

The Linguistic Landscape of Traditional Blocks in Wudianshi China

Tiantian Liu^{1,2*}, Yanping Wu²

¹ Lyceum of the Philippines University Manila, Intramuros Manila Philippines 1002;

² College of Foreign Language, Longyan University, Longyan 364012, People's Republic of China

*E-mail: ltt410@163.com

Received for publication: 28 December 2022.

Accepted for publication: 21 February 2023.

Abstract

From the perspective of linguistic landscape's actors, taking Wudianshi traditional blocks as the research object, this study aims to analyze the functions and characteristics of linguistic landscape in public space, and investigate the current situation and problems of the linguistic landscape. It is found that there are some problems in the construction of linguistic landscape in Wudianshi, such as non-standard use of traditional and simplified characters, the mistranslation of multilingual language signs, and broken, shabby and small number of linguistic landscape signs. In this regard, this study further discusses how to improve the linguistic landscape of traditional blocks.

Keywords: linguistic landscape; linguistic signs; Wudianshi traditional block

Introduction

As the material carrier of preserving and recording human traditional culture, language not only reflects the development achievements of regional social civilization but also transmits local historical and cultural information more effectively (Dann, 1996). "Linguistic landscape" (LL) was first proposed and used by Landry and Bourhis (Landry & Bourhis, 1997), who defined it as: "The language appearing on public road signs, billboards, street names, place names, shop signs and public signs of government buildings together constitute the linguistic landscape of a certain territory, region or city cluster". The linguistic landscape is the specific application of written language in public space, especially the language signs displayed in the public domain of a certain territory, region or aggregation community (Landry & Bourhis, 1997) (Jaworski, 2010). These textual visualizations and multi-modal spatial discourse construction not only highlight the essence of local traditional culture but also reflects the cultural identity behind it (Backhaus, 2006). Therefore, linguistic landscape is the centralized presentation of local language symbol resources, and also an effective path to realizing the inheritance and continuation of regional traditional culture (Shan et al., 2019).

Tourism is one of the most important industries in today's social development. Tourism activities can not only bring economic growth but also promote cultural exchanges and integration (Honggang & Ren, 2015). A large number of tourist attractions bring about the communication and development of language and culture (Ming, 2017). It can be said that language is an important dimension reflecting the impact of tourism on social culture (Kong, 2018). As a kind of tourism resource, the linguistic landscape can not only provide tourists with a sense of reality and freshness, and create a unique travel memory (Honggang & Ren, 2015), but also carry the function of language service in tourism activities.

As the national 4A level scenic spot, Wudianshi traditional block has attracted increasing attention from tourists and has become a thriving cultural tourist attraction (Ming, 2017). Taking these

concerns together, this paper takes Wudianshi traditional block as a case study and makes a multi-dimensional analysis. It aims to explore the presentation of LL and discuss the choice of language in the linguistic signs in traditional blocks from the perspective of LL creators.

Literature review

Scholars have not only studied the definition of the linguistic landscape but also created many influential and widely used linguistic landscape theories (Backhaus, 2007; Gaffney, 1994; Lefkowitz, 1993; Scollon & Scollon, 2003). For example, (Gaffney, 1994) believes that when designing signage language, producers will choose some specific language, such as the language that the audience can understand. A traditional block is an important form of urban history and culture, which contains rich cultural connotations. In recent years, Local governments have made great efforts to build blocks with local cultural characteristics. These blocks are becoming the main tourist attractions of their cities, which can not only improve the city's cultural image but also improve the vitality of the local tourism industry to a certain extent. (Junli, 2016) took the LL of Liyang historical Street as the research object, and discuss the close relationship between tourism development and LL. The author only makes a general distinction between the language functions of official signage and private signage and does not compare the two, so the power relations behind it are difficult to get deep research. With the development of The Times, the content of language signs has gradually become diversified, which provides rich materials for the study of LL to a certain extent. However, it is found that most scholars focus on the observation of the codes on road signs, warning signs, and introductory signs while ignoring the study of images, sounds, and videos (Amos, 2017; Cenoz & Gorter, 2006; Shang & Guo, 2017; Shouhui, 2014). Therefore, scholars should pay more attention to the multimodal study of LL in later historical and cultural blocks.

A Linguistic landscape has two major functions, including informational functions and symbolic functions (Landry & Bourhis, 1997). The different presentation ways of language in public space not only convey information literally, but also play their implicit function to reflect the power relations, identity, and ideology presented by language in real society. In this way, we can analyze in depth the linguistic ecology, language conflicts, and changes in a globalized society as reflected in the customs, history, culture, and linguistic landscapes of different regions.

The study of LL in tourist destinations is the research frontier of linguistic landscape (Kong, 2018). The LL of tourist destinations is influenced not only by language policy and national ideology but also by tourist motivation and commercial elements (Moriarty, 2014). Some studies have seen the impact of tourism on tourist destinations from the perspective of bilingual and multilingual phenomena in the LL of tourist destinations, especially the emergence of English in the linguistic landscape is one of the symbols of the nationalization of tourist destinations (Ben-Rafael et al., 2006; Blommaert, 2013; Zhou et al., 2013). The LL of a tourism destination is not only influenced by regional language policies and potential tourists of the linguistic landscape but also its own social culture may be one of the driving forces of LL construction.

Methodology

In the preparation stage of the study, several issues need to be clarified: first, the determination of the investigation area; Second, the determination of statistical items; third; the criterion of language attribution on the sign. The research area covers Wudianshi traditional blocks, including the entrance, tourism service center, and various areas of the blocks, such as Bu Zheng government office in feudal China, Qingmei Hill, Chao Da Cuo, Tian Guan Di, Chua's Ancestral Hall, Zhuang

Shi family Temple, etc. Moreover, The Wudianshi Folk Hall, Jinjiang Nanyin Association Hall, open-air stage, and indoor theater are set up in the blocks to display the intangible cultural heritage such as Nanyin music, Goga Opera, and hand-puppet. These areas are most likely to be visited as they offer a variety of types of services including sightseeing, heritage exhibitions, and many business services. Wudianshi traditional blocks have all kinds of tourist facilities. In addition to historic sites, the district is dotted with shops selling crafts and clothing, teahouses, specialty restaurants, and hotels.

In August 2022, we conducted a 5-day formal study to obtain data on language signs in Wudianshi and the intentions of sign makers.

In the survey, we used digital cameras to take photos of the linguistic landscape on the blocks and took nearly 500 photos. When making statistics on the collected linguistic landscape corpus, we adopt the individual method of Backhaus (2006), that is, any written text in a spatially definable frame is regarded as a language sign.

The range of language signs is relatively broad, with no restrictions on size, orientation, material, and other aspects. Within the visual range of the survey site, from shop billboards to small "push" and "pull" stickers on doors, from "slide carefully" warning stickers on steps to slogans hanging in the air, from wooden street signs to temporary paper notices, etc., as long as it meets the above criteria, it is counted as a language sign. Signs with the only graphic patterns are not included in the statistics.

The linguistic signs collected in the survey area were divided into monolingual signs and multilingual signs. In the traditional sense, monolingual and multilingual signs are defined according to the number of signs appearing on the signs. Signs appearing in only one language are regarded as monolingual signs, signs appearing in two languages are regarded as bilingual signs, and signs appearing in more than three languages are regarded as multilingual signs. According to Backhaus's (2006) classification of languages, a sign with a language other than the official language is considered a multilingual sign.

Results and Discussion

Multilingual usage of language signs

According to statistics, a total of 316 linguistic landscape samples were collected in the Wudianshi Historic District, among which 234 were monolingual signs, accounting for 73.9% of the total. Chinese occupied the dominant position, and the number of multilingual signs was 109, and the rate of multilingual signs (i.e. the proportion of the number of multilingual signs in the total number of language signs) was 26.1%. That is about one out of every four signs in a language other than Chinese.

Table 1. The sample numbers of language signs in Wudianshi Block

Type of sign	Number	Percentage
Monolingual	234	73.9%
Multilingual	82	26.1%
Overall	316	100%

In Wudianshi multilingual sign linguistic landscape, a total of three languages appear, including Chinese, English, and Japanese. Further observation shows that most of the foreign lan-

languages on the multilingual signs in Wudianshi are English. The occurrence rate of English in the multilingual signs sample accounts for 98.7%, while Japanese appears only once, accounting for less than 1%.

Language combination pattern on language signs

Table 2 And Table 3 systematically list the combination types of codes for traditional block signs in Wudianshi and the combination patterns and quantities of comprehensive material carriers of words and images (such as scenery guide maps). Chinese characters (simplified) and Chinese characters (traditional) in monolingual signs are matched with the Chinese phonetic alphabet, numbers or ICONS. Both bilingual and multilingual signs are written in Chinese characters mixed with other codes such as English, Korean and Japanese. Based on this, Chinese language codes occupy an absolute advantage in the number of signs, while English appears frequently in bilingual and multilingual signs. Compared with Other languages such as Korean and Japanese, English is the dominant foreign language code. The different code combinations in the linguistic landscape of Wudianshi not only reflect the language habits of different language groups in this area but also contribute to the history and culture of Southern Fujian in the local language signs to the world under the background of globalization.

Chinese native speakers say they can understand the Chinese information in the official signs, and they prefer Chinese signs because they can not only provide useful information for visiting, but also stimulate their interest to explore further. [11]Native English speakers and other foreign visitors have suggested adding more foreign languages, especially English, to official signs. It can be seen that foreign tourists prefer multilingual signs, such as Chinese and English signs. They want to get more information about the destination from the official sign and experience the authenticity and historical and cultural atmosphere of the place. It is worth noting that even though signs in the Wudianshi scenic area are written in English or other languages, some foreign tourists still cannot understand the signs due to inaccurate translation or cultural differences.

Table 2. Code combination pattern and number of traditional blocks in Wudianshi

Semantic Code	Quantity (example)
Simplified Chinese character	69
Traditional Chinese character	42
English	5
Chinese+English	35
Chinese+number	4
Chinese+Chinese phonetic alphabet	4
Chinese+Chinese phonetic alphabet +English	2
Chinese+English+Korean+Japanese	7

Table 3. Language code combination of guide map of traditional blocks in Wudianshi

Language code combination	Quantity (example)
Simplified Chinese character	12
Simplified Chinese character+English	58
Pictures+Simplified Chinese character+English	10
Pictures	14
totality	94

Language writing shape

From Table 4, we can see that the Wudianshi language signs mostly adopt quick literacy, such as Boldface, Song Typeface, etc. Of them, 97 signs with Boldface, accounting for 57.7% of the total samples. Thirty-two signs using Song Typeface, representing 19% of the total samples and 26 using Handwriting, representing 15.5% of the total samples. Thirteen signs in other fonts, 7.8% of the sample.

According to field investigation and statistics, the use of black, Song and handwritten bodies is the highest in the official signs of the traditional blocks in Wudianshi. Generally, fonts in official language signs are most common in black-body lettering. The traffic information signs in the historical and cultural blocks and the text of the scenic spot guide map are all black-body lettering. Because the black-body lettering is not serif decoration, the shape is straight, the strokes are horizontal and straight, all the notes are the same thickness, the structure is striking and tight, the strokes are strong and powerful, with a strong visual impact, make people easy to read.

Therefore, the presentation form of the font in the linguistic landscape is also particularly important. The font can not only help tourists quickly obtain relevant tourism information, improve the comfort of the tourism body, but also achieve a good effect of improving the tourism service function.

Table 4. Statistics of font types of traditional block linguistic landscape in Wudianshi

Font types	Quantity (example)	Proportion (%)
Boldface	97	57.7
Song Typeface	32	19
Handwriting	26	15.5
Mixture	4	2.4
Mangal	6	3.6
Clerical script	3	1.8

The difference between official and private linguistic landscape

Official linguistic landscape and private linguistic landscape are the two most basic types in the linguistic landscape, reflecting the different identity categories of the makers of language signs. Official linguistic landscapes are mainly road signs, street names, building names, names of institutions at all levels, etc. The makers are generally governments at all levels and their organizations. The private linguistic landscape includes store brands, billboards, posters, etc., sponsored by enterprises or individuals, as shown in table 4, in the sample of the multilingual linguistic landscape in Wudianshi, the private linguistic landscape account for up to 87%, indicating that multilingual linguistic landscapes in Wudianshi are mostly made by non-governmental organizations or individual citizens. On the other hand, official signs account for 13% of the production of linguistic landscape, and the power of official institutions also plays a role in the multi-language signs in Wudianshi. This shows that although China is a country with a tradition of a monolingual system, the official authorities allow the use of other languages except for Chinese in the official signs .

The road signs and scenic spot signs in Wudian City are characterized by the combination of different words.

The official language, standardized Chinese characters, is the most used language in official signs (51.7%) and private signs (95.4%), which is the core of the linguistic landscape and plays an

important role in information transmission. According to the spatial distribution of ancient buildings in Wudiانشi, the road map of the scenic spot is drawn on the road signs and the street names are indicated in Chinese. We can see the logo of Wudiانشi on most of the official signs. Most official logos are in Chinese and English, with Chinese at the top and English at the bottom. Official symbols are made in a similar way, and standardized Chinese characters are always a priority. The logo shape is similar to the most characteristic "saddle wall" and "swallow tail ridge" of ancient buildings in southern Fujian, like "mountain" and "water"(Figure 1). The official linguistic landscape of Wudiانشi adopts boldface in font selection, The perfect combination of ancient architectural form and ancient Chinese character is a symbol of the cultural deposits of Wudiانشi, showing the historical and cultural characteristics of Wudiانشi succinctly. The difference is that the private linguistic landscape is more diverse in its use of language and more flexible in style.

The font form of art is designed to hollow out, in addition, road signs are engraved with scenic spots in both Chinese and English. With brick red as the background, the design of the signboard is consistent with the overall style of the red brick building in southern Fujian, effectively creating a historical and cultural atmosphere. These elaborate linguistic landscape design not only brings visitors a visual and intuitive experience but also further deepens the impression of the traditional culture of southern Fujian.

The materials of the private linguistic landscape are diverse, and most of the signs of this type are in bright hues. Fabric was the most commonly used material, while wood, paper, and plastic signs were also common. Material selection for private signs is relatively free. Business owners can choose some inexpensive materials to make suitable signboards for their businesses. The material choices of local and non-local business operators are different. For example, some local shopkeepers prefer the wooden boards with gold letters on the black base of traditional shops (Figure 2); Some stores without a formal logo, such as shoe stores, prefer to list the names and prices of their products on flyers; Stores operated by non-local operators often use some fashionable and lightweight materials as a logo to show a sense of fashion (Figure 3).



Figure 1. The logo like "mountain" and "water"



Figure 2. The wooden boards with gold letters on the black base



Figure 3. The lightweight materials

To sum up, the official linguistic landscape publicity slogan of Wudianshi scenic spot has Chinese monolingual signs, bilingual Chinese and English bilingual signs and Chinese, British, Japanese and Korean signs on the language selection. The language sign mode of Wudianshi indirectly

reflects the degree of internationalization of the scenic spot. The number of bilingual signs and multi-language signs in the scenic spot has increased significantly compared with the beginning of the opening of the scenic spot, which also means that the traditional culture of Wudianshi and southern Fujian has gradually gone international.

Most of the store name signboard language code combination is dominated by Chinese language code, some store names are English, Simplified Chinese (or traditional Chinese) English combination, English plus Arabic numerals, Simplified Chinese (or traditional Chinese) plus Chinese phonetic alphabet, Simplified Chinese (or traditional Chinese) plus Arabic numerals, etc. The appearance of a private linguistic landscape presents diversified forms and font choices. Most of the signs are made of wood carving and stone carving, creating the retro style of the scenic spot and integrating the characteristics of the scenic spot.

Influenced by the policy, the form of official logos is more standardized and unified, and its main function is information dissemination. Private signs are less affected by official policy; Therefore, their form is more flexible and diversified. It plays a symbolic role in attracting tourists.

Problems existing in Private linguistic landscape of Wudianshi

The damaged commercial signs

The store name sign is a store to people's first impression, but also a store the most critical facade, businesses should take relevant measures to sign regular cleaning, repair work, in the block to establish a good store image. Some commercial signs in Wudianshi have fallen off and old decoration materials (Figure 4), which is not only easy to cause security risks, but also affect the overall image of shops around the block. The relevant staff of the scenic spot should take relevant counter-measures to these phenomena in time.



Figure 4. Sign with incomplete font

The word used for commercial signs is not standard

The commercial signboards in Wudianshi have the phenomenon of non-standard characters, which are mainly divided into non-standard spelling and non-standard use of traditional and simple fonts.

In the figure, the commercial signboard "花磚食鋪" below the Chinese phonetic alphabet "zhuang" should be changed to the correct "zhuan", and "食鋪" and "花磚" mixed traditional and simplified Chinese fonts (Figure 5). In violation of the use of traditional Chinese characters that can be retained in the National General Language Law. It clearly stipulates that only handwritten commercial signs can use traditional Chinese characters and should be used in other circumstances. In other cases, simplified characters should be used. For example, the names of the store "THREER" and "FUNSTARS JOURS" are neither Chinese phonetic alphabet nor English words and may belong to the words created by the store owner (Figure 6). These irregular spellings have influenced the image of the block to a certain extent. Through field investigation, it is found that most of the commercial signs in Wudianshi use printed traditional characters, and the mixed-use of traditional and simple characters has affected the linguistic landscape of the scenic spot to a certain extent. In order to cater to the historical and cultural atmosphere of Wudianshi block and show the long history of private shops, some businesses even adopt unusual traditional Chinese characters as shop signboards, which may cause reading difficulties for some tourists who have not practiced calligraphy or have no experience in reading traditional Chinese characters.



Figure 5. Mixed traditional and simplified Chinese fonts



Figure 6. The fonts created by store owners

Suggestions on linguistic landscape construction of Wudianshi block

Design of the linguistic landscape

Wudianshi blocks of staff should resume to evaluating the number of road guide signs in the neighborhood, statistical quantity, strictly follow the national tourism administration of tourism management ordinance "4 A-class tourist scenic spot safety management specification" regulations such as specification, in accordance with the requirement to set up the official sign, add some bilingual, even more than language sign, meet the needs of tourists from all over the world. Strive to make the scenic area sign facilities to reach the first-class level, so that tourists can see the signs of scenic spots and attractions distribution and play routes at a glance, more quickly to the place you want to go.

In addition, the traditional blocks in Wudianshi should set up special institutions for unified management, strengthen supervision, and hold regular meetings with relevant departments to discuss the existing problems of linguistic landscape in Wudianshi blocks, negotiate solutions and deploy the next step. At the same time, in the daily management process, the inspection and maintenance of various signs should also become an essential part of the Wudianshi management process. The staff of scenic spots can strengthen the way of daily patrol, timely find the aging and fuzzy problem of the scenic spot signs. In the process of setting up signs and repairing signs should also do a good job of the corresponding record work, on time to replace the signs that have reached the use of life. Daily work, can also be fully and local merchants to contact, play to the merchant's "master" spirit, once found problems with signs, you can contact the corresponding staff for maintenance.

Whether it is official or private signage, it is still biased towards modern style and flavor, not much into the traditional color of the local. At this point, can be led by the government, in the official signs to set a good example, fully combined with the local traditional culture of Jinjiang, to create some signs in line with the style of scenic spots.

In terms of language, we can add some dialects of Southern Fujian. Southern Fujian is a living fossil of ancient Chinese, extensive and profound, with tens of thousands of vocabulary and common sayings. Every place has its own characteristics and derived words, which may vary from village to village. In linguistic landscape, especially in shop names, more historical words should be selected, such as "pavilion, workshop, hall, pavilion, and building". To five stores, visitors mostly with appreciating the feelings of southern Fujian culture of overseas Chinese and domestic tourists and foreign tourists, integrated into the local cultural landscape makes local visitors to their native language deeper level understanding, also can give the province and foreign visitors leave a deep impression, for local interests southern Fujian culture. The restaurant "Shang Hao Xia" uses Hokkien vocabulary, which is very typical of southern Fujian. The dialect usage of the shop name can not only highlight the local identity characteristics of the shop but also arouse the curiosity of tourists and promote the culture of southern Fujian.

In the code carrier preparation, the selection of plate material should comply with the integral style of the blocks, in the traditional decoration materials such as wood, or the use of modern decoration materials to build style restoring ancient ways, add some Chinese traditional elements design, such as clouds, dragons, etc., is committed to blending in the language of the whole block landscape five stores in the traditional culture of city block landscape, Embodies the cultural atmosphere of primitive simplicity. Moreover, block to private businessmen to guide, according to the individual shops operating characteristics, in keeping its characteristics based on adding traditional culture color block, make the five shops, traditional culture under the modern operation is still better

to hold and keep Jinjiang traditional culture characteristics, also let tourists can experience the charm of the traditional culture of Quanzhou.

Standardization of traditional and simplified characters

The phenomenon of non-standard use of traditional Chinese characters in private signage is mainly due to the fact that businesses do not refer to the requirements of national language policies and laws. Since the founding of the People's Republic of China, Chinese characters have been constantly reformed and standardized, and the use of traditional characters has strict and clear requirements. China attaches great importance to the simplification of Chinese characters, abolishes foreign characters and advocates the use of standardized Chinese characters. According to the Law of the People's Republic of China on Common Language and Characters, the use of traditional Chinese characters can be retained, and it is clearly stipulated that only handwritten commercial signs can use traditional Chinese characters and simplified Chinese characters should be used in other cases. In this investigation, there are various phenomena of irregular use of traditional Chinese characters. For example, most commercial signs in Wudianshi use printed traditional Chinese characters and mix traditional and simple characters. Businesses should make signs in accordance with China's language laws and regulations, the relevant departments of the block timely supervision and rectification work, to avoid the emergence of such non-standard

Diverse tourism activities

At present, the country vigorously advocates "science and technology change tourism". Linguistic landscape can also use advanced digital media technology and 3D printing technology to construct "historical" and create a traditional cultural atmosphere. The local government can use VR or AR to restore the historical landscape at the same time and provide more vivid and diverse high-tech cultural services from multiple dimensions and perspectives through text, image, voice, animation and virtual scenes. The investment in high-tech products can continue the sustainable development of Wudianshi blocks, but also bring certain economic benefits to the scenic area. Wudianshi block can make visitors feel the cultural colors of traditional streets of Wudianshi through digital multimedia education and interactive experience. Numerous scientific and technological elements can boost the in-depth tour so that tourists can experience time and space immersion.

Historic blocks, in addition, to let visitors visit, but also rich in tourist activities visitors experience, five stores, the main way to travel are to visit the ancient buildings, other tourism activities is very lack, leading to the time being very short in the tourists, it is very hard to of district culture has a profound understanding, so five shops, what kind of experience activities on tourists set is very important. It can make full use of the cultural heritage of the block and the ancient buildings themselves. In terms of cultural heritage, tourists can learn to sing for nanyin and puppet shows. Carry out traditional folk experience activities such as "Bohuadeng", "Bogongguo" and "Dragon Boat Festival"; For the local traditional cuisine and handicrafts can be made by visitors themselves. The ancient architecture itself is the beautiful scenery of Wudianshi, and we can carry out some photography contests, contests for the most beautiful photos, ancient architecture paintings, and other experiential activities.

Conclusion

The traditional block of Jinjiang Wudianshi has the unique values and characteristics of southern Fujian culture and overseas Chinese culture. It is an old city protection project located in the core area of the city. It focuses on Jinjiang's history, folklore, and the distinctive architecture of southern Fujian red bricks, preserving the urban memory of Jinjiang people. Wudianshi is a window

of Jinjiang to the world, presenting the quintessence of Jinjiang's local traditional culture to the people of the whole country and foreign tourists. Linguistic landscape is a name card of Wudianshi block, which reflects the cultural characteristics and language consciousness of the area to a certain extent. This paper takes Jinjiang Wudianshi linguistic landscape as the research object and investigates and studies the linguistic landscape of traditional cultural blocks in Wudianshi from the aspects of language sign pattern, code combination, and non-standard phenomena. Generally speaking, Wudianshi blocks retain more historical and cultural factors and less use of bilingual and multilingualism; There are irregular phenomena of mixed-use of traditional and simple characters. Standardized language identification in public space can subtly improve the overall tourism image and soft power of the block, attract more tourists and drive the development of the whole block tourism economy. Based on the analysis of the current situation and problems of the linguistic landscape in Wudian shi, this paper makes the following suggestions. Firstly, pay attention to the design of the linguistic landscape of the block and highlight the southern Fujian character of the Wudianshi block. Secondly, standardize the use of traditional and simplified characters; thirdly, make use of modern information technology to enrich the linguistic landscape of the block and create a good development environment for tourism technology innovation. It is hoped that the research in this paper will contribute to the management and planning of the WUDIANSHI and provide a reference for the construction of the linguistic landscape of Jinjiang City.

Declaration of Conflicting Interests

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

References

- Amos, H. W. (2017). Regional language vitality in the linguistic landscape: hidden hierarchies on street signs in Toulouse. *International Journal of Multilingualism*, 14(2), 93-108. <https://doi.org/10.1080/14790718.2015.1103244>
- Backhaus, P. (2006). Multilingualism in Tokyo: A Look into the Linguistic Landscape. *International Journal of Multilingualism*, 3(1), 52-66. <https://doi.org/10.1080/14790710608668385>
- Backhaus, P. (2007). Linguistic Landscapes: A Comparative Study of Urban Multilingualism in Tokyo. <https://doi.org/10.21832/9781853599484>
- Ben-Rafael, E., Shohamy, E., Hasan Amara, M., & Trumper-Hecht, N. (2006). Linguistic Landscape as Symbolic Construction of the Public Space: The Case of Israel. *International Journal of Multilingualism*, 3, 30 - 37.
- Blommaert, J. (2013). Ethnography, Superdiversity and Linguistic Landscapes: Chronicles of Complexity. *Clevedon: Multilingual Matters*, 28, 23-38. <https://doi.org/10.1515/soci-2014-0016>
- Cenoz, J., & Gorter, D. (2006). Linguistic Landscape and Minority Languages. *International Journal of Multilingualism*, 3(1), 67-80. <https://doi.org/10.1080/14790710608668386>
- Dann, G. M. S. (1996). *Language of Tourism: A Sociolinguistic Perspective*.
- Gaffney, P. (1994). The Languages of Jerusalem.:The Languages of Jerusalem. *Journal of Linguistic Anthropology - J LINGUIST ANTHROPOL*, 4, 107-109. <https://doi.org/10.1525/jlin.1994.4.1.107>
- Honggang, X. U., & Ren, Y. (2015). Tourism Impact on the Naxi Dongba Linguistic Landscape. *Tourism Tribune*.

- Jaworski, A. (2010). Linguistic Landscapes on Postcards: Tourist Mediation and the Sociolinguistic Communities of Contact. *Sociolinguistic Studies*, 4, 569-594. <https://doi.org/10.1558/sols.v4i3.569>
- Junli, G. (2016). Language and Space: A Perspective of Linguistic Landscape. *Journal of Beijing International Studies University*, 38(4), 68-80. <https://doi.org/10.12002/j.bisu.2016.038>
- Kong, Z. (2018). An analysis of the current situation and development trend of international linguistic landscape research. *Journal of Central South University(Social Science)*.
- Landry, R., & Bourhis, R. (1997). Linguistic Landscape and Ethnolinguistic Vitality: An Empirical Study. *Journal of Language and Social Psychology*, 16, 23-49. <https://doi.org/10.1177/0261927X970161002>
- Lefkowitz, D. (1993). Bernard Spolsky & Robert L. Cooper, *The languages of Jerusalem*. Oxford: Clarendon, 1991, Pp. xiv + 166. *Language in Society*, 22(2), 292-295. <https://doi.org/10.1017/S0047404500017188>
- Ming, X. (2017). An Overview of Linguistic Landscape Studies: History, Trend and Implications. *Chinese Journal of Language Policy and Planning*, 2(2), 57-64. http://yyzlyj.cp.com.cn/CN/abstract/article_45.shtml
- Moriarty, M. (2014). Contesting language ideologies in the linguistic landscape of an Irish tourist town. *International Journal of Bilingualism*, 18, 464 - 477.
- Scollon, R., & Scollon, S. B. K. (2003). *Discourses in Place : Language in the Material World*.
- Shan, F., Adamson, B., & Liu, C. (2019). Linguistic Landscape and Social Equality in an Ethnic Tourism Village in Guizhou, China. In J. Gube & F. Gao (Eds.), *Education, Ethnicity and Equity in the Multilingual Asian Context* (pp. 51-67). Springer Nature Singapore. https://doi.org/10.1007/978-981-13-3125-1_4
- Shang, G., & Guo, L. (2017). Linguistic landscape in Singapore: what shop names reveal about Singapore's multilingualism. *International Journal of Multilingualism*, 14(2), 183-201. <https://doi.org/10.1080/14790718.2016.1218497>
- Shouhui, S. G. Z. (2014). Linguistic landscape studies: Perspectives, theories and approaches. *Foreign Language Teaching and Research*, 46(02), 214-223+320.
- Zhou, Q., Zhang, J., & Edelman, J. R. (2013). Rethinking traditional Chinese culture: A consumer-based model regarding the authenticity of Chinese calligraphic landscape. *Tourism Management*, 36, 99-112. <https://doi.org/10.1016/j.tourman.2012.11.008>