

IMAGERY IN TOURISM DISCOURSE: AN IMAGE SCHEMATIC ANALYSIS OF VIETNAM'S COASTAL LANDSCAPES

Nguyen Thi Thu Huong¹, Pham Dieu Ly¹

Email: huonghou@hou.edu.vn, ORCID: 0009-0005-8514-3864

Received: 07/08/2025. Revised: 05/02/2026. Accepted: 23/02/2026

DOI: 10.59266/houjs.2026.1142

***Abstract:** This study investigates imagery in Lonely Planet's discourse on the Vietnamese coastline from a cognitive linguistic perspective. Rather than approaching imagery as a set of stylistic or rhetorical devices, the study conceptualizes imagery as a systematically organized linguistic-cognitive phenomenon grounded in embodied experience. Drawing on image schema theory, the research examines how different sensory imagery types are structured through recurrent cognitive patterns derived from bodily interaction with space, movement, and emotion. The study adopts a mixed-method approach, combining quantitative analysis of imagery distribution and qualitative schema-based discourse analysis. The corpus consists of English-language Lonely Planet texts describing 10 Vietnamese coastal destinations. The findings reveal a clear hierarchy of imagery types, with visually oriented spatial imagery occupying a dominant position, while tactile, kinesthetic, and organic imagery function to support experiential simulation and emotional engagement. These imagery patterns reflect both cognitive constraints and communicative priorities in global tourism discourse.*

***Keywords:** coastal landscapes, cognitive linguistics, imagery, image schema, tourism discourse, Lonely Planet*

I. Introduction

In contemporary tourism discourse, imagery plays a crucial role in constructing experiences and shaping how destinations are perceived by readers. Through linguistically evoked sensory descriptions, travel texts do not merely represent physical spaces but also simulate bodily sensations, emotions, and patterns of movement associated with travel. In this sense, imagery functions as a key linguistic resource through which tourism discourse

transforms places into experiential landscapes for prospective travelers.

From a cognitive linguistic perspective, imagery is closely connected to embodied experience and mental simulation. The study of imagery, therefore, requires a framework capable of explaining not only what sensory meanings are evoked but also how they are cognitively structured within discourse.

Within this framework, image schema theory offers a useful explanatory

¹ Hanoi Open University, Hanoi, Vietnam

lens for analyzing imagery. Image schemas are abstract and recurrent cognitive structures derived from fundamental bodily experiences such as movement, containment, contact, and balance.

Despite extensive research on tourism discourse, the cognitive mechanisms shaping sensory meaning in travel writing remain underexplored. Specifically, the role of image schemas in organizing imagery and constructing embodied destination experience has received limited attention. This study addresses this gap by examining imagery and image schemas in Lonely Planet's discourse on Vietnam's coastal landscapes and their implications for tourism communication.

This study examines imagery in *Lonely Planet* texts depicting Vietnam's coastal landscapes, which are frequently represented in global travel guidebooks. *Lonely Planet* provides a suitable corpus for examining how experiential meanings are linguistically constructed through imagery.

Specifically, this study addresses the following research questions:

(1) *What types of imagery are most prominently used in Lonely Planet's discourse on Vietnam's coastal landscapes?*

(2) *What image schemas underlie and organize these types of imagery at the cognitive level?*

(3) *How are space, embodied experience, and experiential values discursively constructed through these image schemas in tourism discourse?*

II. Theoretical Background

2.1. Previous studies on imagery in language and discourse (international context)

Imagery has been widely examined in linguistics, particularly within stylistics,

cognitive linguistics, and discourse analysis. In stylistic studies, imagery is typically treated as a linguistic resource that enhances vividness and expressiveness, especially in poetry and literary texts (Stockwell, 2002). These studies primarily focus on classifying imagery according to sensory modalities- such as visual, auditory, tactile, kinesthetic and evaluating their aesthetic and rhetorical effects on readers. From a cognitive linguistic perspective, imagery is understood as an outcome of embodied cognitive processes rather than a purely stylistic phenomenon. Gibbs (2006) and Evans and Green (2006) emphasize that imagery arises from the activation of sensory simulations and experiential structures in the mind of the language user. This line of research highlights imagery as a cognitively motivated phenomenon that enables mental simulation of space, movement, and affect.

In the Vietnamese research context, studies on tourism discourse have gradually shifted from descriptive linguistic analysis toward discourse-oriented approaches. Verified studies indicate a growing interest in meaning construction and representation in Vietnamese tourism discourse. Ngo (2023), in a study of tourism websites promoting Da Nang city, analyzes how visual images interact with linguistic elements to create interactive meanings. The study adopts a multimodal discourse analysis framework rather than a cognitive linguistic one. Tran, Nguyen, and Vo (2024) investigate strategies for translating culture-specific terms in Vietnamese tourism materials into English. Their findings highlight how linguistic choices influence the representation of cultural and experiential meanings for international audiences.

Overall, previous international and domestic research confirms the importance of visuality and experiential language in Vietnamese tourism discourse. However, these studies generally stop short of explaining how imagery is cognitively organized across sensory modalities. In particular, the role of embodied cognitive structures in shaping imagery remains underexplored, indicating a clear research gap that the present study seeks to address.

2.2 *Imagery from an image-schematic perspective*

2.2.1. *Imagery as a cognitive-linguistic phenomenon*

In linguistic research, imagery has long been associated with the evocative and expressive potential of language, particularly in literary and stylistic studies. Traditionally, imagery has been treated as a descriptive or rhetorical device that appeals to the senses and enhances vividness (Stockwell, 2002). From this perspective, imagery is often categorized according to sensory modalities—visual, auditory, tactile, kinesthetic, and organic—and evaluated primarily in terms of aesthetic or stylistic effect.

However, cognitive linguistics reconceptualizes imagery as a fundamentally cognitive phenomenon rather than a decorative feature of language. Gibbs (2006) emphasizes that understanding language involves partial re-enactments of sensory and motor experiences. Imagery, therefore, reflects the activation of experiential knowledge rather than the mere presentation of visual detail. This cognitive approach positions imagery as an interface between language and embodied cognition.

2.2.2. *Image schemas as the cognitive foundation of imagery*

Image schema theory provides such a framework. Image schemas are defined as recurring, abstract cognitive structures derived from basic bodily experiences, including movement, containment, contact, balance, and orientation (Johnson, 1987). Unlike detailed mental images, image schemas are schematic and relational, capturing the structural patterns that organize perception and action. They are more abstract than concrete sensory images but more experientially grounded than fully propositional concepts.

Crucially, image schemas do not constitute imagery themselves. Rather, they provide the cognitive scaffolding that motivates and constrains how imagery is linguistically realized. For example, descriptions of landscapes as “enclosed,” “surrounding,” or “hidden within” are organized by the *container* schema, while expressions such as “stretching,” “leading,” or “winding along the coast” activate the *path* schema. In this sense, image schemas enable diverse linguistic expressions to converge on shared experiential structures. Unlike conceptual metaphor theory, which focuses on cross-domain mappings, image schemas capture pre-metaphorical bodily patterns that operate across both literal and figurative language.

2.2.3. *Visual imagery and spatial image schemas*

Visual imagery is the most salient imagery type in tourism discourse and is primarily structured by spatial image schemas. These include schemas such as *verticality* (up-down), *horizontality* (extension), *container* (inside-outside), *center-periphery*, and *scale* (large-small).

These schemas emerge from bodily orientation in space and visual interaction with the environment (Johnson, 1987).

Spatial image schemas allow readers to organize visual descriptions along familiar cognitive axes. Lexical choices such as “towering cliffs,” “endless beaches,” or “hidden bays” activate schemas that carry evaluative implications. For instance, *verticality* is often associated with grandeur and awe, while *horizontality* suggests openness and relaxation (Lakoff & Johnson, 1980). In tourism discourse, the dominance of visual imagery aligns with Urry’s (1990) concept of the “tourist gaze,” which emphasizes the privileging of vision in tourism experience.

2.2.4. *Tactile imagery and contact-based schemas*

Tactile imagery is grounded in bodily contact with the environment and is structured by schemas such as *contact*, *surface*, *texture*, and *temperature*. These schemas arise from fundamental experiences of touching, standing, and feeling physical qualities of objects and spaces (Johnson, 1987). Tactile imagery plays a distinctive role in discourse by enabling readers to mentally simulate bodily interaction with unfamiliar environments. According to Gibbs (2006), contact-based schemas enhance experiential immediacy by activating sensorimotor knowledge. In tourism discourse, expressions describing “soft sand,” “cool breezes,” or “smooth water” activate tactile schemas that evoke comfort and safety. By invoking familiar bodily sensations, tourism texts reduce perceived experiential risk and make destinations appear accessible and welcoming (Scollon & Scollon, 2003).

2.2.5. *Kinesthetic imagery and motion schemas*

Kinesthetic imagery is organized by motion-related image schemas, including *path*, *source-path-goal*, *cycle*, and *force*. These schemas reflect embodied experiences of movement and goal-directed action (Talmy, 2000).

Motion schemas allow language to construe space dynamically rather than statically. In tourism discourse, kinesthetic imagery positions the reader as an active participant moving through space, rather than a detached observer. Expressions such as “following the coastline,” “climbing toward the summit,” or “drifting along the shore” activate motion schemas that simulate travel as an embodied journey. Kinesthetic imagery contributes to this perception by foregrounding movement and bodily engagement, thereby constructing tourism experiences as authentic and meaningful rather than merely visual spectacles.

2.2.6. *Organic imagery and bodily-emotional schemas*

Organic imagery concerns internal bodily and emotional states and is structured by schemas such as *balance*, *relief*, *tension-release*, and *energy*. These schemas reflect universal experiences of fatigue, stress, relaxation, and emotional regulation (Johnson, 1987). In tourism discourse, organic imagery often frames destinations as spaces of recovery and well-being. Discursively, organic imagery transforms emotions into consumable values, positioning tourism as a form of bodily and psychological therapy (Dann, 1996).

2.2.7. *Auditory and gustatory imagery and sensory interaction schemas*

Auditory and gustatory imagery are structured by schemas such as *resonance*, *intensity*, *rhythm*, and *ingestion*. These schemas correspond to experiences of sound and taste and involve direct interaction between the body and the environment (Gibbs, 2006). Due to their strong cultural specificity and limited universality, auditory and gustatory imagery appear less frequently in global tourism discourse. Nevertheless, when employed, they enhance sensory richness and contribute to destination differentiation by evoking local atmosphere or culinary experience (Dann, 1996).

III. Research methods

3.1. *Research design*

This study adopts a mixed-method discourse-analytic design to examine imagery as a cognitively structured linguistic phenomenon in tourism discourse. Quantitative analysis is used to identify the distribution and relative prominence of imagery types across the corpus, while qualitative analysis explains how imagery is linguistically realized and cognitively organized through underlying image schemas. Consistent with the theoretical framework outlined earlier, imagery constitutes the primary object of analysis, whereas image schema theory functions as the explanatory framework for interpreting recurrent imagery patterns.

3.2. *Data source and corpus selection*

The corpus consists of English-language travel guide texts describing Vietnam's coastal destinations published

by *Lonely Planet*. A total of approximately 32,000 words, with an average length of about 3,200 words per text, were compiled from officially published destination entries accessed through the same editorial platform to ensure stylistic and discursive consistency.

Ten coastal destinations were selected: Ha Long Bay, Lan Ha Bay, Cat Ba Island, My Khe Beach, Nha Trang, Mui Ne, Ky Co, Vung Tau, Phu Quoc Island, and Con Dao Island. The selection followed purposive sampling based on three criteria: (1) geographical distribution across northern, central, and southern coastlines; (2) diversity of coastal landscape types (bays, beaches, islands, and urban seaside areas); and (3) prominence within international tourism discourse as recurrently featured destinations in global travel media.

This sampling strategy aims to ensure discursive representativeness rather than statistical generalization, allowing the study to capture recurring imagery patterns across varied coastal contexts while maintaining comparability within a single institutional discourse source.

3.3. *Analytical framework and coding procedure*

The analytical framework integrates sensory imagery classification with image schema theory from cognitive linguistics. The unit of analysis is the imagery instance, defined as a lexical or phrasal unit that evokes sensory perception or bodily experience in tourism discourse. Five imagery types were identified: visual, tactile, kinesthetic, organic, and auditory/gustatory imagery. Each instance was coded according to its imagery type and assigned to the most salient underlying

image schema (e.g., verticality, container, path, contact, balance, ingestion). The analysis followed four steps. First, imagery-triggering linguistic units (descriptive adjectives, spatial nouns, motion verbs, and evaluative expressions) were identified through close reading of the corpus. Second, each instance was coded by imagery type and image schema. Third, frequencies and percentages were calculated to determine dominant patterns. Finally, representative examples were selected for qualitative analysis of how space, embodied experience, and experiential values are discursively constructed. Coding criteria were applied consistently to ensure analytical transparency and replicability.

3.4. Analytical reliability

To enhance reliability, the coding process was iterative and comparative. Ambiguous cases were resolved by reference to established definitions of image schemas and contextual linguistic evidence. Although image schema identification involves interpretation, analytical rigor was maintained by applying consistent theoretical criteria across the corpus.

IV. Findings and discussion

4.1. Findings

4.1.1. Overall distribution and prominence of imagery types

The quantitative analysis indicates that imagery constitutes a central and systematically deployed linguistic resource in Lonely Planet's discourse on Vietnam's coastal landscapes. Across the corpus, a total of 811 imagery instances were identified, distributed across five sensory categories.

As shown in Table 1, visual imagery emerges as the most prominent category, accounting for 38.4% of all instances. This dominance is consistent across all ten destinations in the corpus, although the absolute frequency varies depending on the length and descriptive density of individual texts. Tactile imagery (21.7%) and kinesthetic imagery (18.4%) also occur with substantial frequency, indicating that sensory engagement in the corpus extends beyond purely visual representation. Organic imagery (13.7%) appears less frequently but remains a recurring feature, while auditory and gustatory imagery collectively account for less than 10% of the data.

Table 1. Distribution of imagery types in the corpus

Imagery type	Frequency	Percentage (%)
Visual imagery	312	38.4
Tactile imagery	176	21.7
Kinesthetic imagery	149	18.4
Organic imagery	111	13.7
Auditory & gustatory imagery	63	7.8
Total	811	100

This distribution suggests a clear hierarchy of sensory modalities, with visual imagery forming the core of destination representation, complemented by bodily and affective imagery types that enrich experiential meaning.

4.1.2. Visual imagery

Further analysis reveals that visual imagery is systematically organized through a limited set of spatial image schemas. As presented in Table 2, the most frequently activated schemas within visual imagery are *verticality*

(32.7%), *horizontality* (27.9%), and *container/center-periphery* (23.4%). These schemas recur consistently across different destinations, including Ha Long Bay, Nha Trang, Phu Quoc Island, and Cat Ba Island. Visual imagery structured by *verticality* and *scale* is especially prominent in descriptions of coastal formations such as cliffs, limestone karsts, and headlands, whereas *horizontality* dominates descriptions of beaches and shorelines. The *container* and *center-periphery* schemas frequently appear in references to bays, coves, and enclosed coastal spaces.

Table 2. Distribution of image schemas in visual imagery

Visual imagery	Frequency	Percentage (%)
Verticality/scale	102	32.7
Horizontality	87	27.9
Container/center-periphery	73	23.4
Other schemas	50	16.0
Total	312	100

These findings indicate that visual imagery is not randomly descriptive but relies on recurring spatial schemas to structure how coastal landscapes are cognitively organized.

4.1.3. Tactile imagery

Tactile imagery constitutes over one-fifth of all imagery instances and is predominantly structured by *contact*, *surface*, and *temperature* schemas. As shown in Table 3, contact-related schemas account for nearly two-thirds of tactile imagery. Tactile imagery is particularly concentrated in descriptions of beaches and near-shore environments, especially in Mui Ne, My Khe Beach, and Con Dao Island. Linguistic units referring to sand texture, water temperature, and

air movement recur across the corpus, indicating a stable pattern of bodily-oriented description.

Table 3. Distribution of schemas in tactile imagery

Tactile imagery	Frequency	Percentage (%)
Contact/surface	106	60.2
Temperature	51	29
Other schemas	19	10.8
Total	176	100%

4.1.4. Kinesthetic imagery

Kinesthetic imagery accounts for 18.4% of the total imagery instances in the corpus and is predominantly structured by motion-related schemas. As presented in Table 4, *path* and *source-path-goal* schemas together account for approximately 70% of all kinesthetic imagery occurrences, indicating a strong preference for organizing experience in terms of directed movement and progression.

Table 4. Distribution of schemas in kinesthetic imagery

Kinesthetic imagery	Frequency	Percentage (%)
Path	58	39.5
Source-path-goal	45	30.6
Force	26	17.7
Other motion schemas	18	12.2
Total	147	100

These schemas appear consistently across multiple destinations and are typically realized through verbs and verb phrases encoding movement along the coastline, such as *follow the coast*, *wind through fishing villages*, or *reach secluded coves*.

4.1.5. Organic imagery

Organic imagery, while less frequent than visual and tactile imagery, exhibits a clear and systematic internal pattern. As shown in Table 5, organic imagery is predominantly structured by *relief*, *balance*, and *tension-release* schemas which account for 39.6%, 28% and 24.3% respectively. These schemas recur in descriptions emphasizing rest, escape from routine, and emotional recovery, particularly in island destinations such as Phu Quoc and Con Dao Island, where coastal space is framed as a site of bodily and psychological restoration rather than mere visual attraction.

Table 5. Distribution of schemas in organic imagery

Organic imagery	Frequency	Percentage (%)
Relief	44	39.6
Balance	31	28
Tension-release	27	24.3
Other schemas	9	8.1
Total	111	100

The distribution of organic imagery thus suggests a systematic association between coastal environments and internal bodily-emotional states, rather than isolated or incidental evaluative language use.

4.1.6. Auditory and gustatory imagery as marginal categories

Table 6. Distribution of schemas in auditory and gustatory imagery

Auditory and gustatory imagery	Frequency	Percentage (%)
Resonance	23	36.5
Intensity	16	25.4
Ingestion	14	22.2
Other schemas	10	15.9
Total	63	100

As shown in Table 6, these imagery types are primarily structured by *resonance*, *intensity*, and *ingestion* schemas, which together account for nearly 80% of all occurrences in this category. For instance, descriptions of Mui Ne occasionally evoke auditory imagery through expressions such as “the steady crash of waves against the shore”, while references to seafood experiences in Phu Quoc, for example, “freshly grilled fish served by the beach” activate gustatory imagery linked to ingestion schemas. Auditory and gustatory imagery play a peripheral role in the construction of Vietnam’s coastal landscapes in *Lonely Planet*, serving mainly to enhance vividness or provide local color rather than to structure experiential space.

4.2. Discussion

The findings demonstrate that imagery in *Lonely Planet*’s discourse on Vietnam’s coastal landscapes is not randomly distributed but systematically organized through recurring image schemas that guide readers’ perception of space and experience. Rather than functioning merely as descriptive embellishment, imagery operates as a cognitive-discursive mechanism that structures how destinations become experientially imaginable, supporting cognitive linguistic claims that meaning construction is grounded in embodied conceptual organization (Lakoff & Johnson, 1980; Johnson, 1987). This suggests that tourism communication relies on shared cognitive structures to render destinations communicatively accessible to global audiences.

The dominance of visual imagery confirms the centrality of vision in tourism discourse, consistent with Urry’s (1990) notion of the tourist gaze.

However, the present findings show that visual dominance is cognitively stabilized through spatial schemas such as verticality, horizontality, and container. These schemas standardize the perception of coastal landscapes, enabling geographically diverse destinations to be framed within globally recognizable experiential patterns. For discourse studies, this indicates that travel guide discourse reproduces shared perceptual frameworks rather than merely conveying descriptive information.

The strong presence of tactile and kinesthetic imagery further indicates that tourism communication relies on embodied simulation rather than purely visual attraction. By activating contact and motion schemas, the discourse positions the reader as a potential participant rather than a distant observer. This finding aligns with Dann's (1996) characterization of tourism discourse as desire-oriented while extending it by demonstrating its cognitive grounding. This implies that persuasive tourism discourse functions through simulated bodily engagement, highlighting embodiment as a central mechanism of tourism media discourse.

Importantly, the marginal role of auditory and gustatory imagery reveals a selective sensory hierarchy in global tourism promotion discourse. Sensory modalities that are culturally variable appear less frequently, suggesting that tourism discourse prioritizes universally interpretable bodily experiences to ensure accessibility for international audiences. This finding contributes to discourse studies by showing how sensory selection itself operates as a communicative strategy supporting global readability and cross-cultural circulation.

Taken together, imagery functions as an interface linking cognition and the discursive construction of tourism experience. Image schemas enable tourism discourse to translate physical landscapes into shareable experiential meanings, thereby contributing to the discursive construction of authenticity not as an inherent property of place but as a cognitively mediated effect. This perspective positions imagery analysis as a productive bridge between cognitive linguistics and tourism discourse research.

V. Conclusion

This study has investigated imagery in *Lonely Planet's* discourse on the Vietnamese coastline from a cognitive linguistic perspective, conceptualizing imagery as a systematically organized linguistic-cognitive phenomenon grounded in embodied experience. Rather than treating imagery as a set of descriptive or rhetorical techniques, the study demonstrates how sensory representations are structured through recurrent image schemas that mediate between bodily experience and linguistic expression. By integrating imagery analysis with image schema theory, the study shows that tourism discourse relies on a hierarchical organization of sensory modalities. Spatially oriented visual imagery plays a central role, while tactile, kinesthetic, and organic imagery function to support experiential simulation and emotional engagement.

From a theoretical perspective, the study contributes to cognitive linguistics and discourse analysis by illustrating the explanatory value of image schema theory in accounting for the internal organization of imagery across sensory domains. Methodologically, it proposes

a systematic and replicable framework that combines quantitative distributional analysis with schema-based qualitative interpretation, offering an alternative to purely descriptive approaches to imagery in discourse.

This study is subject to several limitations. The corpus is restricted to English-language *Lonely Planet* texts representing a specific genre and institutional voice. Future research could extend this framework to other tourism genres, multilingual corpora, or locally produced discourse, as well as incorporate reader-oriented or experimental approaches to further explore the cognitive effects of imagery and image schema activation.

References

- Dann, G. M. S. (1996). *The language of tourism: A sociolinguistic perspective*. CAB International.
- Evans, V., & Green, M. (2006). *Cognitive linguistics: An introduction*. Edinburgh University Press.
- Gibbs, R. W. (2006). *Embodiment and cognitive science*. Cambridge University Press. <https://doi.org/10.1017/CBO9780511805844>
- Johnson, M. (1987). *The body in the mind: The bodily basis of meaning, imagination, and reason*. University of Chicago Press.
- Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. University of Chicago Press.
- Lonely Planet. (n.d.). Vietnam travel guide. Lonely Planet. <https://www.lonelyplanet.com/vietnam>.
- MacCannell, D. (1999). *The tourist: A new theory of the leisure class* (3rd ed.). University of California Press.
- Ngo, T. H. (2023). Interactive meaning of visual images in Da Nang city tourism discourses on some Vietnamese websites. *VNUHCM Journal of Social Sciences and Humanities*, 6(4), 1817-1825. <https://doi.org/10.32508/stdjssh.v6i4.789>
- Scollon, R., & Scollon, S. W. (2003). *Discourses in place: Language in the material world*. Routledge.
- Stockwell, P. (2002). *Cognitive poetics: An introduction*. Routledge.
- Talmy, L. (2000). *Toward a cognitive semantics* (Vol. 1). MIT Press.
- Tran, K. N. N., Nguyen, V. K., & Vo, L. H. (2024). Strategies for translating Vietnamese culture-specific terms in tourism materials into English. *Vivid: Journal of Language and Literature*, 13(2).
- Urry, J. (1990). *The tourist gaze: Leisure and travel in contemporary societies*. Sage.

HÌNH ẢNH NGÔN NGỮ TRONG DIỄN NGÔN DU LỊCH VỀ DANH THẮNG VEN BIỂN VIỆT NAM: TIẾP CẬN THEO LƯỢC ĐỒ HÌNH ẢNH

Nguyễn Thị Thu Hường¹, Phạm Diệu Ly¹

Tóm tắt: Nghiên cứu này khảo sát cách imagery (hình ảnh ngôn ngữ) được sử dụng trong các bài viết về danh thắng ven biển Việt Nam trong cuốn cẩm nang du lịch Lonely Planet từ góc độ ngôn ngữ học tri nhận. Mục tiêu của nghiên cứu là làm rõ các loại imagery chủ đạo và cơ chế tri nhận chi phối việc trải nghiệm trong diễn ngôn du lịch. Dữ liệu gồm các văn bản giới thiệu mười điểm đến ven biển Việt Nam được lựa chọn từ Lonely Planet. Nghiên cứu sử dụng phương pháp kết hợp, trong đó imagery được phân tích định lượng theo tần suất và phân bố, đồng thời được diễn giải định tính dựa trên khung lý thuyết image schema (lược đồ hình ảnh). Kết quả cho thấy imagery thị giác và vận động chiếm ưu thế, chủ yếu kích hoạt các lược đồ hình ảnh không gian và chuyển động, qua đó kiến tạo không gian du lịch như một trải nghiệm mang tính cụ thể và cảm xúc.

Từ khóa: Cảnh quan ven biển, ngôn ngữ học tri nhận, hình ảnh, lược đồ hình ảnh, diễn ngôn du lịch, Lonely Planet

¹ Trường Đại học Mở Hà Nội, Hà Nội, Việt Nam