

Trans-rational and non-conscious aspects in visual representations of the experience of winter adventure tourism

Ivo Jirásek ^{1*}

¹ Department of Recreation and Leisure Studies, Faculty of Physical Culture, Palacký University, Olomouc, Czechia.
ORCID: orcid.org/0000-0003-1244-5237. Email: ivo.jirasek@upol.cz

*Corresponding author

Abstract

Adventure tourism research has been a rapidly growing field of tourism studies in recent years. Winter adventure tourism has received less attention in research, with even less focus on its activities such as snowshoeing and winter camping. The experience of being in this environment, from the perspective of a phenomenological approach, goes beyond the scope of rational description and enters the realm of metaphors and symbols. Therefore, in this study, we rely on the possibilities of visual methodology, specifically the drawings of participants in a two-week snowshoe trek in the mountain environment of Siberia. Supported by the concept of metaphorical truthfulness, we present seven selected drawings with the authors' descriptions of the images and supplement the interpretations with the symbolic meanings of the main motifs depicted. The results thus provide suggestions for the methodological enrichment of tourism research and its thematic motifs (people, mountains, fire, road, trees, etc.) with their symbolic, spiritual, and mythological dimensions (vertical, centre, purification, growth, overcoming difficulties, perfection, love, etc.).

Keywords: snowshoeing; visual methodology; symbol; metaphorical truthfulness.

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1. Introduction

1.1 *Winter adventure tourism research, lived experience, and phenomenology*

Adventure tourism is a widely recognized area of tourism and travel studies, defined by four key elements: travel, challenging physical activities, a natural setting, and elements of risk and uncertainty (Gstaettner *et al.*, 2018; Giddy & Webb, 2018). In combination with commercialisation processes amusement rides have also come to the fore, so that the concept of adventure tourism is losing its firm boundaries (Hansen *et al.*, 2020); it is more of a category than a concept (Rantala *et al.*, 2018). The division into hard and soft adventure tourism is used quite often (Gross, Sand, & Berger, 2023), though it is not used for the present needs. On the one hand, winter adventure tourism is relatively hard in terms of conditions and weather, but on the other hand, snowshoeing and winter camping do not require special skills and training. The semantic field of adventure tourism is also intertwined with outdoor recreation, sports, leisure, education, characteristic experiences in the challenge, risk mode, uncertainty, and danger (Bailey *et al.*, 2017; Bennett, 2020; Haegeli & Pröbstl-Haider, 2016; Houge Mackenzie & Hodge, 2020; Mackenzie, 2015; Miller & Mair, 2020; Mykletun, 2018). To be more specific, the appeal could involve feelings of exhilaration and excitement (Ewert, 2001) or a sense of thrill and rush (Buckley, 2012) instead of the anxiety over risk and the potential for losing property, health, or even life. In brief, adventure tourism activities offer transformative experience that widens the lifelong horizon (Jirásek, 2020b).

While adventure tourism is a significant area of study in tourism research (Gross & Sand, 2020), and outdoor adventure activities enhance personal well-being (Pomfret *et al.*, 2023), experiences from winter adventure tourism are rather absent from this growing research field. Winter adventure tourism is usually associated with skiing or with other winter sports such as dog sledding, but also with climate change or with polar or alpine regions (Basanta *et al.*, 2022; Furunes & Mykletun, 2012; Hall & Saarinen, 2010; Lindberg & Jensen, 2021; Steiger *et al.*, 2023). Although snowshoeing has been cited as an adventure tourism activity for a long time (Pomfret, 2006), the research attention that has been paid to this distinctive winter outdoor activity is much less, in fact rather sparse (Jirásek & Hanuš, 2022).

The discussion of the connection between individuals and the different contextual dimensions of adventure tourism (Lindberg & Jensen, 2021), including the post-pandemic period (Pop *et al.*, 2022), is still being researched. Adventure tourism is also researched using qualitative methods relatively often (Arslan Ayazlar, 2015; Clinch & Filimonau, 2017; Jackson, 2019). This is understandable in the exploration of a field that is so strongly linked to the quality of the experiences and lived experiences of the participants in these tourism activities. However, the possibilities of phenomenological philosophy and the symbolic interpretation of specific experiences are used much less often in this field. This is perhaps because the application of phenomenology to research topics can harbour many misunderstandings and methodological dangers, as one cannot think in terms of 'objectivity' or 'generalisability' (Szarycz, 2009), or confusing phenomenology with 'subjectivism', or 'phenomenalism' (Halák *et al.*, 2014).

Lived experience transcends the possibilities of full rational reportability and verbal description, as it entails many trans-rational and non-conscious aspects of experience. Opportunities for 'epistemological decolonization of tourism studies' (Pernecky, 2023) also allow for a greater emphasis on the spiritual aspects of relationships and experiences. This paper thus aims to examine whether existing conceptual analyses and empirical investigations of the phenomenon of winter adventure tourism can be enriched by participant reflection on a two-week snowshoeing and camping trip in winter in the natural surroundings of the Siberian environment. Moreover, we will analyse not verbal accounts, but visual representations of this journey in participants' pictorial representations. The primary goal of the research is to reveal the unconscious aspects in the participants' visual depictions of two weeks spent snowshoeing and camping in Siberia during the winter.

1.2 *Epistemological grounding of the use of images in research*

The theoretical background of the paper is based primarily on three traditions of thought. One of them is phenomenology, which has already gained sufficient attention in tourism studies (Cohen, 1979; Pernecky & Jamal, 2010), in particular because of its emphasis on a return 'to things themselves', since the picture of the world provided by the scientific and technical reduction of reality does not correspond to the natural lived world (Husserl, 1999; Patočka, 1998). One's own experience, i.e. how anything appears, is the basis of a truer knowledge, since it is closer to our authentic experience than that provided by the models of natural sciences and their interpretive schemes. This is not, however, a form of sensualism; what is essential is the inner experience of the emerging phenomena, for beneath the surface of sensory sensations one can glimpse their essence, the *eidōs* (Husserl, 1999). For our contribution, however, we do not choose the path of a comprehensive phenomenological reduction; we draw inspiration mainly from the *epoché* (Husserl, 1999) step, where we try to refrain from any judgments, assumptions, or prejudices that scientific objectivism places on the cognized reality in the form of abstract constructs. In this way, we try to get closer to the natural world and the lived experience of our participants, which is connected to the event of winter adventure tourism.

The second theoretical underpinning of the considerations presented here is hermeneutics, which does not seek to explain but to understand (Gadamer, 2010; Klouda, 2020). However, understanding does not have to be limited to the present; it can also encompass bringing past or historical events into the present and re-living them, thus broadening the confined reality of life. In doing so, it opens up a wide field of possibilities that do not exist in the currently experienced reality, thus expanding the sphere of freedom. It is from here that we adopt the thesis that even through pictorial artefacts we can refine and deepen our understanding of the meaning of the path we have set out on.

The third ideological tradition that this paper draws on is the philosophical-psychological framework that assumes the substantial influence of the individual and collective unconscious on experience and its understanding (Jung, 1964). Symbols and symbolic interpretation play an important role in this way of thinking (Jung, 2004). Hence, it is presumed that *archetypes*, as collective unconscious images of the psyche, influence the perception of a more complete picture of reality through their appearance, e.g. in dreams, fairy tales, mythical stories, and different forms of symbolic forms offer a deeper understanding than what is provided by rational interpretation alone, such as scientific analyses. Consequently, the comprehension of winter camping and winter adventure tourism can be more profound and comprehensive if it goes beyond the conscious processing of facts through linguistic expressions and also permits the unconscious elements to emerge through their symbolic visual representations.

1.3 *Drawing as visual method in tourism studies*

A relatively new direction in qualitative social science research, namely the use of visual methods, has been applied to tourism quite extensively recently, particularly with the use of photographs and film. Photographs were originally used as documentation of social reality (Bateson & Mead, 1942) and subsequently as a stimulus to obtain richer information in research interviews (Collier Jr., 1957, 1987). The research then further evolved into the form of photo elicitation (Harper, 2002), including in tourism studies (Matteucci, 2013; McMullen, 2020; Scarles, 2010; Schwarz, 2021; Winter & Adu-Ampong, 2021), and more recently, in the post-Covid-19 era (Michalkó, Bal, & Erdélyi, 2022). Photographs have the power to prove and move and can be used in different research approaches, especially in the form of destination images and tourist behaviour and experience (Balomenou & Garrod, 2019). Nowadays, photographs play a significant role in visual methods in tourism research, particularly in connection with communication technologies and social networks, especially Instagram. The research is carried out in connection with research on destinations, experiences, and ways of self-presentation (Cohen *et al.*, 2022; Egger, 2023; Filieri *et al.*, 2021) and the role of online photography and colour space (Yu *et al.*, 2020; Yu & Egger, 2021), including nature-based tourism (Conti & Lexhagen, 2020).

Visual methodologies are not limited to photography and film, but also use a variety of options such as videos, mind maps, drawings, and images captured or produced in other ways, diagramming, and collage making as research data (Barry, 2017; Butler-Kisber & Poldma, 2010; Scarles, 2014). For our study, drawing as a research tool, or a form of data that can be further analysed, is essential. Drawing is usually used in research with child respondents (Cherney *et al.*, 2006; Literat, 2013; Tallandini & Valentini, 1991), including tourism studies (Ertaş *et al.*, 2021). However, it is also possible to use drawing for research with adult respondents (Guillemin, 2004), including tourism studies and experience research, e.g. in sailing (Pipere *et al.*, 2020), or in transformative tourism which focuses on pushing tourists out of their comfort zone while revealing powerful symbols of their experiences (Soulard *et al.*, 2021). However, the method we use is drawings of which the theme was not a record of a certain activity, but a symbolic expression of the comprehension of the entire journey to Siberia, as the use of drawing by adult participants in tourism research remains an underutilized method. This is similar to how students of tourism studies and related disciplines understand and depict their field of study in terms of visual representations based on content and formal analysis of drawings (Jirásek & Sochor, 2023).

It should be added that this paper does not aspire to profile a new field of tourism studies, such as the definition of creative tourism (Richards, 2011) or art tourism (Franklin, 2018) from the broader field of cultural tourism, or the philosophical and conceptual broadening of event visualities (Pernecky & Rakić, 2019). It falls into neither the broad field of art-based research (Thornquist, 2015) nor scholartistry (Shanks & Svabo, 2018), as the drawings that were analysed could hardly be described as profiled art. It does not seek either empirical proof or refutation of the theoretical typology used in tourism, e.g. by analysing pictorial material (Ma *et al.*, 2020). Its intention is neither a theoretical shift nor a broadening of methodological approaches, as is evident in other texts focusing on a visual methodology in tourism studies (Ivanova *et al.*, 2020). The aim is to use the drawings of adult participants in winter adventure tourism to reveal the hidden, symbolic layers of expression that the respondents have brought into their visual objects. Here, we observe a research analogy where personality characteristics of cognitive styles (ways of acquiring information and making decisions) corresponding to psychological typology can be revealed in drawings, without the creators of the pictorial artefacts being likely to be aware of this (Jirásek *et al.*, 2021).

An important methodological principle that is linked to such a theoretically informed approach is the acceptance of 'metaphorical truthfulness', an English translation of the Czech 'metaforická pravdivost' (Slavík *et al.*, 2013) built upon a significant network of altered similarities between artefacts and the reality they represent. The interpretation of metaphorical similarities brings together objects from originally distinct classes whose identical properties may not be obvious enough at first glance, and yet it is possible to test their accuracy or truthfulness (Slavík *et al.*, 2013). However, this truth value is not literal but figurative; e.g. the statement 'the lake is a sapphire' is false when taken literally, but is a true metaphor when taken figuratively (Goodman, 1992). Therefore, it is not possible to interpret visual artefacts only literally, e.g. that a drawing of a tree denotes a tree in its unique and generalising design, but it is necessary to interpret them as metaphors, i.e. the tree as a metaphor for knowledge, rootedness, expansiveness, strength, etc., and thus justify the interpretation in the light of claims of metaphorical truthfulness. In other words, the proposed interpretations have clear limits – if, for instance, a mountain is imbued with qualities of solidity, permanence, the centre of the world, verticality, and sacredness, extending the metaphor beyond these symbolic limits (such as incorporating warmth, flow, or purification) becomes impossible. This would result in the metaphor losing its ability to figuratively convey what it represents symbolically and conceptually.

The purpose of this study is to perform a deep exploration of the lived experience of participants in a winter adventure tourism expedition in Siberia through a visual methodology. The methodological approach will be the analysis of drawings by adult tourists and their interpretation in the mode of

metaphorical truthfulness. The expected new insights can thus make significant the trans-rational and non-conscious aspects in visual representations, which are currently not a major focus of research attention in tourism studies. Therefore, we set the following research questions:

1. *What symbolic meanings are hidden in drawings representing winter adventure tourism?*
2. *In what ways can these descriptions enrich thinking within tourism studies?*

2. Methodology

2.1 Snowshoeing and winter camping

Literature on snowshoeing and winter camping in adventure tourism studies is very rare and very limited. Snowshoeing is one of the least known and most overlooked outdoor sports despite the fact that it may be the fastest-growing winter sport (Lillquist, 2013). The literature focuses on environmental influences (Eagleston & Rubin, 2013) or physiological aspects of this physical activity (Connolly, Henkin, & Tyzbir, 2002). Snowshoeing and winter camping have been discussed in relation to history (Wickman, 2018) and the roots of environmentalism (Doucette, Ransom, & Kowalewski, 2007) or national identity (Poulter, 2003). However, in the context of adventure education or adventure tourism, snowshoeing and winter camping are only exceptionally encountered in the literature (Jirásek & Hanuš, 2022; Svoboda & Jirásek, 2022).

2.2 Description of the tourist journey

The winter adventure tourism project was prepared as a winter course organised by the Vacation School of Lipnice – Outward Bound Czech Republic. This organisation follows the century-old tradition of outdoor education as represented in this Central European region by globally spread trends such as woodcraft (Jehlička & Kurtz, 2013; Jehlička & Smith, 2007) or scouting (Šantora, Nosek, Janov, & Dostál, 2012). However, it also builds on Czech traditions, represented in particular by tramping (Krško, Mareš, Pohunek, Randák, & Špringl, 2019), foglaring, the community of followers, readers, and admirers named after the popular Czech writer Jaroslav Foglar (Jirásek, 2020a; Jirásek & Turcova, 2017), and campcraft (Snopek & al., 1969). Currently, it organises experiential courses for the public, which includes the project we analysed, as well as methodological courses for professionals involved in experiential pedagogy.

This design of the project was based on the previous experience of winter courses of this organisation, which started as courses with accommodation in a cottage with various activities and one night of camping in natural surroundings. Subsequently, the 'dramaturgy' (the composition of the programme resources into a synergistic whole (Martin, 2011)), was transformed into weekly treks in the Rychleby Mountains (Czech Republic) followed by a week of winter camping in a tepee. Later, the programme was transformed into a two-week winter hike in the eastern Carpathian Mountains, with a hundred-kilometre journey along the border to Kremenec (the border mountain of Slovakia, Poland, and Ukraine). The latest dramaturgical transformation (the transformation of the choice and of the arrangement of the programme and its justification) turned the project into a winter expedition outside Europe for the first time, to the Altai and Western Sayan (Siberia).

The main pedagogical dimension of this project in the discourse of outdoor education responding to material prosperity and consumerism, associated with convenience and softening and, furthermore, to virtual environments and relationships where the immediate contact with reality is reduced and the number of events realised through digital technologies increases, as well as to the lack of physical activity, the enormous increase in sedentary behaviour, and the global pandemic that reduced physical fitness and mental resilience.

The project team therefore emphasised the core values and ideas of the project to emphasise voluntary modesty and physical activity, facing discomfort and uncertainty, contact with the reality of the natural environment in winter, and the building of a community developed through necessary cooperation. The programme selected for the project was very simple: an expedition on snowshoes, winter camping in tents, and an accompanying night programme around a camp fire. Thus, no games and model situations were implemented in the dramaturgical arrangement on which experiential pedagogy courses are usually based (Martin, 2011) and which furthermore benefits pedagogically mainly from reflection and review. Nevertheless, there was time for team feedback on the events that took place, evening discussions, and planning the way forward.

The expedition took place in the Altai Mountains and Western Sayan in Siberia, Russia. Travelling (158 km on snowshoes in 11 days) took place in wooded taiga, including a difficult climb over the Sadrinsky Mountain pass and moving on frozen rivers and lakes at the border of Altai and Chakassija. Temperatures went down to -42°C , which was a totally new experience for all the participants.

The planned trail was originally designed as a circle from the village of Biyka via Lake Sadrynsky and the Sadrinsky Mountain Pass (1,208 m), then along the Great Abakan River to a hot mineral spring and further south via Lake Baygol and the Wuya Pass (see Figure 1). Because of the weather conditions, there was a change and the group returned from the hot spring along the same northern route, already trodden in snow in the previous days.

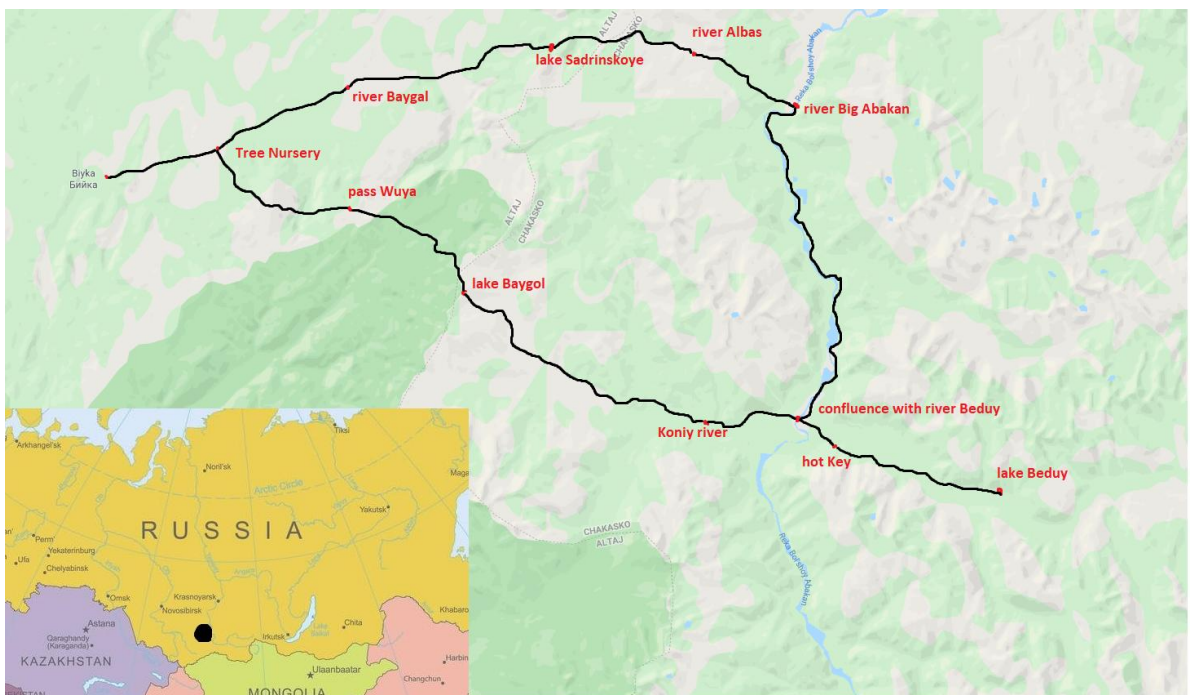


Figure 1: Map of the Planned Route

Source: team preparing the course

2.3 Research sample

In addition to the six team members (instructors and a doctor) and four Russian guides, there were twenty participants in the expedition – 12 men and eight women (average age 37 years, youngest 21 years old, oldest 53 years old). This was a course that was open to the public without any restrictions such as physical fitness or previous experience. The organising company did not select participants on the basis

of any demographic restrictions and the programme team did not collect information on education, religion, or social status. Therefore, from the available information, we present data on gender, age, and residence, which we present in the form of the size of the population of a particular village or town, and occupation (Table 1).

Table 1. Participants in the winter adventure tourism project

Initials of the name	Gender	Age	Drawing at the beginning / at the end (yes – no)	Place of residence (by population)	Profession
<i>Participants</i>					
JH	W	42	Y / Y	300	lecturer
ŠZ	W	41	Y / Y	104,900	teacher
JH	M	21	Y / N	2500	technical officer
LD	M	40	Y / Y	6200	firefighter
JM	M	43	Y / Y	50,300	programmer
AJ	W	31	Y / Y	384,000	assistant
PG	W	43	Y / Y	56,200	accountant
PS	M	42	Y / Y	384,000	assistant professor
DS	M	28	Y / N	82,600	technical and production of the summer cinema
HCh	W	40	Y / Y	64,000	director
ŠN	W	37	Y / Y	600	preparation specialist
KV	M	51	Y / Y	2200	HR director
MU	M	39	Y / Y	126,300	director
JC	M	31	Y / Y	51,700	development officer
MK	W	28	Y / Y	16,000	user researcher
JF	M	34	Y / Y	64,000	geodesist
LK	M	33	Y / Y	74,300	installation and repair of electrotechnical equipment
TŠ	W	30	Y / Y	302,400	sales manager
TD	M	53	N / N	300	fitter, locksmith, pipe fitter
ŠH	M	27	Y / N	38,300	technical operation and executive production in a cultural centre
<i>Instructors and a doctor</i>					
KZ	M	45	N / N	92,900	senior doctor
IJ	M	54	N / N	101,800	university professor
KH	M	32	Y / Y	93,000	biological surveys, environmental education
PK	W	29	N / N	1800	project coordinator
JV	W	32	Y / Y	10,600	administrative manager
MH	W	49	Y / Y	1600	director

2.4 Data collection

Some time at the beginning and at the end of the expedition was reserved for data collection. The first drawings were made on the first day of the expedition in the morning in the hotel foyer, the second on the last day at the airport in Moscow. Each participant received a blank sheet of paper and a set of coloured crayons. All respondents were given the following instructions: “Draw a picture which you think best describes the theme ‘Life is a Gothic Dog 2018’ [the name of the expedition, the original reason for the choice of which is lost in the mists of time as the name had already been used previously]. What does this course mean to you personally? Try to fill up the entire area and use all the colours if possible.” The respondents were given around 45 minutes to complete their mind maps. We obtained 19 pairs of these artefacts. For the purposes of this study, we exclusively use images drawn after the

course by 16 participants and three team members. Of the 19 drawings, which are presented in full in Annex 1, we have chosen seven for detailed analysis, mainly because of the reasonable size of the journal contribution and the amount of data they provide. The intention of the selection is to highlight the varying degrees of the authors' approach in the matter of concrete and abstract treatment while maintaining the diversity of thematic representation and limiting the most frequently recurring phenomenon of fire, which was given separate attention elsewhere (Jirásek, 2024).

2.5 Data analysis

The drawings, accompanied by verbal descriptions by the participants, are presented as initial results, allowing the reader to encounter a preview of the representation of the experience of winter snowshoeing as presented by the study participants themselves in their pictorial and verbal accounts. However, we supplement this rational view in the next results section with a discussion part, using the symbolic meanings of the phenomena that are depicted as presented in the specialised literature. In this way, there is a certain degree of enrichment of visual and linguistic information with hidden, symbolic, i.e. trans-rational and unconscious dimensions of the representations of experiences that are depicted. It is not about the aesthetic qualities of the images, but about the semantic dimension; the content analysis uses the morphology of the symbols, with support from specialised publications (dictionaries of symbols, publications in the field of art therapy, etc.). It is assumed that the pictorial symbols that were used signify and represent the denotate (Goodman, 2007), which is the above-described course in the mode of the experience of the maker of the picture.

In contrast to arts-based research approaches, we do not use the drawings as expressions of artworks; we do not want to reveal the practices and processes used by visual art, artists' ways of working, or art pedagogical strategies, as seen, for example, in the creation of an artwork database or categorisations of representations of place (Manninen & Hiltunen, 2016). Neither is it our aim to use drawing as a way of highlighting climate change (Huhmarniemi, 2019) or other ways of connecting drawing and natural science in thematic research. Rather, we are seeking hidden meanings that are revealed neither by the authors of the drawings nor by the researchers, but by the morphological symbolism itself. We are looking for what lies behind the individually coloured contexts of experience, based on the theory of the collective unconscious and its possible representation in pictorial symbols. In other words, we are not concerned that the participant draws a heart symbol and writes 'heart'. It is about revealing the meanings that are connected to the symbol of the heart (love, spirit, courage, wisdom, friendship, the sun, the centre of the world...) and thus deepening the interpretation of the word and the image of the 'heart'.

2.6 Ethical aspects of research

In conducting the research, all the requisites of research ethics were accepted, and applicable principles, established regulations, and international guidelines for research involving human participants were respected. The ethical framework of this research is determined by the Resolution of the Government of the Czech Republic, 1005/2005 and the Code of Ethics for Academic and Professional Staff of Palacký University in Olomouc. Specific rules are set out in the Dean's Directive on the Ethics Committee 2/2008: the rules of voluntary participation, the right to privacy, confidentiality and disclosure of information obtained in the research, and honesty in data analysis and the presentation of research results. Consent to the publishing of the products and statements of the authors of the pictures was obtained.

3. Results and discussion

The collected image data contains a large quantity of symbols and information that cannot be interpreted in a single journal article. This report focuses on the symbolic representation of aspects that would probably not be verbalised by the authors themselves. Thus, we are looking for trans-rational

and unconscious contents of the human psyche related to the experience of winter adventure tourism. There is also a probe into the comparison of two types of visual documentation, namely before and after the activity itself, with a focus on the phenomenon of fire and the interpretation of winter adventure tourism as implicit religion (Jirásek, 2024). To get a more comprehensive idea of the themes and their treatment, the reader can see the remaining drawings made after the course in Annex 1.

3.1 Visual representation of the journey

In terms of frequency, the predominant images are of mountains (13), human, figures, and people – in pictorial or verbal form (12), fire (7), and the heart (7). Depictions of trees or forests (6), the sun (4), and snowflakes (3) are slightly less frequent. At first glance, it may seem that the authors have mainly captured in their pictorial representations real scenes from travel and camping, with the complementary image of a heart symbolising established interpersonal relationships. We will attempt to show that the symbolism is much richer and that the metaphorical truthfulness of winter adventure tourism is distinctly polysemic, and that this deeper, unconscious level of the structure of meaning will be made possible by an analysis of both realistic and abstract representations. In order to perceive the richness of colour and meaning, we illustrate the varying representations with seven reproduced examples, arranged in the direction from concrete to more abstract motifs. In order to further emphasise the symbolic value of the visual messages, we supplement the images with verbal descriptions provided by their authors. Note how the verbal description stays very much with the phenomenal form of the images, and thus it is most often a mere transfer of identical meanings shared both figuratively and verbally. When compared with the rich symbolic meanings as presented in the next section of the paper by the specifically focused literature, deeper dimensions of meaning may come to the fore, which even the authors in their use may have drawn not from rational but trans-rational, symbolic layers of the collective unconsciousness.

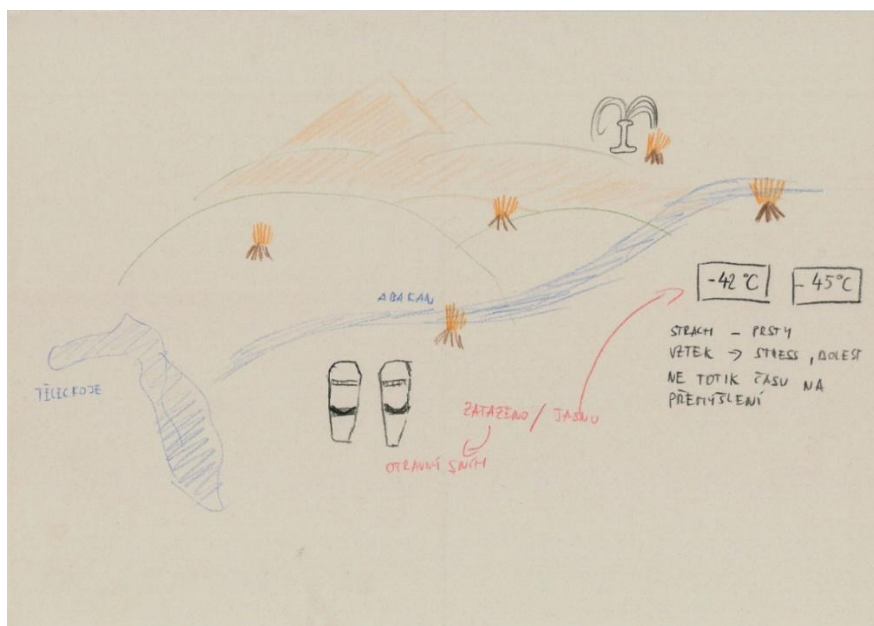


Figure 2: A drawing of a lake with a river, fires and snowshoes by Author JC

Figure 2 shows water (lake, river), fires, snowshoe displays, temperature records, and several words indicating emotions (worry, anger, stress). The author explained the drawing with these words: “Mostly it’s actually a map, it shows the symbols we saw along the way. At the end is the symbol of the spa. The

fires are our campsite every evening. The fire is peace again, security. The text describes what was bothering me at the time.”

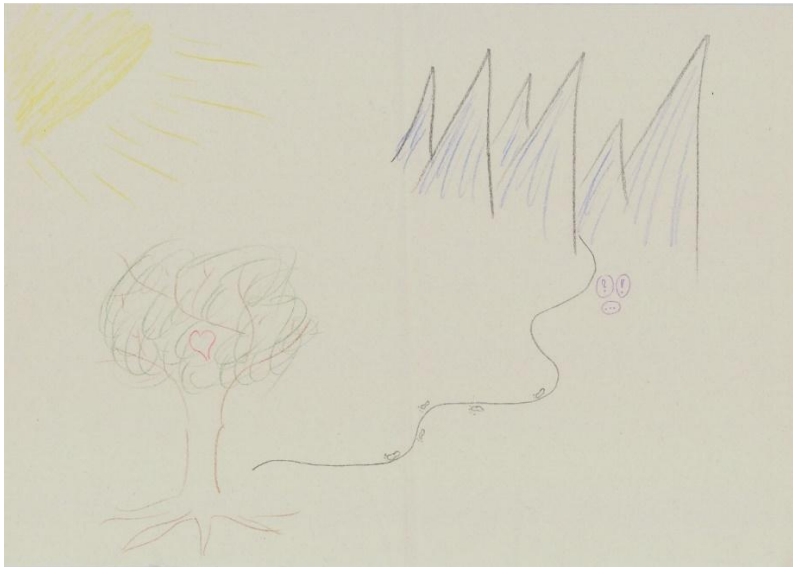


Figure 3: A drawing of a mountains, a path with footprints and a tree by Author PS

Figure 3 shows a particular scene with mountains in the background and the sun in the upper left corner. The path leading from the mountains to the tree with a heart in its treetop is lined with several barefoot footprints. The author has added this description: “The course was a pilgrimage for me, where one can expect to meet oneself at the limit of one’s physical capabilities. For me, connecting with this world is usually deeply synonymous with awareness of my family. Several symbols in the picture express this encounter with myself. Fire = Sun – an encounter with survival and living myself with others. Journey and footprints – meaning and relationship to a specific person that came to mind, then the journey there and back. Iceberg – human (our) smallness. The tree with a heart – in the intense cold, everything is somehow stronger, and not only in the sense of experiencing.”



Figure 4: View of shining heart surrounded by silhouettes of people and lines of mountains by Author JH

The bottom of Figure 4 catches the eye with the relief of mountains, with a large red heart in the centre radiating a yellow corona, surrounded by 12 human figures. The author adds the following description: “Altai has struck my heart. The unspoilt landscape, the peace, and the hardness of the mountains were etched in it forever. It showed me how ephemeral we are as humans. The community of people who were there with me created security and a strong sense of belonging.”



Figure 5: Volcano in the forest in the mountains by Author LD

In the central part of the drawing on Figure 5, a volcano is seen spewing out hearts and snowflakes, with mountains in the background, coniferous trees on the right, and perhaps snow igloos on the left. In the author's words, the drawing expresses: “A burst of emotion after wandering. The fact that the wandering went well and nobody got hurt, although it was often far from that. The joy of letting loose, of clearing my head, of making friends, of getting to know a part of myself, and last but not least, I guess, the longing to return. Perhaps also the contrast between the cold and the warmth of the fire.”



Figure 6: Drawing of a glowing heart in a cave with diamonds, hidden in the mountains by Author MH

Figure 8 is abstract, and at first glance, no connections with the described tourist event are immediately apparent. A blue-framed sphere changes colour, transitioning from violet and orange to central yellow. The draughtsman specifies the meaning: “I know I felt the need to make a circle. I chose cold colours for the edge as chill and cold. A symbol of wandering in Siberia. But inside the warmer colours were supposed to be the peace I felt at that moment.”

3.2 Symbolic meanings of pictures

The human figures that are depicted (Figures 4 and 6) can be replaced by human creations (Figure 2) or footprints (Figure 3). The authors of the paintings signify the humanity that is depicted as “relationship to a specific person” (Figure 3), “my loved ones” (Figure 6), “strong sense of belonging” (Figure 4), and “making friends” (Figure 5). From this we can deduce that humanity acquires the value of friendship and love in these strong experiences of the outdoors in winter. However, the symbolism that is evident in the images, and not in the authors’ texts, may be even deeper. The significance of the human is equal in symbolic meaning to the microcosm in analogy to the universe (macrocosm), and the relationship between humans and the creative forces described in cosmogonic myths tends to determine the dynamics of culture (Becker, 2002). When confronted with her/his environment, a human being always comes out of her-/himself, so that s/he is “the measure of all things” (Prothagoras), and to the polarity of being belong the two sexes, symbolising the union of heaven and earth as the primordial image of marriage (Lurker, 2005). In our artefacts, the duality of sexuality (or gender specification) does not appear; the representation remains in a genderless abstraction of humanity (with the single verbal exception of “girls” and “guys” for No. 12).

Mountains or rocks (Figures 2-6) are among the most common depictions of the Altai, which is certainly not surprising. What is interesting, however, is that in three of these respondents (Figures 2, 3, 5) mountains are depicted, but the authors do not mention them verbally at all. The other two (Figures 7, 8) neither mention them in their descriptions nor are they evident visually. One (Figure 4) perceives “the hardness of the mountains”. However, if we want to focus on the deeper, unconscious aspects of this motif, it is worth remembering that in all ancient cultures mountains represented the connection between earth and sky, but also between the macrocosm (the world) and the microcosm (human). In cosmological imagery, the vertically-oriented mountain becomes the centre of the world, the symbolic axis of the world, the *axis mundi*, a symbol of the centre, figuratively reinforced by the rotation of the starry sky around a fixed point on the celestial vault (Becker, 2002). The awe inspired by ascending the pristine peaks of the highest mountains is related to the awe inspired by touching the *numinous*, the sacred. In particular, such an experience is then associated with a sense of wonder and something larger than mere ego (Piff *et al.*, 2015). Mountains are related to the metaphorical meaning of rock as hardness (Figure 4), but also as strength, permanence and constancy, power, fidelity, reliability, and steadfastness. They signify strength, refuge, and unshakability (Cooperová, 1999), a symbol of the solid element corresponding to the *yang* principle, often the counterpart to the unstable waterfall, the *yin* principle (Becker, 2002).

For one author (Figure 6) a rock cave represents the “secret hidden inside”. Even more intensified meanings are related to the area of death (dark space) and birth (a mother’s womb). The cave is associated with the archetype of the Great Mother, the worship of the birthplace of the gods (Zeus was born in a cave on Crete), and the underground cave is the mythical site of the *hieros gamos*, the sacred marriage (Lurker, 1999). Plato’s parable of the cave (Plato, 1997) is a symbolic representation of a human being’s cognitive situation in a world of mere images and appearances; the human’s task is to come out of this cave and attain the vision of divine ideas (Becker, 2002). In depth psychology, the cave becomes a symbol of the unification of the essential self and the ego, of the inner esoteric knowledge, of what is hidden, and thus the cave is closely related to the symbolism of the heart as a spiritual and initiatory

centre (Cooperová, 1999). Perhaps it is these symbolic meanings, underlined by the glowing heart, that the author of Figure 6 describes as secrets, as hidden diamonds.

The heart was depicted surprisingly often (Figures 3-6). However, the descriptions of the meanings attached to the heart that is depicted are very diverse: stronger experiences (Figure 3), being struck by mountains (Figure 4), an outburst of emotions (Figure 5), secret love (Figure 6). Other possible meanings relate to the fact that the heart is the vital central organ of a human being and is symbolically related to the meaning of the centre, and thus the point of contact with the essence of all reality. The heart is the seat of the soul, of feeling, of courage, the knot by which a human is connected to God, and since the Middle Ages it has increasingly become a symbol of love in both the profane and religious sense (Lurker, 2005). But it is also the seat of intuition and wisdom (while the wisdom of reason is localised in the head), of contemplation and spiritual strength, and of charity and friendship (Becker, 2002). The heart is symbolised by the sun as the centre of life, and the radiant sun and the shining or blazing heart (Figures 4 and 6) have the same symbolic meaning: the centre of the macrocosm and the microcosm (Cooperová, 1999). It is the blazing, but also the interwoven heart that emerges from the symbolism of love in medieval mysticism and signifies the ultimate fierceness (Hall, 1991).

The glowing rays (Figures 4 and 6, in some form also Figures 3 and 5) resemble a halo (aureole or gloriole), a bright glow, or a bundle of rays surrounding the whole figure in Christian art, or a circular or oval area of rays around the head (nimbus) and symbolise the divine light, telling of the enlightenment and nobility of the person concerned (in both our cases the heart). In medieval art, it was replaced by a golden ground (Figure 6), and in the Renaissance and Baroque periods it was replaced or displaced by a luminous radiance depicted in perspective (Becker, 2002). In the East, the halo symbolised power rather than holiness (Hall, 1991), and in depictions of the Buddha, the idea of a disc of light may be mixed with that of the Buddhist symbol of the wheel (Lurker, 2005). While the rays of the sun and volcano (Figures 3 and 5) may radiate the “natural” aspects of reality, the rays shining from the heart (Figures 4 and 6) undoubtedly point to these symbolic depths.

Fire as an everyday programmatic device was also repeatedly recorded (although it is only visible in the reproduced pictures in Figure 2), and we can perceive certain parallels to fire in the depiction of a volcano (Figure 5) and the aforementioned symbol of a flaming heart (Figures 4 and 6). Fire has always been perceived as a source of heat and light, and therefore primarily as protection against frost (-42 °C, -45 °C in Figure 2). Thus, the values of fire in natural surroundings in winter are represented – and this is also confirmed by the words used in the authors’ descriptions – especially warmth (5), peace, and safety (2, 4). Alongside these pragmatic meanings, however, it carries with it the ambivalence of forces that give and take life. Together with water, air, and earth, it represents one of the four elements, elements characterised by sacred, purifying, renewing power, while even destruction is interpreted as a means of rebirth on a higher level (the Phoenix). Perhaps because the Greek word for fire, *pyr*, and the Latin word for pure, *purus*, are etymologically related, it is preferred as a means of repentance because of its purifying power (Lurker, 2005). The descriptive form of fire, its “fieriness”, is represented by flames (Becker, 2002), symbolising transformation, transition from one state to another, purification, and the life-giving power of the sun, but also passion, the breath of life, the embodiment of *pneuma* (ancient Greek word for “spirit”), and inspiration, while the two complementary aspects, light and heat, may represent intellect and emotion (Cooperová, 1999).

The repeatedly depicted sun (Figure 3) symbolises the heart of the cosmos, the centre of being and intuitive knowledge. The sun and the heart with its shining rays (Figures 4 and 6) share the same symbolism of the centre, namely as the seat of enlightenment and intelligence (Cooperová, 1999), the embodiment of light, heat, fire, and the life-giving principle, in the alchemy of gold. Because it shines on all things with the same light, it is also a symbol of justice (Becker, 2002) as well as an image of God’s

love that enfolds the good and the bad (Matt. 5:45) (Lurker, 1999) and an attribute of personified truth, for everything is revealed in its light (Hall, 1991). The sun denotes the shining nature of the all-pervading light, causing order, harmony, and beauty, illuminating the dark future with divinatory light (Royt & Šedinová, 1998). Gold is also associated with the sun and fire (Figure 6), an image of permanence and perfection, enlightenment, a symbol of knowledge and wisdom, the heart and love, and the mystery of the earth (Cooperová, 1999); therefore, Figure 6 shows and describes the secret. Also symbolically related to gold are precious stones (Figure 6), hard, permanent, shining, precious minerals, “earth stars”, a symbol of heavenly light on earth and truth (Becker, 2002). The symbolic meaning of diamond and crystal is similar, namely purity and immutability (Lurker, 2005), solidity and permanence (Lurker, 1999), sincerity, and innocence (Cooperová, 1999). They represent the hidden treasures of knowledge and eternal truth. Nature and life offer such “diamonds” (Figure 6).

Dynamic life as opposed to the static existence of stone is represented by the tree as a synthesis of sky, earth, and water. The deciduous tree (Figure 3), with its annually renewed garment of leaves, is above all a symbol of the rebirth of life overcoming death, constant renewal, and regeneration, while the evergreen coniferous tree (Figure 5) is an image of immortality and the undying spirit (Becker, 2002). Both are symbolic of diversity in unity, a multiplicity of branches springing from a single root and returning again to unity in what is on those branches as possibility in the seed of fruit (see Figure 3, the fruit being the heart and its meanings mentioned above).

The journey (Figures 2 and 3) is an ancient symbol of human life, where the whole of human existence and its course are compared to the pilgrim (see the description of Figure 3) or the initiation ceremonies of traditional cultures. The purposeful movement towards a goal, during which obstacles and trials often have to be overcome in addition to distance, becomes a symbol of the movement of life, the existential mode of “being on the way” (Becker, 2002). All cultures have viewed the journey in a metaphorical sense of a deeper meaning, e.g. China viewed human life in correspondence with the cosmic order and the way of the *Tao*, Buddha formulated the eight-part sacred path, and Jesus referred to himself as “the way, the truth, and the life” (Jn 14:6) (Lurker, 2005).

The lake, the river, and the spring (Figure 2) carry a close connection with water, with flow and transience, but also with renewal, albeit with different more subtle aspects. In dream symbolism, water is an image of the unconscious and the feminine (Becker, 2002), of passivity, moisture, and receptive wisdom, but also of death and misfortune, especially in the flood (Gen. 6:17) (Lurker, 1999). Flowing water is a manifestation of the world’s constant change in phenomenal form and the flow of life (Cooperová, 1999), and is endowed with a cleansing power that carries with it the power to wash away not only dirt but, ritually, guilt and sin (Lurker, 1999). Gushing water (the spring) is a source of life-giving forces, a symbol of energy, empowerment, and purification, a source from which a river of life and spiritual powers flows (Hall, 1991). Likewise, waves (Figure 7), like water in constant motion, signify impermanence, changeability, and illusion (Cooperová, 1999), while plunging into the waves often symbolises a bold step into the unknown (Becker, 2002). Overall, water (along with fire, earth, and air) represents one of the four elements and the dual symbolism of the source of life and its destruction. Symbolically, water is linked to darkness, depth, the moon, the shell, and the woman (Eliade, 2004); psychologically, it is, above all, a constant flow of the phenomenal world, a symbol of the unconscious and a parable of unconscious energy. Frozen water, snow (Figures 2-5), is a symbol of chastity and untouchability, of perfection because of the white colour of light, purity, and cold (Becker, 2002).

The sphere (Figure 8) as a circle transferred into three-dimensional space largely corresponds to its symbolism. In a line that returns to itself, all points are equidistant from the centre, a symbol of that which has no boundaries, that which is eternal, a symbol of cosmic harmony (Lurker, 1999). As an infinite line, it is a symbol of time and infinity (Becker, 2002). A perfect spatial shape like the *sphaera*

surrounds the earth, and thus it is a symbol of the universe, the wholeness of the world, the globe, the starry sky, the totality of all mutually cancelling opposites (Cooperová, 1999; Lurker, 2005). The circle (a symbol of heaven, unity, the absolute, and perfection) is often contrasted with the square (a symbol of the earth), a symbol of the spiritual in contrast to the material.

4. Conclusion

4.1. *Limitations of the study*

It would undoubtedly be interesting to explore the colours used as well, as they allow not only the usual characterisations such as the perception of red hearts and blue snow and the perception of warm and cold shades, but also the rich symbolism that was used especially in medieval art. The symbolism of art perceived, for example, the colour red as an expression of life, love, warmth, and fertility, but also as the colour of war or the destructive power of fire; green as the colour of the plant realm, spring, water, and freshness; blue as the colour of heaven, distance, and purity; yellow as close to gold, light, and the sun (Becker, 2002). It seems, however, that the analysis of colours expressed e.g. in the form of frequency is less telling than the symbols depicted (see, for example, Jirásek & Sochor, 2023). Therefore, in this paper, we do not deal with the deeper meanings of the colour of the artefacts that we collected.

Although it is obvious that the results of the qualitative approach in the research cannot be generalised in any way, certain trans-rational and non-conscious characteristics evident in the visual reflections of the participants in the winter adventure tourism event could be presented. And although these symbolic dimensions of the artefacts may be largely transcultural, an obvious limitation is the composition of the respondents exclusively from the Czech Republic. The country is characterised, for example, by a very low level of religiosity (Bubík, Remmel, & Václavík, 2020; Nešporová & Nešpor, 2009), so it is possible that other symbols, including religious ones, could appear in other participants.

Another limitation is that the data collection is tied exclusively to one expedition, so certain meanings, especially in the images depicting particular situations (Figures 2 and 3), are tied entirely to the journey that was undertaken. Nevertheless, we hope that the metaphorical, as well as the abstract themes, point to trans-rational and non-conscious elements of the psyche that go beyond the descriptive dimension towards the semantic richness of the symbols.

And of course, the most significant limitation is the overall approach of the study. The reliance not only on a qualitative design, a visual methodology, and especially on the principle of metaphorical truthfulness must be vigorously rejected by the scientometric approach that demands from science only an emphasis on positivistically understood knowledge expressed in quantifiable data. However, we are confident that, with the support of the philosophical underpinnings of phenomenology (Husserl, 1999; Patočka, 1998), hermeneutics (Gadamer, 2010; Klouda, 2020), and depth psychology (Jung, 1964), we are right to point out insights that remain completely hidden and aside from professional attention in objectivist approaches.

4.2 *Answers for research questions*

How can we relate these general symbolic meanings to winter adventure tourism? In what ways can these descriptions enrich thinking within tourism studies?

The first research question, “What symbolic meanings are hidden in drawings representing winter adventure tourism?” was answered in detail in the third section, Results and discussion. The images that were presented can be perceived to varying degrees as realistic records of experience or as symbolic metaphors. The map depicting the campsite is the most concrete (Figure 2). A higher degree of symbolism is conveyed by the idea of pilgrimage and journey as a relationship to the self, others, and nature (Figure 3). Being in the mountains in winter can strike the heart of the traveller (Figure 4) and

stir emotions into a powerful explosion (Figure 5). The uncivilised environment of the mountains can help reveal hidden secrets that are difficult to translate into words (Figure 6). The variability of colourful events and experiences (Figure 7) can be better captured by the symbol of external cold and internal warmth and calm (Figure 8). Thanks to the concept of metaphorical truthfulness, the selected drawings that are presented and their interpretations with the symbolic meanings provide suggestions for the deeper understanding of the main thematic motifs in winter adventure tourism (people, mountains, fire, road, trees, etc.) with their symbolic, spiritual, and mythological dimensions (vertical, centre, purification, growth, overcoming difficulties, perfection, love, etc.).

The second research question, “In what ways can these descriptions enrich thinking within tourism studies?” has so far remained unanswered, or is only tacitly, unspoken, hidden in the results. At this point, it is necessary to highlight two distinct ideological moments that emerge not only from the results of the present study, but also from the overall methodological approach. One ideological impetus is the methodological aspect of knowledge that is not limited to rational reportable data, but can also absorb the symbolic meanings of images, creativity, and intuition. The second impetus coming from this empirical investigation is the enrichment of the traditional meanings associated with winter adventure tourism.

At first glance, it might seem that such an extension of access to the world transcends the boundaries of science. However, Aristotle’s philosophy, especially Book 6 of his *Nicomachean Ethics* (Aristotle, 1999) dealing with the rational virtues, is very often used in tourism studies. The distinctions of *phronesis* (practical wisdom), *techné* (practical skill), and *episteme* (theoretical knowledge) have also received repeated interest in tourism studies (Cárdenas *et al.*, 2016; Dredge *et al.*, 2012; Falk *et al.*, 2012; Tomassini & Baggio, 2021; Tribe, 2002; Tribe & Paddison, 2021). Recognising that neither *sophia* (philosophical wisdom) nor *nous* (intuitive intelligence) in particular needs to be excluded from a broader grasp of reason and world knowledge, considerations can also be extended to include the use of pictorial and symbolic interpretations. The fact that these approaches to knowledge contain paradoxes and contradictions need not alarm specialists. With reference to the methodological passages of this paper and the concept of ‘metaphorical truthfulness’, it is clear that meanings conceived in this way cannot be entirely benevolent, and their truth value has certain rules: it is not literal, but figurative. A visual methodology, still underused in winter adventure tourism, provides these opportunities. A distinct enrichment of tourism studies from the presented study thus lies in the emphasis on the trans-rational and non-conscious aspects of tourists’ experiences. In a more general dimension, it is the introduction of the Aristotelian philosophical approaches of *sophia* and *nous* as methodological frameworks for adventure tourism studies.

It is widely respected in the literature that adventure tourism is defined through the phenomena of travelling, demanding physical activities, a natural environment, and risk and uncertainty (Bailey *et al.*, 2017; Bennett, 2020; Haegeli & Pröbstl-Haider, 2016; Hodge Mackenzie & Hodge, 2020; Mackenzie, 2015; Miller & Mair, 2020; Mykletun, 2018), characterised not only by the experiential modes of risk, uncertainty, and danger, but especially by exhilaration and excitement (Ewert, 2001) and thrill and rush (Buckley, 2012). The visual statements of the respondents, participants in an expedition walking on snowshoes and camping in Siberia in winter, enrich this conceptual framework with new symbolic dimensions. Despite the empirical clarity of the elements that are depicted in concrete and abstract forms (people, mountains, fire, a road, hearts, trees, waves, a sphere), the symbolic representation of these artefacts emerges with the help of interpretive vocabularies. The distinct meanings include aspects of vertical, centre, solidity and flow, purification, light, growth, overcoming difficulties, perfection, love, unconsciousness, knowledge, spirituality, and religiosity. These symbolic meanings are not apparent in the images themselves, and certainly not in the authors’ descriptions; rather they are in the background of the drawings, in their symbolic interpretation within a framework of metaphorical

truthfulness. Thus, a “world behind the words” and a “world behind the images” emerge, a world of meaning in the mode of winter adventure tourism.

Turning back to the introductory information of this paper, we can also point to several moments that emerge as opportunities for further research on winter adventure tourism. It seems that the role of phenomenology in tourism studies has not yet been sufficiently emphasised. Indeed, very often mere subjectivism or first-person experience is considered as phenomenology; hence many misunderstandings and dangers are associated with this specific methodological approach (Halák *et al.*, 2014; Szarycz, 2009). However, lived experience is proving to be an extremely powerful research topic and therefore the call for a deeper study of phenomenology and its appropriate application in future tourism studies can be seen as an example of the epistemological decolonisation of tourism studies (Pernecký, 2023).

This is also related to the emphasis on the use of adult respondents’ drawings in tourism studies, as this method is rather rarely used (Pipere *et al.*, 2020; Soulard *et al.*, 2021), especially compared to the far greater interest in other visual methodologies such as photographs shared through social media. However, this method not only allows for the capture of unbiased personal perspectives on tourist realities, but can also be used as a participatory projective research technique through which respondents reveal many of the hidden areas of their psyche. Future research, not only in the field of winter adventure tourism, can thus enrich existing conceptions of participants’ motivations or experiences.

The implication for the tourism area lies mainly in the possibility of a deeper awareness of stakeholders that not all conscious contents of participants’ actions can be shared verbally and that certain aspects of motivation and experience can be shared by tourists in a more metaphorical and symbolic form. For the promotion of specific journeys, especially in the mode of winter adventure tourism, this knowledge then offers the use of selected symbolic meanings that connect with the sites that are visited. For example, the presentation of mountains as a connection between the earth and the sky, between the macrocosm (the world) and the microcosm (human), is probably absent from the offers of travel agencies. For religiously inclined tourists in particular, however, the emphasis on the connection of untouched mountain peaks is related to the fear of touching the *numinous*, the sacred, which may act as a specific motivational element. Similarly, the symbol of the heart may be used not only as a memento of the popularity of the place that is visited, but with a deeper meaning of centre, of essence, of thinking linked to feeling, the seat of intuition and wisdom.

However, the opportunities to exploit these deeper layers of understanding of the sites that are visited are strongly tied to the knowledge and skills of the specific guides, facilitators, or instructors. Thus, their education should emphasise not only the information and skills necessary for being in natural environments, but also the study of philosophical and religionist literature illuminating the depths of these meanings.

If we were to add one unifying meaning to the above-recapitulated concept of this segment of tourism studies, it would be the spirit and the possibility of spiritual development of the participants. This is not an entirely new topic; it is a well-known dimension of the tourism experience in the literature (Heintzman, 2003; Jirásek, Jirásková *et al.*, 2017; Jirásek, Veselský, & Poslt, 2017; Stringer & McAvoy, 1992; Sweatman & Heintzman, 2004). However, the urgency and persuasiveness with which this dimension emerges through specialised interpretive vocabularies of symbols applied to the visual treatment of the tourism experience as a distinct part of the winter expedition is quite extraordinary.

Appendices

Drawings at the end of the course not included in the detailed analysis

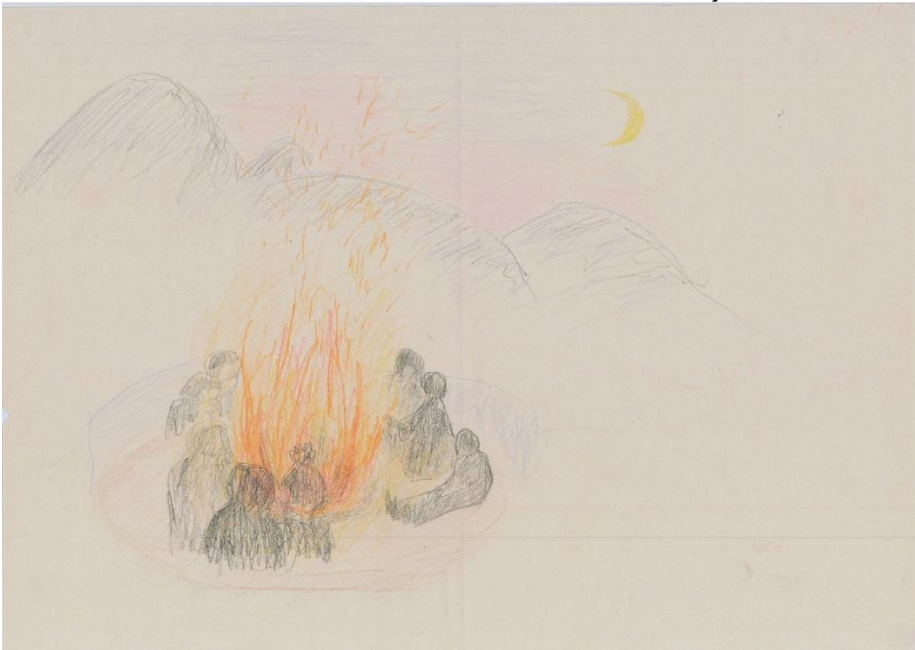


Figure 9: A group of people around a fire, with mountains and the moon in the background by Author TŠ

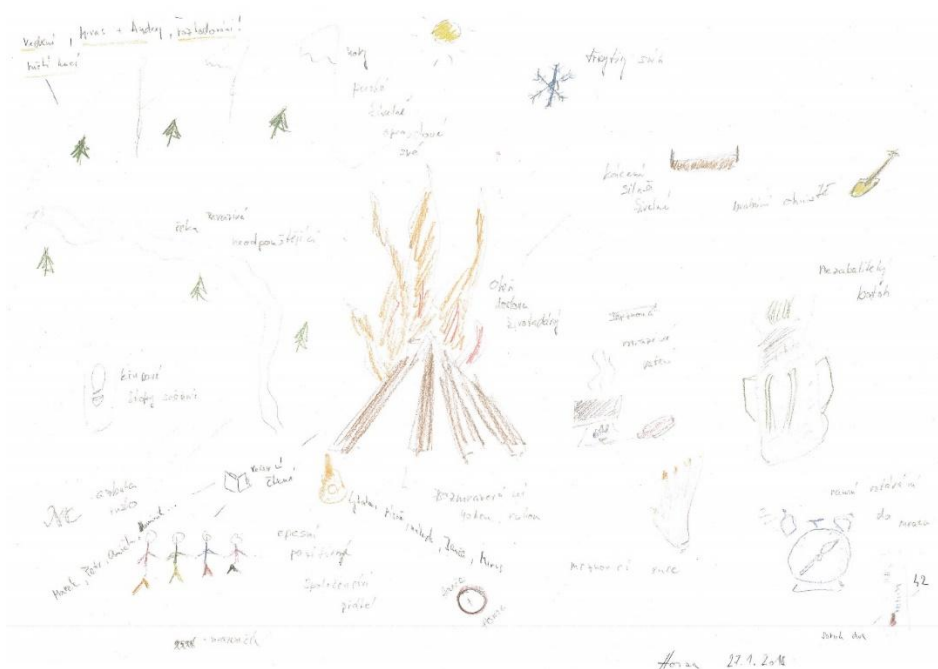


Figure 10: A mind map with fire at the centre, and symbols of trees, people, equipment, and snow at the edges by Author JM



Figure 11: A central fire, with people around it, mountains in the background, and hearts, a house, snowshoes, and words (friendship, gratitude, joy, self-overcoming, strength, community, surprise) at the edges by Author HCh



Figure 12: In the foreground, a large fire and big rocks, with a small human figure between them, and in the background, a mountain range and a campfire by Author JF

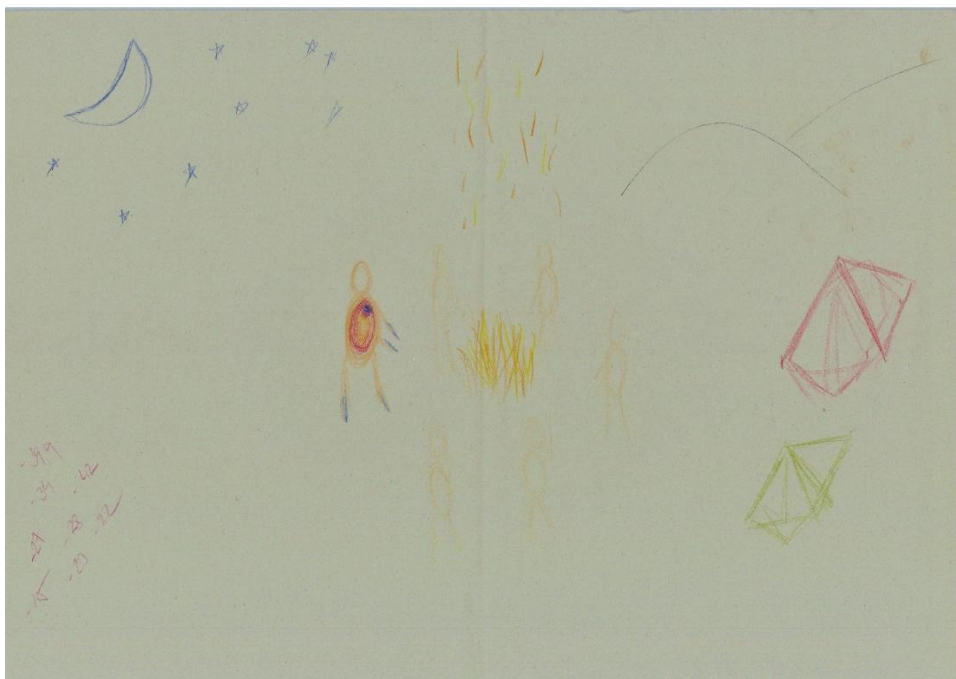


Figure 13: Fire, with a prominent figure on the left and five less prominent figures nearby, and at the edges, tents, mountains, a moonlit night, and numbers recording freezing temperatures by Author MK

Figure 14: Blue sky, mountain range, forests, a group of people marching, and a group of people around a fire, complemented by several inscriptions and descriptions by Author ŠN

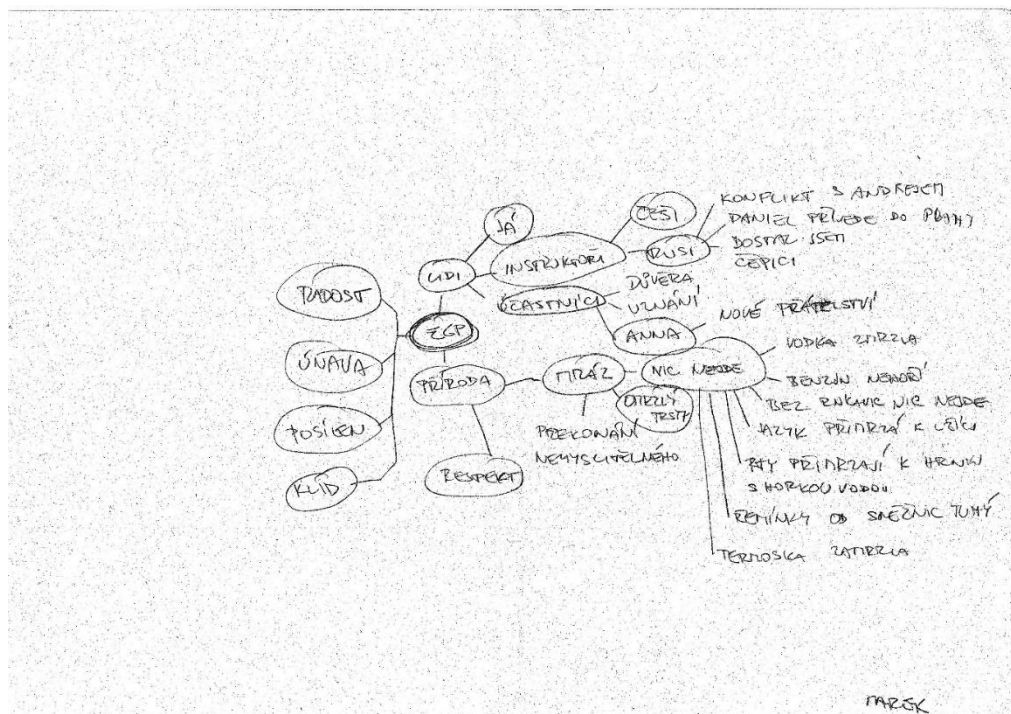


Figure 15: A verbal mind map naming the basic phenomena (people, nature, respect) developing into further lines of description by Author MU

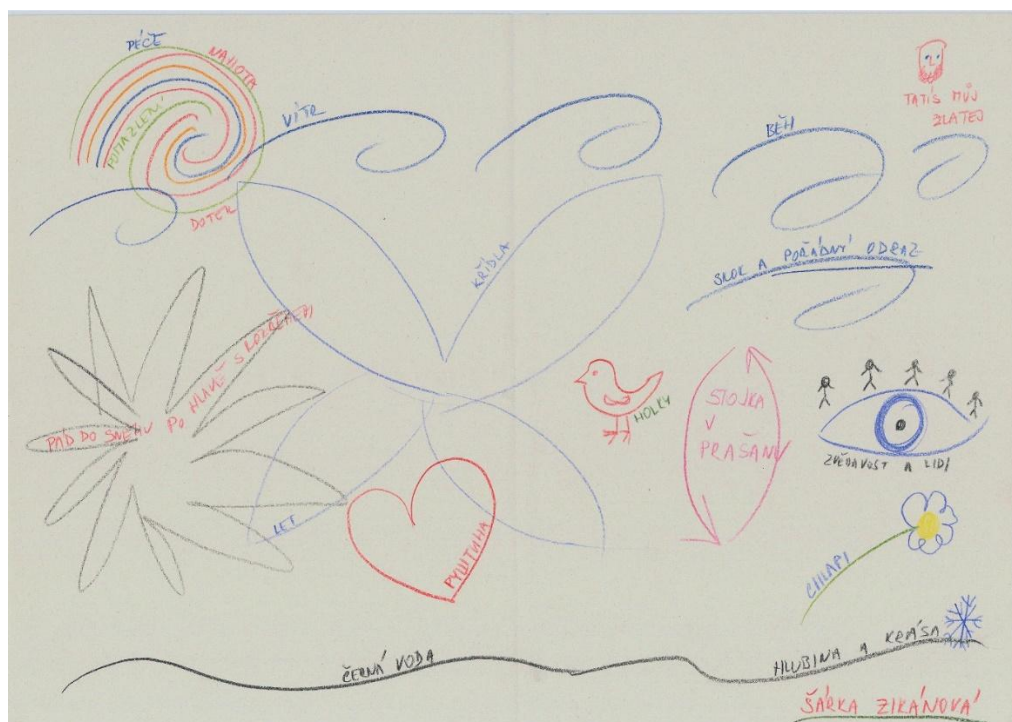


Figure 16: Various shapes (lines, flower, heart, spiral) with images of a bird, an eye, people, and flowers, complemented by words (care, falling into snow, jump and strong rebound, depth and beauty, black water, etc.) by Author ŠZ

Figure 17: In the centre, a landscape with water and mountains, with inscriptions in the corners (moments of pure joy, refresh, feeling the boundaries, friendship, and closeness to others) by Author

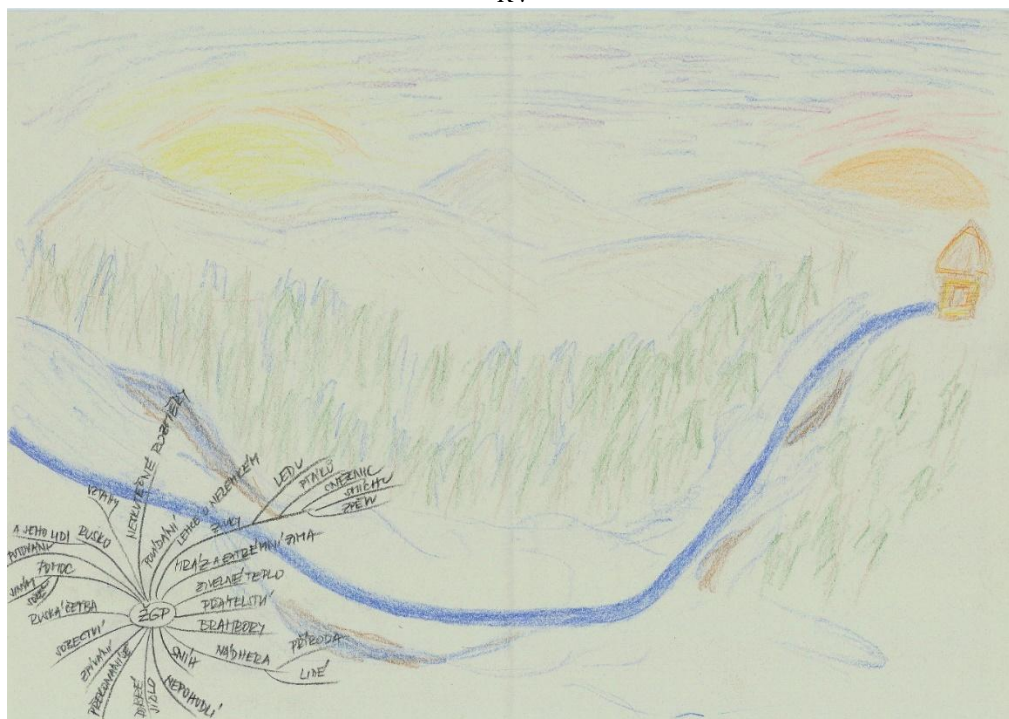


Figure 18: A landscape with a river, a house, forests, and mountains with two setting suns, in the foreground a verbal mind map by Author PG



Figure 18: A tree, a heart, a spiral with a river, mountains, a setting sun, and a night sky by Author JV



Figure 19: A red wavy line, a green circle, a blue-purple angle, and black gears by Author KH

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