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Metaphors and Poetic Iconicity in *Loya Khudaya* and *Da Ghairat Chagha* by Ajmal Khattak

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Abstract

The study aims to examine the role of metaphors in shaping and conveying poetic iconicity, and to explore how these metaphors reflect or obscure the poet's perceptions and worldview. The study draws on the theoretical framework of Blending Theory proposed by Tunner and Fauconnier (1995), along with Hiraga's (2004) analytical model of metaphor and iconicity in poetic texts. Adopting a qualitative approach, the study employs close reading as its primary method of analysis. In particular, metaphors related to war and peace are analyzed to uncover deeper insights into the region's socio-political realities. The metaphoric and iconic interpretations in this study are extended to the socio-political landscape of Khyber Pakhtunkhwa as depicted in the selected poems. The findings contribute to the growing body of research in cognitive poetics by highlighting the intricate relationship between metaphor and poetic iconicity within socio-political discourse.

Keywords: Poetic iconicity, metaphor, conceptualization, cognitive linguistics, Pushto poetry

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INTRODUCTION

Poetry is not merely an art; it is the visual and symbolic depiction of concrete and conceptual realities. These realities are represented in a subtle manner which require readers to identify, understand and interpret inherent meanings with reference to their own realities of the world (Nwuche et al., 2024). Riffaterre (1973) described the purpose of poetry as the representation of reality through a verbal construct in which meaning is achieved by reference from words to words, not to things. The representation and recreation of poetry is the conceptualization of same reality and perceptions but in different ways by various poets. This is achieved through metaphorical mappings of the experiences and perceptions that take the form of structure, sound and image of the poem (Freeman, 2009). This makes the language of the poem iconic. Iconicity constructs the reality that is already constructed (Argyropoulou, 2021), and metaphor go side by side, but the first one is apparent, and the second one helps in the delineation of conceptualized notions.

Metaphors are not limited to poetry or prose; they are equally prevalent in everyday language. Beyond adding richness and vividness to expression, metaphors subtly draw comparisons between seemingly unrelated concepts (Barcelona, 2003). Image metaphors, based on physical resemblance, are rooted in resemblance metaphors. These image metaphors are influential in creating images and icons in the minds of readers; hence, they are given due importance in the field of Cognitive Poetics (Stockwell, 2019). Conceptual metaphor theory, the earliest theory in cognitive semantics, was presented by Lakoff and Johnson (1980). Metaphor is not merely a stylistic device; instead, it is “organized according to cross-domain mapping” (Evans & Green, 2006, p. 286).

According to Lakoff & Johnson (1980), the metaphorical language is embedded in a metaphor system which is a system of thoughts. Hence the choice of metaphors is not random, rather based on our thought system which is eventually based on our context. The metaphors represent the socio-political context of the poet, period, and region in which the poetry was written (Young, 2023). Through Literature, be it poetry or prose, we convey our feelings and thoughts in an iconic manner. Metaphors are deployed as iconic elements to express the similarity between one item and another (Zaho, 2015). Literature is the depiction of social, cultural and cognitive reality (Azhar & Batool, 2025; Altaf & Batool, 2024, 2025; Batool et al., 2022). The writers and poets paint whatever they feel through their words and present it to their readers for satisfying their aesthetic sense (Haq et al., 2024; Batool et al., 2024; Altaf et al., 2024). To sum it up, literature merges reality and imagination and beautify it through the feathers of linguistic devices (Jakobson, 1985; Sikander et al., 2022; Gohar et al., 2023; Ali et al., 2023), and demonstrates how the phonic and acoustic features of language contribute to meaning-making through imagistic iconicity (Nwuche et al., 2024).

The ideas when treated as entities in literature and presented through metaphors play an immense role in achieving poetic iconicity. Iconicity is manifested through metaphorical mapping at the level of source and target domain. Poetry is the visual and symbolic representation of conceptual reality and as it is conceptualized; that is why the same reality is represented in variant ways by different poets. The structures of realities in the poetry are created by imagination through metaphors. Iconicity and metaphor work together but the former is evident, and the latter provides the conceptual mapping. Hence, the way poetic iconicity work behind the curtains of metaphors needs to be explored.

Given this, the current study aims to explore how metaphor performs the

conceptual mapping of reality while working together with poetic iconicity. Moreover, it also tries to investigate the ways through which iconicity of poetry exhibits the artistic aestheticism as well as sentimental touch to the poetry that makes it so heartfelt and emotional. For the purpose, the translated versions of two Pushto poems of Ajmal Khattak (1990), titled "God the Great" (*Loya Khudaya*) and "Call of Honour" (*Da Ghairat Chagha*) have been selected for the study. The poems have been translated by Dr. Sher Zaman Taizi and edited by Dr. Yaseen Iqbal Yousafzai. The first poem has 52 lines while the second poem consists of 97 lines. Khattak (1990) is a renowned revolutionary poet who is known for his poetic style of representing the violence, injustice, bloodshed, prejudice, marginalization, and victimization of Pukhtoons prevailing in Pukhtunkhwa. His poetic style was different from his contemporary poets in blending the beauty of humans with his bravery and revolutionary nature. The study has a significant contribution in examining the ways through which the perception and thinking of a poet are reflected through the use of poetic iconicity.

LITERATURE REVIEW

Metaphor, rather than serving merely as an ornamental element, operates through systematic cross-domain associations that shape our conceptual understanding (Evans & Green, 2006, p. 286). This mapping is a predictable relationship between a source domain and a target domain, where the source domain is concrete entity and the target domain is abstract entity (Jan et al., 2023). According to Kovescses "Target domain are abstract, diffuse and lack clear delineation; as a result, they cry out for metaphorical conceptualization" (2002, p. 20). Moreover, the image schema serves as the source domain and as proposed by Johnsons (1987) are a manifestation of the embodied experiences; hence, the source domains vary

from person to person and context to context. This notion leads to conceptual mapping which gives birth "to systems of conventional conceptual mapping" (Evans & Green, 2006, p. 164), and this mapping is grounded in daily experiences.

The conceptual metaphor theory, the earliest theory in cognitive semantics, was presented by Lakoff and Johnsons (1980). The conceptual domain is conventionally structured by and dependent upon the situation, and varies from context to context. The conceptual metaphor theory by Johnson and Lakoff is related to the assumption of embodied cognition thesis (Evans & Green, 2006, p. 286): semantic structure is conceptual and conceptual structure is grounded in embodied experiences. This makes language an embodied phenomenon which reflects not only conceptualization (Batool et al., 2022; Naqvi, 2017) but also embodied experiences of its users (Batool et al., 2021; Batool & Shehzad, 2018). Metaphor is another way of conceptualizing the experiences (Ge et al., 2022; Jan et al., 2022); hence, poetic language is metaphorical, and these metaphors are conceptually structured in embodied experiences and conceptual structures.

Faucconier and Turner (1995) blended conceptual metaphor theory and mental space theory, and they named it conceptual blended theory. The theorists emphasized that meaning construction is the result of structural integration which is cognitive. Besides, conceptual blending, centered on thoughts and imagination, is not limited to only human language but extends to other human activities as well (Evans & Green, 2006). This blending of one concept onto another concept is a complex process as the conceptual elements tenanted on integrated networks. These networks are mental spaces in Mental Space Theory and knowledge structures in Conceptual Metaphor Theory. The knowledge structures are permanent

and mental spaces are temporary.

Iconicity is studying the relationship between form and meaning of a sign and poetic iconicity is how poetry creates the semblance of life (Freeman, 2004; Zhao, 2015). Hence, there is a very strong connection between metaphor and poetic iconicity; indeed, metaphors play a significant role in achieving iconicity in poetry. Since the last decade, this field is of major interest for many cognitivists as it gives a huge scope to study the thought processes and reasoning of the human mind involved in iconicity. Multiple studies have been conducted in this field, but the field is so rich that there is yet to be explored a lot more.

Freeman studied poetic iconicity in-depth and conducted various studies in this field to show how it represents reality (2009a, 2009b, 2009c, 2011. Freeman (2009b) in his book attempted to integrate form, meaning, and feeling in poetry through poetic iconicity. Freeman (2009c) in his study applied blended theory presented by Faucconier and Turner (1995) to a literary text to explore the formal, emotional, and aesthetic effects of literary text and to relate it to cognitive processes of the human mind in the representation of reality. The integration in Tunner and Fauconnier's sense is not simply a matter of meaning but of feeling and form too (Freeman, 2019c). Moreover, Aryani et al. (2016) investigated the relationship between meaning and phonological segments of selected poems and studied the text's iconic properties. Kraxenberger & Menninghaus (2016) explored the iconic relationship between sounds and meanings related to emotions conveyed through selected poems.

THEORETICAL FRAMEWORK

Iconicity and metaphor are interrelated in the way they both contribute to meaning making in poetry, yet they differ in their mechanisms; iconicity relies on resemblance, while metaphor operates through conceptual

mapping. The former implements mapping between forms and meaning whereas the latter execute mapping between two conceptual domains of source and target. The referred four domains i.e., form and meaning (iconicity) and source and target (Metaphor) have been blended by Faucconier and Turner (1995) in their blended theory. This theory has four items i.e. two input items, one generic, and one blended space. The first input space is the source domain of metaphor whereas the second input space refers to the target domain of metaphor. This further extends the interpretation to generic space preserving the abstract shared properties of source and target domain. Moreover, the fourth item of the theory is blended space which incorporates the new meanings that emerge from the text. The current study has used the blended theory as a theoretical framework to analyze the selected poems and reveal the relationship between metaphor and iconicity. The metaphor conceptualizes dissimilar things whereas iconicity is about mapping the concepts between two similar entities. But Hiraga (2004) has presented the datum that metaphor and iconicity are working side by side within the same entity; the former is working at the back and the latter is visual and apparent.

METHODOLOGY

The textual analysis of both poems is done in four steps. In the first step, the conventional cognitive metaphors were identified in the selected poems. The global metaphorical mapping in the poems draws upon conventional cognitive metaphors. Therefore, in the second step, the global mappings in both poems were analyzed accordingly. The third step was carried out to identify iconic mapping and metaphoric mapping through form and meaning and target and source, respectively. In the final step, a multi-layered metaphor-icon link was identified in each poem.

ANALYSIS & DISCUSSION:

The analyses of two selected poems is done one by one, following the theoretical framework of Hiraga (2004). The analysis is conducted stepwise following the research design as mentioned above.

1. Conventional Cognitive Metaphors

The first poem titled "**God! The Great**" is a 52-line poem. The poem is an address to God and the poet requests Him to change the socio-political condition of the poet's land, Khyber Pakhtunkhwa. The region is conflicted, and the people of this region are victimized and marginalized. They are deprived of their basic rights of food and water. Overall, the tone of the poem is complaining and requesting. The overall conceptual mapping of the poem is banked upon the metaphors of peace and conflict.

Conventional metaphor is a metaphor that is "deeply entrenched in everyday use by ordinary people for everyday purposes" (Kövecses 2002, p. 29). Given this, the poet referred to certain natural phenomenon to present the idea of peace and conflict situation prevailing in the region. "***Darkness***" is a natural phenomenon, and he mapped this source domain on the target domain of "***conflict***" – DARKNESS IS CONFLICT. The request is made to God to replace "***darkness***" with "***light***" which is another natural phenomenon. Similarly, the poet also discussed certain other phenomena i.e**. *Knowledge***, ***Wisdom***, and ***Morning*** and represented them as an entity.

The second conventional metaphor identified in the poem is NATURAL OBJECT IS AN ENTITY. Certain natural objects i.e. "***land***", "***paradise***", "***fruits***", "***garden***", "***water***" are treated as distinct objects which have boundaries and shapes. For example, in line 37 "***in the land like paradise***" the poet has treated the land, which has boundaries, as an entity as the metaphoric expression "***in***" deploys the concept of containment for "***land***".

Likewise, the emotional expressions like "***love***", "***Brotherhood", "Rivalry", "hostility", "Fear", "Bravery", "Honour", "Courage", "Strength"*** and "***Unity***" are treated as entities in the poem as adjectives, since they are countable as well as modifiable: "***Poison runs in our veins Of rivalry and hostility***" and "***Our minds are covered by webs of fear***". The emotions of fear and rivalry are treated as entities in these examples – FEELING IS AN ENTITY.

The "***paradise***" is conceptually mapped on the image schema of "***peace***" – PEACE IS A PARADISE. Being Muslims, we believe that a paradise is a peaceful place with no conflict, no bloodshed, no injustice, and no violence. **"*paradise is a peaceful place***" is a conventional metaphor identified in the poem, e.g. "In ***the land like paradise***" and "***The land we may turn into the garden***". Both examples convey the wish of the poet to yearn for a peaceful Pakhtunkhwa.

This gives rise to ontological metaphors as they help in conceptualizing continuous events, on- going realities, and unstable state of moving things (Hiraga, 2004), such as combat, brutality, bloodshed, violence and terrorism in the region of Pakhtunkhwa.

A NATURAL PHENOMENON IS AN ENTITY,

A NATURAL OBJECT IS AN ENTITY

FEELING IS AN ENTITY,

Ontological metaphors (Lakoff & Johnson, 1980)

The concept of one entity can be better understood if it is explained through its opposite entity. The poem illustrates how opposites are often conceptualized as paired elements "***Darkness vs. light***", "***Hostility Vs. love***", "***Courage/bravery vs. fear***", "***Knowledge vs ignorance***", "***Wisdom vs. rusted behavior***", "***Unite vs. scattered***", "***Hungry vs thirsty***", "***Even land vs uneven land***". The conceptual pairing of peace vs conflict is working behind these pair forms. It is analyzed that these pair forms have been mixed as well in the conventional metaphor category of "fusion is mixing" i.e. "***Darkness into Light***", "***Bravery and honor***", and "***Rivalry and hostility***".

The next conventional metaphor is REQUESTING IS QUESTIONING**.** The poet in the poem requests to God for blessing the Pukhtoons with courage, honour, bravery, peace, brotherhood. This request making is conceptualized on the concept of existing conflicts in the region prohibiting peace. Hence, these requests are questioning the cruelty, restlessness, and terrorism in the region of Pukhtunkhwa.

The basic theme of the poem is peace and conflict, and light is metaphorically representing "***peace***", while "***darkness***" is mapped onto "***war/conflict***" – LIGHT IS PEACE. i.e. "***Light is common for all***" is a request for peace for all Pukhtoons, and in the line "***O! God brings up that bright morning, Turn the darkness into light***", the poet is requesting God for resuming peace in the region. Similarly, the concept of sacrifice is mapped onto the metaphor of "***blood***" and the conventional metaphor of conflict in the poem is BLOOD IS SACRIFICE i.e. "***Needs our blood to flourish***" and "***Offer blood to build our home***". The poet is reflecting his image schema of sacrifice in the form of his blood to be offered for resuming peace in the region.

The second poem titled "**Call of Honour**" is a 75 lines poem and it has the revolutionary theme to wake up Pukhtoons to fight for their identity, rights, and recognitions.

The poem contains multiple references to nature, emotions, and natural elements. These ontological metaphors are exhibited as entities in the poem. The poet has painted the iconic image of Nature in the poem via treating it as an entity i.e. "***In the high fertile meadows of mountains",*** and ***"In these dry rocks and fortified dales".*** Similarly, the poet has conceptually mapped the emotions onto some living things and presented these emotions as an entity. For example, in the line **"Trot horses of their greed,"** the poet metaphorically portrays greed as a forceful and uncontrollable horse, emphasizing its destructive nature. The natural objects are discussed in the poem as a human being as if they have emotions, life, and existence: ***"On this soil full of self-pride,"*** and ***"On this soil of guts and courage,".*** These metaphorical samples from the selected poem explicitly exhibit the poetic iconicity and the poet has given a wordy picture of his imaginations.

The next conventional metaphor identified in the poem is BLOOD IS ENTITY. This is a revolutionary poem, and the poet has tried to give a wake-up call to Pukhtoons by recalling the sacrifices of their ancestors which they made in the fight for their freedom. The poem is filled with examples of the conventional metaphor of blood as an entity i.e. "***is there any warm blood to hear***?" and "***Is there any red blood to hear?***". The next conventional metaphor in the poem is POWER IS PERSON. The image schema of power is based on the embodied experience of strength and rule: ***"True, the world of the autocrats; Dislike whispering for autonomy. True, these few groups of aristocrats; Dislike struggle for liberty".*** The power is embodied in terms of strength and dictatorship. Indeed, the power is

representing the power structures of autocracy, bureaucracy, and dictatorship.

Likewise, the conventional metaphor of VIOLENCE IS ENTITY is conceptualized in the poem in the form of bloodshed, injustice, and attacks. Violence is treated as an entity by the poet, and he informed the readers about the existing situations in the region while mapping the metaphorical concept of the said metaphor on the animals attack i.e. ***Attacks by pheasants.*** The SOIL IS OWNERSHIP is the next conventional metaphor in the poem. The poet has conceptually mapped the metaphor of **soil** onto the ownership. The metaphor soil represents the region of Pukhtunkhwa which is owned by the poet and other Pukhtoons. He proudly associates ***pride, courage*** and ***bravery*** with the soil: "***On this soil full of self-pride, On this soil of guts and courage".***

The poem also reflects the conventional metaphor WAR IS AN ARGUMENT, highlighting how conflict is conceptualized through the lens of verbal disputes. The whole poem revolves around the theme of war and peace. The poet maps the concept of argument onto the image schema of war. He argues with the sleeping souls of Pukhtoons who used to have boiling blood towards injustice and violence. He is complaining and arguing and repeating his complaints at the end of every stanza: "***Is there any warm blood to hear? Is there any red blood to hear?, I The blood of martyrs of the country, Have a wishful complaint."***

The first step of the analysis has shown that the poet has used multiple conventional cognitive metaphors in both poems, inspired by everyday experiences. The poet has integrated all the conventional metaphors conventionally yielding a "metaphorical network" (Hirraga, 2004) of the

peace/conflict metaphors and locally blended the metaphors of peace and conflict with that of nature and emotions in the first poem.

2. Global Mapping

The second step of the analysis is to explore the global mapping of the selected poems. The analysis has shown that the ***global mapping*** in the poem is mapping of ***nature*** domain onto the domain of ***war*** and ***peace***. The poet blended the concepts of ***war*** and ***peace*** with ***hell*** and ***paradise***. He started with the global theme of ***hostility*** and ***rivalry*** and ended with ***love*** and ***brotherhood***. The overall global mapping present in the poem is a plotting of the ***war*** domain onto the ***nature*** domain. The ***mixing***, ***fusion,*** and ***contact*** in ***war*** and ***peace*** are mapped onto the conceptual mapping of ***nature.***

Whereas, the second poem has knitted the metaphorical network of the revolutionary call to Pukhtoons. Hence the global mapping of ***revolution*** is blended with local metaphors of ***nature*** and ***natural objects*** including animals analyzed in the poem. The poet has introduced his readers to the prevailing situation of the region through the iconic metaphors of **soil** mapped onto the region and **blood** onto the emotions like courage, dignity, honour, and pride. The poet takes its reader to the history of ***bold Ghaznavid*** and ***Abdali's*** and tries to trigger their warm blood which yearns for liberty and freedom. The metaphors of ***warm blood*** and ***red blood*** are built on the image schema of honour and sacrifice. Similarly, the metaphors of animals – ***leeches, falcons, eagles, tigers, horses –*** are used as the victims and traitors to project the sociopolitical scenario in Khyber Pukhtunkhwa. Hence, the global metaphors of honour and courage are mapped onto nature and natural objects throughout the poem.

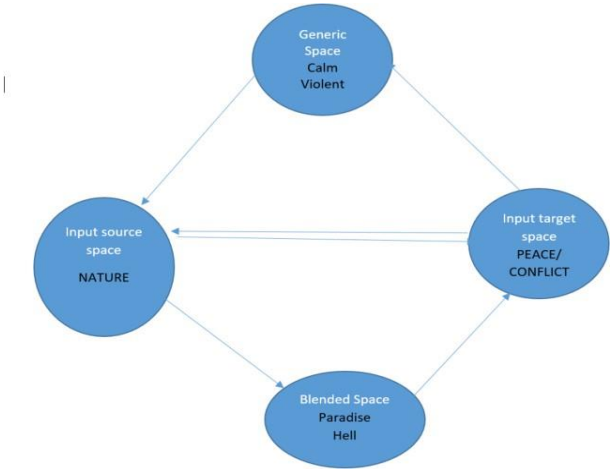
3. Iconic Interpretation by Metaphor

The above-mentioned analysis of conventional metaphors has shown how one concept is mapped onto others, i.e. source onto the target domain. The metaphors used in the poems for the image schema – of peace and conflict in the first poem and honour and courage in the second poem – represent the iconic image of the said concepts. There are two input spaces within a blended theory: input source space and input target space. The input source has a condensed image schematic structure that maps onto the target space through our common understanding and experiences. The image schematic structure of both the input spaces is maintained in the generic space. The generic space is abstract in its structure. All these three spaces are blended in the blending space, and it also recreates some new arising structures.

In the first poem, the input source space is constructed around images of nature, which is metaphorically mapped onto the target space of peace. The generic space shared by both inputs includes concepts such as calmness and violence. These opposing elements interact in the blended space, where emotionally charged concepts like **"bloodshed," "brotherhood," "unity," "violence,"** and **"paradise"** coexist. This blended space represents a complex, abstract cognitive domain in which the poet merges conflicting ideas to reflect the lived reality of the Pakhtun people—one marked by both suffering and hope. The blending allows the poet to construct layered meanings, where natural imagery not only evokes serenity but also serves as a backdrop to express the desire for peace amid ongoing turmoil.

Figure 1

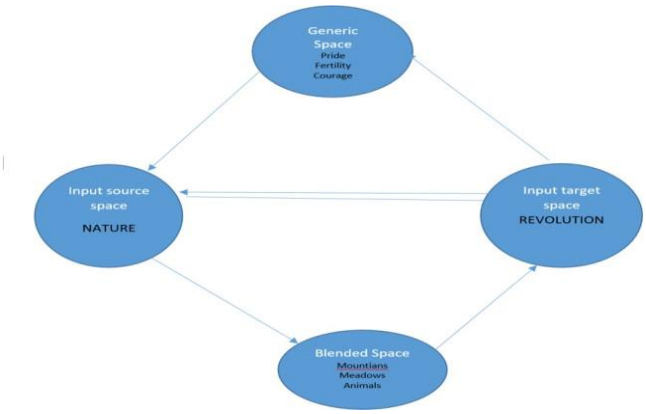
Iconic Diagram of Poem 1 "God! The Great"



Likewise, in the second poem, the input source space is grounded in natural imagery, while the input target space is the concept of revolution. The generic space shared by both includes abstract yet emotionally charged elements such as **"blood," "animals," "soil,"** and **"shelters,"** which symbolize sacrifice, primal instinct, belonging, and protection, respectively. These elements converge in the blended space, creating a powerful cognitive and emotional landscape that encapsulates the spirit of resistance and transformation. Through this blending, the poet crafts an iconic poetic image that not only reflects the struggle for change but also anchors it in the tangible, sensory world of nature – thus enhancing the immediacy and emotional impact of the revolutionary message.

Figure 2

Iconic Diagram Poem 2 "Call of Honour"



4. Multi-Layered Metaphor-Icon Link

The final step of the analysis revisits the conceptual metaphors in the selected poems to explore the multilayered relationship between metaphor and poetic iconicity. In *Poem 1*, multiple conventional metaphors related to peace and war are intricately woven to present a rich metaphor-icon link. Using conceptual mapping, the source domains, such as **"paradise**" and **"poison"** are projected onto target domains like **"peace"** and **"hostility,"** respectively. These metaphorical associations not only convey the poet's longing for a harmonious and prosperous homeland for the Pukhtoons but also create vivid mental imagery that enhances poetic iconicity. The linguistic forms and visual images embedded in the poem reinforce its central themes, blending conceptual and poetic dimensions.

Similarly, *Poem 2* unveils a complex, multilayered metaphor-iconic structure. Multiple conventional metaphors converge to shape the overarching metaphor of revolution. Nature-based metaphors, such as **"meadows," "mountains," "soil," and "animals",** function both symbolically and iconically, representing the emotional and ideological

weight of the poet's revolutionary vision. These natural elements are not mere descriptions but act as carriers of deeper cultural and political meanings. Moreover, the lexical, semantic, and syntactic features of the poem interact diagrammatically, contributing to a layered texture of poetic iconicity. This intricate blending of structure and meaning enables the poet's cry for revolution to resonate on both cognitive and emotional levels, ultimately reinforcing the transformative force of the poem.

The analysis of the selected poems has shown that Pukhtoon poet Khattak (1990) has depicted the socio-political situation of Khyber Pakhtunkhwa through conceptual mapping of local and conventional metaphors as said by Rostambeik & Amiri "Conceptual metaphors and their roles in the category of concepts of emotions can be culture specific" (2009). These metaphors are the icons of reality as perceived by the poet. So, a very close relationship has been explored through analyzing the two selected poems between metaphor and iconicity as they both strengthen each other. Input source space in both the poems was NATURE and the input target source in poem 1 was PEACE and CONFLICT whereas in poem 2 the input target source was REVOLUTION. The same input source can be mapped onto different target sources depending upon the image schema and context of the text. Moreover, it is found in the analysis that emotions and feelings are wrapped in the metaphors as feelings were treated as entities.

CONCLUSION

The poetic iconicity is the concept of representing a poem as an icon of reality. Metaphors play a significant role in poetry to attain and manifest poetic iconicity and identification and exploration of those roles was the objective of the study. Hence a multi-layered metaphor-icon link is observed in both the poems which has made these pieces of poetry a true

representation of the socio-political situation in the region of Pakhtunkhwa. The metaphors are conceptually mapped on the image schema of the embodied experiences of the poet's social context. These metaphors are iconic representations of the poet's imagination for a peaceful, developed and settled Khyber-Pakhtunkhwa.

The study is a contribution to the field of metaphor, poetic iconicity, and poetry. It provides an analytical framework to conduct future studies in the field of poetic iconicity and conceptual metaphor mapping, further extending to socio-political context anywhere in the world. The current research can be further extended to a comparative study of two different contexts or two different periods within the same region to study the poetic iconicity through metaphorical mapping of embodied experiences and image schema. The blending of input target and source domain and its blending with generic and blending space helps in presenting the chemistry of iconicity and metaphors – where the former is apparent, and latter is hidden but each one is incomplete without the other one. The unrest and conflicted situation of the land where the poet belongs to is displayed through his metaphorical choices. Hence, it is concluded that poetry is not merely an exhibition of the emotional imagination of the poets; it also represents the conceptual mapping working behind it which is the result of the embodied experiences.

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