal stripes represents bad intentions, while the turquoise surface on the right side indicates positive energy and purity of intention. At the place where ... "His arrows shatter the almighty bow of the victorious Rama which, broken into pieces, became like the collapsed Sun" ... stands a sharp geometric shape whose edges contrast the soft forms of Rama's silhouette and his bow. Symbolically resembling the collapsing Sun, radiant lines are positioned around Prince Rama's head.

The upper half of the painting format is dominated by warmer tones, while its lower half is dominated by cold blue-green tones, so that the representation of contrast and diversity on several bases is supported in this way as well.

Next to the red spiral shape at the top of the bow, the shape, position and colour of the radiant form provides an optical illusion of constant move-



ment thus focusing the observer's eye on the painting surface that shows Prince Rama's head, which symbolizes imminent victory.

Seeming intact, the silhouette stands proudly and staunchly despite the terrible attacks of the enemy. The gold-coloured line texture is an addition to the background that comprises orange colour which radiates sunlight with its warm range.

Book Four: Kishkindha - Sugriva and Rama went around the fire that was burning brightly and the rite of making an alliance was over ...

... "Rama joyfully extended his hand to Sugriva. They made an alliance and em-

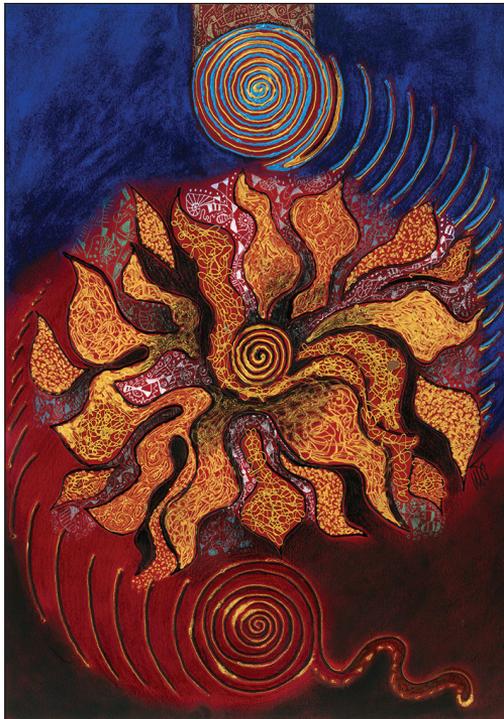
braced fraternally. Hanuman took two dry planks, began to rub them against each other and built a fire to perform the sacrificial rite.

The friends offered a sacrifice of fragrant flowers to the God of Fire, the great Agni, and then Hanuman placed Sugriva and Rama opposite each other by the fire. Sugriva and Rama went around the fire that was burning brightly and the rite of making an alliance was over. "You are a friend of my heart," Sugriva told Rama. "We both have the same joys and sorrows from now on." ...

The extended hand of friendship and the alliance strengthened by the oath are shown in this painting by the absolute balance of form and colour in the composition.

The dynamics of the tour of the fire that blazed brightly is strongly represented in terms of energy through the wavy forms in the central part of the format whose spatial intervals and rhythm evoke the significance of the moment of making an alliance between two friendly people.

A specific technique of relief lines in the colour of gold is applied on the wavy surfaces that symbolize the fiery flame. This additionally contributes to the necessary energy impression and encourages the psychological aspect of the importance of the moment of making a friendly alliance. Prince



Rama is represented symbolically by a geometric shape at the top of the composition. It is a spiral shape whose nature of movement hints progression from a single point that carries on in continuity and beyond. The blue lines at equal intervals represent movement, while their extension or reduction in length indicates the direction of movement.

Symmetrical in space and form, the same principle is applied to the representation of the monkey Sugriva as a spiral shape on red background that represents action. The blue colour in the upper part of the drawing symbolizes the wisdom of the great warrior Prince Rama.

In the centre of the God of Fire, the great Agni, there is a small spiral shape that connects two larger ones (Rama and Sugriva) end-to-end from the central part. The texture that is as wide as the circle “connects” the circular (spiral) form at the top of the composition with the Universe, the deity and the indestructible.

The blue and red colour make an impression of a strong energy connection in the intention of the righteous ones on the way to making an oath-strengthened friendly alliance.

Eastern spirituality does not look for an argument to prove that something distinguishes us from one another, but really only looks for what unites and unites us.

I am of the opinion, that the country which has the ancient epic Ramayana, has a bright future.

I want to show you a very interesting view of the name of the ancient epic Ramayana, for me, as I am artist.

RAMAJANA – RAMAYANA

There are artists who have synesthesia, the phenomenon of combined perception of feelings, that is, all senses are involved in the perception and experience of something, there is a high sensibility, and accordingly, for some, numbers and letters have a certain color, as is the case with me. I see the letter **R** as **yellow**, and what is interesting is that the letter **RA** means the sun, exactly the color yellow. **RA** (the first two letters of my father’s name **RADOMIR**), **MA** (the second two letters **MOTHER**), **JA(YA)** (**I am**), **NA** (the first two letters of my mother’s name **NADEŽDA**), the meaning of my father’s name is **RADOMIR**, **joy(RADO)** and **peace(MIR)**.

The meaning of my mother’s name in English is **HOPE(NADE)** and longing(**ŽDA**).

There are more interesting analogies through the synesthetic approach, **yellow** and **purple** are a complementary pair of colors (the letter **R** is **yellow** and **A** and **M** mixed together give **purple**), that is mean a harmony. **RAMAJANA – RAMAYANA**

R and **A**, **yellow** and **red** colors, mixed together, give **orange** and is complementary to **blue M**, also means a harmony.