

Study of Intercultural-Intertextuality of Urban Linguistic Landscape—A Case Study of Jiahuifang in Xi'an

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Abstract—Since China stepped into a new era, Xi'an has continuously built an open, modern and dynamic city image. In this background, the study of linguistic landscape, which is closely related to urban image building, has gradually attracted extensive attention. Taking Jiahuifang in Xi'an as an example, this paper analyzes the intercultural-intertextuality phenomena of Jiahuifang and explores the functions of linguistic landscape in urban space.

It is found that there are more direct intertextuality and creative intertextuality signs, which reflects the high tolerance and openness of intercultural intertextuality; Non-governmental intercultural intertextuality signs are more common, showing that shops are better at using foreign cultural symbols to participate in discourse space. Specifically, direct intertextuality realizes the recontextualization of different culture and foreign texts. Creative intertextuality creates new texts by mixing different codes to set up fashionable modern images. Interdiscursivity and multimodal intertextuality are less frequent, but the combination of various genres and non-linguistic symbols is the exploration of multicultural integration. Accordingly, there are three major functions of intercultural intertextuality of linguistic landscape: realizing commercial value, uniting social groups and expressing the aspiration of internationalization. The suggestions for linguistic landscape construction lies in the balances between global and local, between government and non-government, and between tradition and modernity.

Keywords—urban linguistic landscape, intercultural-intertextuality, international construction

I. INTRODUCTION

This chapter is a general introduction to this paper. The social background of this study and the development of linguistic landscape are introduced. On this basis, the significance, aims and outline of the study are also presented in turn.

A. Research Background

Since entering the new era, in order to promote the international development of cities, many cities in China are building an open, modern and dynamic city image and create an innovative, fashionable and confident urban atmosphere as one of the most important ways to enhance the city's international influence. China's Outline of the 14th Five-Year Plan (2021–2025) was also clearly put forward to build "modern metropolitan areas", promote "more rational use of urban space" and improve "the quality of urban living". In 2018, National Development and Reform Commission and Ministry of Housing and Urban-Rural Development issued "the Development Plan for Guanzhong Plain Urban Agglomeration", supporting Xi'an to become an international metropolis with its historical and cultural characteristics.

According to Waldheim, landscape has become a model and medium for contemporary urban research [1]. As an important part of urban landscape, Spolsky [2] believed that linguistic landscape research was a good method to investigate the language ecology of a city. Linguistic landscape refers to different forms of language representation in public spaces. The linguistic landscape of a territory, region or urban agglomeration is composed by public road signs, billboards, street names, place names, shop signs and public signs of government buildings [3]. Meanwhile, Linguistic landscape is not only a medium for conveying information, but also has a unique symbolic function. It is a reflection of urban cultural connotation, which provides a new perspective for the study of intercultural interaction, identity and social mechanism of urban linguistic landscape [4].

Based on this background, this paper will take Han Yanmei's classification of intertextuality phenomenon [5] and the theories about linguistic landscape as the supporting materials and the linguistic landscape in Jiahuifang, Xi'an as the research object to deeply explore the construction of linguistic landscape, explain the cultural value implications of linguistic landscape in the construction of Xi'an city, and put forward suggestions in line with international construction of linguistic landscape.

B. Significance of the Study

Theoretically speaking, at present, on the one hand, most of the studies on international urban construction focus on urban planning, space generation, transportation, ecological system construction and other aspects, while the research on language and cultural governance is inadequate. On the other hand, domestic studies on urban linguistic landscape are still in the stage of academic introduction of foreign theories and academic thinking combined with a certain region. However, there are few empirical studies [6]. The study of Xi'an linguistic landscape can provide some reference for the theoretical and empirical research on the cultural integration process and formation mechanism of the intercultural-intertextuality phenomenon of linguistic landscape.

Practically, according to the study of the international metropolis of Xi'an by Wang and Fan [7], Xi'an ranks at the bottom in the construction level of international metropolis. At the same time, the long history has endowed Xi'an with rich and irreplaceable cultural relics of the ancient capital, which is the most valuable resource for Xi'an to build an international metropolis. However, even though Xi'an has such strong tourism resources, there are still few foreign tourists here. So it is necessary for Xi'an to accelerate the construction of an international metropolis. Speeding up the

construction of Xi'an's intercultural linguistic landscape will not only help to show the charm of ancient Chinese civilization, but also reflect the international influence with its own urban characteristics. In addition, with the frequent interaction of global economy, politics, culture, language and environment, building an international metropolis is not only the requirement of active international exchanges, but also the need of a high level of first-class public infrastructure. The widespread use of bilingual (especially English) and multilingual signs and the unified standardization of various signage languages have facilitated the daily lives of different language groups. The convenience of the language landscape promotes the flow of people, the investment environment and the level of services. Besides, the overall function and inherent cultural character will be significantly enhanced at a better international level.

Therefore, this paper will take the linguistic landscape of Xi'an as an example. Based on the theories of linguistic landscape, it will explore the cultural causes of re-contextualization of foreign language texts in the construction of linguistic landscape, which not only explores the social value and cultural value behind language, but also enrich the empirical research of urban linguistic landscape in China.

C. Aims of the Study

This paper is an exploratory study to explore intercultural-intertextuality of urban linguistic landscape, intending to investigate the linguistic landscape of Jiahui Fang in Xi'an under the background of internationalization.

Specifically, the first aim of this study is to investigate the characteristics (type and language use) of linguistic landscape in Jiahui Fang. The second aim is to analyze the reasons and deep meanings behind these different linguistic landscapes from the dimension of intercultural-intertextuality. Lastly, it aims to explore the places that need to be improved in the setting and management of linguistic landscape in Xi'an.

II. LITERATURE REVIEW

Chapter two introduces the theory of this study, including the definition of linguistic landscape, previous studies of linguistic landscape, a brief introduction to intercultural intertextuality and previous studies of intercultural intertextuality.

A. Definitions of Linguistic Landscape

The concept of "linguistic landscape" was created by Canadian scholars Landry and Bourhis [3]. Landry and Bourhis [3] interpreted "linguistic landscape" as the combination of the language of public road signs, public or private advertising billboards, place names, streets names, private shop signs, and public signs on government buildings. In addition, Itagi and Singh [8] mentions that linguistic landscape refers to "the application of written form language visible in the public domain". Ben-Rafael [9] defined linguistic landscape as "language objects marking public space". Ben-Rafael [10] also proposed that linguistic landscape is "symbolic construction of public space". Jaworski and Thurlow [11] put forward definition from the perspective of social semiotics: "The interaction between language, visual activities, spatial practice and cultural dimensions, especially the construction of spatial discourse

through text and symbolic resources".

In this study, the linguistic landscape is based on the definition of Landry and Bourhis [3], and all signs collected in Jiahui Fang are from public road signs, public or private advertising billboards, place names, streets names, private shop signs, and public signs on government buildings.

B. Study of Linguistic Landscape

"Linguistic landscape" was put forward in a paper published by Landry and Bourhis [3] in 1997. In Ref. [3], published in the *Journal of Linguistic and Social Psychology*, they surveyed French-speaking secondary school students in Quebec, Canada, according to the theoretical framework of ethnic linguistic vitality. The study found that the linguistic landscape was more influential than people realized, because it could influence people's linguistic behavior. Although Landry and Bourhis did not study the text information on signs in public Spaces, they first proposed and defined the concept of "linguistic landscape", laid a foundation for contemporary linguistic landscape research.

Before this, language signs in big cities had attracted the attention of many other language scholars [12]. For example, Rosenbaum *et al.* [13] and Spolsky and Cooper [14] analyzed the linguistic characteristics of street signs in Jerusalem. On the whole, these preliminary studies had laid a foundation for the current study of linguistic landscape. Later, along with the wide application of digital photography technology, the research of linguistic landscape also had technical support. In addition, globalization and migration tide also drive the diversification of the linguistic landscape, making it a research topic full of profound cultural value. Moreover, the micro-planning for specific language application fields (such as home, school, business, etc.) is gradually attracting attention, leading to the continuous expansion of linguistic landscape research.

In the past decade, linguistic landscape has become a topic of interest in the field of sociolinguistics. Linguistic landscape research has been developing rapidly all over the world. Since 1997, five international symposiums on linguistic landscape have been held, and more than ten books, 100 journals and doctoral theses have been published on this topic [4]. Based on the research of international linguistic landscape, there are four aspects getting the most attention now:

1. Multilingual linguistic landscape

Under the influence of globalization, monolingual linguistic landscape has become rare in today's society [15]. In this context, the multilingual linguistic landscape used in cities has aroused the interest of researchers and scholars from all over the world. Most of the achievements in international linguistic landscape are related to multilingual linguistic landscape. Gorter, an internationally renowned scholar, even believes that compared with linguistic landscape, multilingual cityscape much accurately describes this research field [16]. Linguistic landscape provides a new path for the study of multilingualism [16], which can provide important clues for the study of the nature of community multilingualism.

2. Linguistic landscape and language policy

Linguistic landscape is a mechanism influencing language policy [17]. Any country's official language policy dictates

the use of certain languages in public space. That is to say, laws, decrees, other regulations and propaganda measures shape the linguistic landscape [18]. Official language policies are mainly seen in top-down signs [19], reflecting the ideology of national and local governments [4]. There is often a difference between the official language policy and the actual use of language, and the linguistic landscape of a place reflects the *de facto* language policy [17]. Therefore, linguistic landscape studies can assess the extent to which language policies influence language practice [20]. The attention of linguistic landscape and language policy research may mean the “visual turn” of language policy research [21].

3. Linguistic landscape and English globalization

As a world language, English exists in multilingual linguistic landscapes around the world [22]. It can also mean that English has become ubiquitous in the linguistic landscape [23]. The English landscape in non-English speaking countries is a tourist commercial symbol with symbolic function [24] but lacking informational function [25]. Overuse of English raises the issues of identity and power, not only affecting the linguistic balance of those multilingual countries, but also threatening linguistic diversity. At present, some countries’s government have taken measures to try to stop using English in public space.

4. Linguistic landscape and minority languages

Previous studies on minority languages mainly focus on language maintenance and transfer, language endangerment and revival, family language transmission, education and language policy (referring to media and other social fields) [22]. The study of linguistic landscape provides a new perspective for minority languages. As a mechanism of language policy, linguistic landscape controls public space and maintains the status of ideology and language [20]. Linguistic landscape research can reflect the utilization of minority languages in public space, the interaction between minority languages and national and international languages, and the implementation of language policies [26], revealing the power and status of different languages in a specific social background [27]. On this basis, we can strive for the rights of minority ethnic groups and their language survival [22] thereby reviving minority languages.

The study of linguistic landscape in China is also developing rapidly, and Chinese scholars have made fruitful explorations on linguistic landscape, mainly including two types: one is a introduction to the research achievements of linguistic landscape and exploration of new research paths. For example, Shang and Zhao elaborated the theoretical background, research methods and theoretical perspective of linguistic landscape research, and analyzed the development prospect and main challenges in this field [4]. Li made a comprehensive analysis of the origin, definition and function of linguistic landscape, as well as common topics in research [28]. Duan expounds the view that linguistic landscape is a new approach to study multilingual phenomenon from three aspects of functional theoretical framework, analytical unit and analytical dimension of linguistic landscape. Duan points out that multilingualism enables ethnic groups living together to absorb cultural achievements from each other. Studying multilingualism from the perspective of linguistic landscape can enrich the theory of multilingualism acquisition, add new forms of

multilingualism application, and promote the new development of multilingualism research [29].

The other takes the signs of street, public road, tourist spots and street names as research objects, focusing on their language norms, cultural and rhetorical features, foreign language translation errors, etc. Based on a case study of linguistic landscape in Wenzhou, Sun Li elaborates the concept and functions of linguistic landscape, analyzes the current situation of linguistic landscape translation, and puts forward communicative translation strategies for linguistic landscape in view of specific problems such as irregularities, mistranslations, omissions and mistranslations in linguistic landscape translation in Wenzhou [30].

Tian and Zhang [31] introduces sociolinguistics and its core concepts, and used these core concepts to analyze the irregularities in bilingual signs on Beijing Road. The authors point out that the problem with the bilingual road signs is not simply a “translation problem”, but a “superdiverse” socio-cultural and “normative” problem.

However, these researches still have the following deficiencies:

First, the research perspective is relatively narrow, mostly focusing on the analysis of translation errors or pragmatic failures of public logos. The research lacks in-depth analysis of hidden functions such as power relations and language vitality behind the collected data [32].

Second, the research objects of linguistic landscape are mostly located in domestic campus, ethnic communities and scenic spots, which are dominated by Chinese language, such as the survey on the translation of language and landscape in Changsha tourist attractions [33] and the study on the linguistic landscape of schools in Suzhou industrial park [34]. However, the cultural reasons behind the language signs in the commercial street, the vibrant language community, and the intercultural-intertextuality research remain to be explored.

Therefore, it is necessary to provide more references for empirical research on linguistic landscape. By exploring the cultural reasons behind the construction of linguistic landscape in real life, especially in commercial areas, it is necessary to analyze the significance of linguistic landscape for promoting international construction, and make necessary contributions to expand the field of vision of linguistic landscape research and deepen the understanding of linguistic landscape.

C. Brief Introduction to Intercultural-Intertextuality

This study aims at analyzing the intercultural-intertextuality of the urban linguistic landscape. Here the concept “intertextuality” was first proposed by Kristeva on the basis of the “dialectiveness” of Bakhtine’s discourse theory. Intertextuality refers to “any text is a Mosaic of quotations, and any text is the absorption and transformation of another text” [35]. In the process of text stitching, the horizontal axis (writer-receiver) and the vertical axis (text-background) intersect each other to form a three-dimensional intertextuality space. In this space, horizontal intertextuality is concerned with “cohesion between ideographic units” and vertical intertextuality is concerned with “common markers” between the current text and the previous text or synchronic text [35]. With the deepening of intertextuality research,

intertextuality can be divided into “explicit intertextuality” and “constructive intertextuality”, and the latter is called “interdiscursivity” by Fairclough [36]. “Interdiscursivity” is more implicit, involving the whole language system used in the text, such as genre, style, etc. Although there are some differences between “interdiscursivity” and “intertextuality”, they have commonalities. “Interdiscursivity” can be regarded as a form of “intertextuality” [37]. Therefore, the intertextuality discussed in this paper also includes the phenomenon of interdiscursivity.

The focus of intertextuality research is to explore the relationship between a certain text and other texts and to understand the targeted text through the relationship between texts. The study of intertextuality refers to the intertextuality of texts, or the recontextualization of texts [5, 36]. However, Xin [38] believes that intertextuality is also related to culture to a certain extent. He thinks intertextuality symbolizes participation in the discourse space of a culture, rather than the relationship between a work and its previous discourse. This means that in the process of foreign text being introduced into the native text, its participation in the discourse space of the native culture happens at the same time. That is, the foreign culture undergoes recontextualization in the native cultural context.

Although there is not necessarily a direct correspondence between foreign texts and foreign cultures, the close relationship between language and culture is particularly evident in non-governmental signs in linguistic landscape, which may bring a new perspective to intercultural-intertextuality analysis. Foreign languages mainly play the symbolic function rather than the informational function in the non-governmental multilingual signs in monolingual areas. Even if the reader cannot understand the foreign characters on the sign, the fact that a foreign language exists can itself cause people to “recall and extract the fixed cultural schema of the country associated with the language” [2]. Therefore, it is feasible and necessary to analyze the intercultural-intertextuality of linguistic landscape by codes analysis.

D. Previous Studies of Intercultural-Intertextuality Urban Linguistic Landscape

Studies on the intertextuality of linguistic landscape have attracted much attention of scholars. For example, Curtin [39] found that a shop named “Always” was an intertextuality of a shop named “Friday’s” when he analyzed linguistic landscape in Taipei city. When analyzing the linguistic landscape of Jamaica, Dray [40] found that the (intertextual) intertextuality of colloquial words mixed with specialized words is characterized by the absorption and reuse of “grassroots culture” in technical discourse. Jaworski and Thurlow [41] discussed the intertextual phenomenon of the integration of tourism discourse, globalization discourse, luxury discourse and communicative discourse in tourism advertising discourse.

The above study only briefly introduces the phenomenon of intertextuality of linguistic landscape and gives a brief introduction to intertextuality. Shiri [42], Said and Kasanga [37] and others have made discussions on linguistic landscape intertextuality. When they studied protest signs, they found “the previous texts were mixed with the current

texts” [37], so they pointed out that such protest signs were characterized by multi-channel, intertextuality and interdiscourse, emphasizing that the focus of linguistic landscape intertextuality analysis should be put on exploration about how the genres, styles and representational meanings of signs from other contexts can be recontextualized in new contexts. However, in domestic studies, there are few studies on intercultural-intertextuality or cultural recontextualization of linguistic landscape [5].

Nikolaou [43] pointed out that pursuing cultural capital of language is the main motivation for linguistic landscape to use foreign languages in monolingual areas. This shows that in the linguistic landscape, the choice of language often correspond with the culture. Therefore, the study of intercultural-intertextuality of linguistic landscape can not only sort out the internal logical relationship of linguistic landscape selection, but also broaden people’s understanding of intercultural-intertextuality of linguistic landscape research.

E. Introduction to Han Yanmei’s Classification of Intercultural-Intertextuality Linguistic Landscape

In order to explore how signs achieve intercultural intertextuality through the recontextualization of texts, genres and non-verbal symbols, Han [5] summarizes the main types of intercultural intertextuality in linguistic landscapes based on her survey of linguistic landscapes in the Guangzhou. Her classification of intercultural-intertextuality linguistic landscape is of the following four types: direct intertextuality, creative intertextuality, interdiscursivity and multimodal intertextuality.

First, direct intertextuality refers to the phenomenon of introducing familiar texts or synchronic texts from foreign cultures directly into the context of native cultures without any changes, which is characterized by showing the original exotic sentiment and pure “exotic origins”. The process of recontextualization of such intertextuality in linguistic landscape is also the process of recontextualization of foreign culture in its own culture.

Second, creative intertextuality mixes different texts (codes) to create new texts by means of homophonic transliteration, cutting, acronym and languages blending [39]. Creative intertextuality brings different cultures into the current context and makes these linguistic landscapes incarnated into foreign culture with modern flavor.

Third, interdiscursivity means that texts of different genres or discourse styles are mixed, spliced and reconstructed to form a new text with complete meaning. Intersectionality combines western culture and local culture in different forms, which also reflects different cultures are recontextualized through intercultural intertextuality and become part of the international cultural space of Xi’an.

Forth, intertextuality in linguistic landscapes can be achieved not only through text (direct and creative intertextuality) and genre (intertextuality), but also through non-verbal symbols, i.e., multimodal intertextuality. In previous studies, intertextuality has been analyzed only in relation to textual texts, excluding visual symbols. With the development of society, images, sounds and spatial texts are ubiquitous and intertextual in urban spaces [44]. These

multimodal intertextual texts have become objects that people read in urban public spaces. This intertextuality between different modalities involves connections between units of meaning within the same symbolic collection, such as the internal connection between verbal and non-verbal symbols.

III. METHODOLOGY

This chapter is divided into three parts, including research questions, research procedure and research methods.

A. Research Questions

This paper mainly focuses on the following two questions:

(1) What is the distribution of the urban linguistic landscape in Jiahuifang? What types of intercultural-intertextuality can be found in Jiahuifang?

(2) What are the connotations and functions of these linguistic landscapes?

B. Research Procedure

The analysis of this study will be performed in the following steps:

Step 1: This study selected Jiahuifang, the first coffee-themed entrepreneurial block in Xi'an, and used ethnographic linguistic landscape analysis to collect a corpus of 264 units (pieces) by photographing all the public signs that can be seen in the core zone. The photoed linguistic landscapes include shop signs, public road signs, billboards, street names and public signs of government buildings.

As one of the most active and characteristic commercial block in Xi'an, Jiahuifang is a gathering place for entrepreneurs from home and abroad to do business. With the local government continuous support, Jiahuifang has been a model commercial areas for its successful integration of innovation and fashion. So taking the linguistic landscape in Jiahuifang as the research object, this study can explore the latest development of internationalization and modernization of Xi'an.

Step 2: Sort out the sample photos, and then compare the distribution of four intertextuality phenomena (direct intertextuality, creative intertextuality, interdiscursivity and multimodal intertextuality), the distribution of language types, and the distribution of ownership in the linguistic landscapes. Based on this, the situation of linguistic landscapes in Jiahuifang is analyzed at a macro level.

Step 3: From the 264 samples, the subjects of the case studies are selected based on their typicality. Typicality refers to the specificity of the sample photos, which can reflect the characteristics of the diversity of the sample. According to the classification of intertextuality by Han [5], the typical samples representing the above four intertextuality phenomena are selected from the corpus to conduct case analysis, and the cultural connotations behind these linguistic landscapes are explored.

Step 4: Explore the three functions of intercultural-intertextuality linguistic landscape in urban space, and put forward suggestions to improve the international construction of urban linguistic landscape.

C. Research Methods

Ethnographic linguistic landscape analysis was used in this paper. This research method focuses on concrete empirical cases and details of landscape construction practice in the

physical world, as well as the interaction between systematic and non-systematic landscapes, local and trans-local landscapes [45]. Researchers are required to carry out field and natural participatory observation in a specific social environment. It not only focus "local people" and endow "place" with cultural significance and constructing landscape through life practice, but also pays attention to the process of government, entrepreneurs, planners and other cultural subjects expressing local culture and influencing the production of space.

This paper adopts the method of qualitative analysis to analyze the language use through observation, such as the cultural reasons and symbolic functions behind different kinds of intercultural languages, and the intercultural problems exposed in the construction of international cities through the quantitative analysis of linguistic landscape.

Both the cultural reason and symbolic functions behind intercultural language, representative intercultural-intertextuality phenomena in the corpus are introduced, and photos are attached for reference. The intercultural mechanism behind them and how they achieve the effect of recontextualization are interpreted as cases.

IV. ANALYSIS OF INTERCULTURAL-INTERTEXTUALITY PHENOMENON

This chapter is the main analysis part of this paper. In Section IV.A, the distribution of 264 language landscapes is analyzed from three aspects. In Section IV.B, according to the characteristics of four intertextuality phenomena, the representative intertextuality phenomena are analyzed to understand the cultural implications behind these landscapes. Finally, in Section IV.C, three main functions of intercultural intertextuality are summarized.

A. Distribution and General Analysis of Intercultural-intertextuality Phenomenon

Based on the above classification of intercultural-intertextuality by Han [5], the main types of intercultural-intertextuality are determined. 264 linguistic landscape photos collected in the survey are classified and statistically analyzed, and the results are as follows:

It can be seen from Table 1 that direct intertextuality ranks top in the linguistic landscape corpus collected in this study, accounting for 73.3%, which reflects the high degree of tolerance and acceptance of the original foreign culture and people's recognition of the interaction between heterogeneous cultures.

Creative intertextuality occupies the second place, accounting for 17.6%, which indicates that Xi'an has appeared deep intercultural integration. Although the proportion of interdiscursivity and multimodal intertextuality is not high, both of which account for 4.5%, this trend also shows Xi'an's exploration of multi-culture and multi-language symbols, as well as the deep integration of different cultures.

Table 2 shows that Xi'an Jiahuifang has the highest proportion of bilingual signs, accounting for 53.4%, and Chinese has the second largest number, accounting for 33.0%. English accounts for the majority of foreign language (monolingual) signs in the region, with 31 in total, and few signs are trilingual or multilingual. It can be found that

Chinese is still the most dominant language in Jiahuifang, while English and other foreign languages do not take an obvious advantage in the use of foreign languages, but play a more auxiliary role in promoting the international atmosphere.

In “Teaching English to Speakers of Other Language”, B. W. Robinett says, “Language is a tool of society, and the use of Language reflects the culture of a society.” Therefore, the diversity of languages reflects the cultural diversity of the region. The linguistic landscape of Jiahuifang is mainly Chinese and English, which can improve the internationalization level on the macro level, the deficiency of various intertextuality phenomenon will make the internationalization relatively superficial and shallow.

According to Table 3, the overall intertextuality rate of Jiahuifang is 68.2%, showing a good level of intertextuality

and a deep integration of different cultures. Among the sample, the official intertextual rate is 60.8%, which shows that the government is also using English to show the internationalization level of the city, and to express the government’s open attitude towards the language policy of Jiahuifang.

However, the official rate of intertextuality is less than 71.1% of the non-governmental, which shows that the government’s policy is not consistent with the actual language life there. The non-governmental shops are more active to accept foreign culture, and are better at using foreign symbols to participate in the Chinese cultural discourse space. Moreover, the non-governmental shops are better at using foreign culture to show the fashion, trend and internationalization of stores or products to attract public attention.

Table 1. Distribution of intercultural-intertextuality phenomenon

Intertext Type/Statistics	Direct Intertextuality	Creative Intertextuality	Interdiscursivity	Multimodal Intertextuality	Total Intertextuality
Quantity	129	31	8	8	176
Proportion	73.3%	17.6%	4.5%	4.5%	100%

Table 2. Language type distribution

Language Type/Statistics	Chinese	English	Bilingual	Trilingual or Multilingual	Onther	Total
Quantity	87	31	141	4	1	264
Proportion	33.0%	11.7	53.4%	1.5%	0.4%	100%

Table 3. Distribution of ownership

Ownership	Official		Non-governmental			Total	
	Number	Rate	Number	Rate	Number	Rate	
Statistics	Signs	Intertextuality signs	Signs	Intertextuality signs	Signs	Intertextuality signs	Intertextuality
	74	45	190	135	264	180	68.2%

B. Analysis of Intercultural-Intertextuality of the Linguistic Landscape in Jiahuifang Based on Han’s Classification

The following analysis is based on the linguistic landscape samples collected during the survey: 264 photos taken in Jiahuifang. Representative samples are selected to analyze the linguistic landscape functions and cultural implications. The analysis can be divided into the following four types: direct intertextuality, creative intertextuality, interdiscursivity, and multimodal intertextuality.

C. Analysis of Direct Intertextuality

Direct intertextuality refers to the phenomenon of introducing familiar texts or synchronic texts from foreign cultures directly into the context of native cultures without any changes. The application of linguistic landscape in foreign languages not only plays an informational function for foreign tourists, but also activates values oriented to the international, future, fashion, modernity and success. And most of the linguistic landscape in this collection is directly intertextualized.

For example, in Fig. 1, the name of the Japanese restaurant, “绢和”, is inspired by a famous Japanese sake brand “绢の味” (绢之味). Therefore, this Japanese restaurant also calls its flagship sake “绢和”.

Silk is written as “绢” in Japanese. Because of its unique

texture, silk was very popular in ancient Japan. Besides being used for celebration or formal dress, silk could also be widely used in all kinds of household ornaments. However, at that time, silk was only used by royal nobles and some clergymen, so “silk” was a very advanced luxury in ancient times. In modern times, Japanese companies are trying to create a competitive sake brand with the launch of “绢の味” (绢之味), a well-balanced sake with a delicate, silky texture. Meanwhile, the Japanese company is also indirectly using the cultural connotations of ancient “绢” to improve its products and show their delicious qualities.



Fig. 1. A Japanese restaurant sign: “绢和”.

Therefore, “绢” in the sign implies the Japanese traditional culture and luxury, which not only adds a touch of literary atmosphere to the store, but also indirectly improves the grade of the Japanese-style store. Customers who are not familiar with Japanese culture may mistakenly assume this is

a Chinese restaurant with the Chinese character “绢和”, but the other word “和” in the name of the store (symbolizing the major ethnic groups in Japan, Yamato people) and the nearby Japanese lanterns and other Japanese symbols provide customers with “intertextuality clues” [40], so that customers can know that “绢和” is an intertextuality of ancient Japanese culture and modern Japanese culture.

Through studying the cultural and historical context of Japanese silk “绢”, the linguistic landscape brings customers into the social environment of ancient Japan for an immersive dining experience. On the other hand, “绢和” sake reminds people of the Japanese boutique sake product “绢の味” (绢之味), symbolizing today’s developed, fashionable and exquisite Japan, and showing the modern image of the shop [46, 47]. In addition, “绢和” incarnates into the original foreign culture, and after recontextualization, the linguistic landscape realizes the integration with the local culture, and finally becomes a symbol of the trend, vitality and internationalization.

In Fig. 2, the name of the Italian restaurant is “Fiore Di Lucca”, meaning “Flower of Lucca”, which is derived from the name of a city Lucca, Italy. Lucca is a historic city located on the west coast of Italy. It is also one of the relatively intact ancient cities. The city is adjacent to Pisa and is known as “the City of a hundred churches” for its large number of historic religious buildings. So the whole city has a classic flavor. At the same time, compared with the big cities full of tourists, Lucca is quiet and full of the atmosphere of ordinary life. On weekend, many artists perform in the street, and various open-air concerts are often held. Away from the hustle and bustle of city life, Lucca has a unique pastoral and natural beauty of Italy. Thus, Lucca is a typical, traditional Italian city with its classic and pastoral atmosphere.



Fig. 2. An Italian restaurant sign: “Fiore Di Lucca”.

“Fiore” in “Fiore Di Lucca” means pumpkin flower. Pumpkin grows well in Italy, and in traditional Italian diets, pumpkin flowers are often used in stews and pasta, or fried as an appetizer. So pumpkin flower is a very important and representative element in Italian gastronomic culture.

The Fiore Di Lucca brand originated in Italy and aims to bring authentic Italian taste to China. Italian food is considered to be the “mother of western food”, and its cuisine is rich and diverse. The Italian restaurant chooses “pumpkin flower” as the symbol of Italian food culture, which not only breaks away from the conventional (such as pasta and pizza Chinese people are too familiar with), but also makes it easy for the public to feel the atmosphere of Italian food culture, with the Italian word “Fiore Di Lucca”.

Linguistic landscape means that members of language groups understand the value and status of language [4]. Western cultures represented by Italian culture have extensive influence and attraction in the heart of the Chinese public. Therefore, the linguistic landscape contains three

Italian cultures, including the traditional classical culture of Italy, the pastoral culture and the gastronomic culture, which greatly enhances the exotic atmosphere, demonstrates the “exotic origin” and the high degree of internationalization.

Direct intertextuality usually appears in foreign languages written directly on signboards. Direct intertextuality realizes the recontextualization of culture through the recontextualization of text. Every signs of direct intertextuality reveals its rich and profound cultural connotation. In this way, the linguistic landscape can not only reflect authentic exotic characteristics, but also attract more customers who are interested in exotic cultures.

D. Analysis of Creative Intertextuality

Creative intertextuality creates new texts by mixing different texts (codes) together through homonyms, abridgments, abbreviations and language mixing. Creative intertextuality brings different cultures into the current context and shows these linguistic landscapes as foreign cultures with contemporary flavor. The following five bilingual signs are made up of creative intertextuality.

As shown in Fig. 3, STA™ FOOD is a restaurant that combines fashion and Chinese pasta noodle. It integrates traditional food and fashion culture, and creates a unique business atmosphere and excellent taste experience, which is popular among young people.



Fig. 3. A Chinese restaurant sign: “STATM FOOD”.

It is worth noting that STA was originally a street fashion brand in Xi’an, and gradually evolved into hip-hop Shaanxi noodle restaurants. The full name of “STA” is “Sail Training Association”, which means though Xi’an people are inland, they also have the pioneering and adventurous spirit of a sailor.

In this case, the linguistic landscape chooses street fashion brand to promote food, because the recontextualization of street fashion brand culture can show ethnic identity. Linguistic landscape construction shapes a new meaning of the space, so the shop is defined as a gathering place for fashionistas to taste delicious food, and any individual in the workplace needs to reconfirm their self-identity, recognize which group they belong to, etc. [48]. And the global and local relationship between tradition and fashion is also well handled.

This example of intertextuality is a combination of acronyms and foreign words. STA™ FOOD is a combination of western fashion culture, sailor culture and Shaanxi food culture. Through creative intertextuality, STA™ FOOD brings different cultures to the current context and embodies the special style of the restaurant. Customers will feel fashionable in the process of enjoying food and service, and restaurants will therefore attract more customers to come here to gain the identity of fashion icon.

“Maillard·本·和牛屋” (Fig. 4) refers to the Maillard Reaction. The Maillard reaction, also known as the non-enzymatic browning reaction, was first discovered by the

French chemist L.C. Maillard in 1912. In short, it is about the aroma of proteins and sink when heated during roasting. Maillard reaction is used in many foods in our daily life, such as steak, toast, French fries and coffee roasting. It can be seen that the word Maillard is derived from the western chemical principle and the western cooking techniques integrated by this chemical theory representing the western food culture. Although this kind of chemical principle can also be found in traditional Chinese cuisine, such as twice-cooked pork and braised pork, it is only a summary of experience before the discovery of Maillard reaction. Therefore, Maillard is also the embodiment of western advanced chemical science and western food culture in the eyes of Chinese consumers.



Fig. 4. A restaurant sign: “Maillard·本”.

The Chinese word “本” shows the essence and authenticity of food. “本” can also be understood as “Japanese flavor”, because in Japanese and Chinese, Japan is both written as “日本”. Moreover, at the bottom is the English slogan “STEAK HOUSE”. So people can see that the combination of these different languages and meanings creates an attractive and pure linguistic landscape about food, which embodies the unique charm of creative intertextuality.

According to Metrolinguism proposed by Pennycook & Otsuji [49], people with different linguistic and cultural backgrounds will choose to mix different languages to communicate because they yearn for the multilingual lifestyle and diversified identity. Therefore, this mixed linguistic landscape can create a “world citizen” identity for groups with different cultural backgrounds in the city, and bring a new sense of impact and fashion to stimulate consumers to consume.

Creative intertextuality often combines texts of different types and languages in creative ways to give people a refreshing feeling. This kind of intertextual linguistic landscape is mainly aimed at attracting young people who are more sensitive and interested in fashionable and modern linguistic landscape. Therefore, creative intertextuality inspires the identity of young, trendy people, and attracts a large number of such consumer groups.

E. Analysis of Interdiscursivity

In linguistic landscape, texts of different genres or discourse styles are mixed, spliced and recontextualized to form a new text with complete meaning. Interdiscursivity combines western culture and local culture with different genres, which also reflects the willingness of citizens to create an international cultural atmosphere.

For example, the public sign in Fig. 5 shows English texts in a signpost style, including “London Evening News”, “12”, “LIVERPOOL ST.”, “CHARING X” and “PICCADILLY CIRCUS”.

LIVERPOOL St. is one of the most liveable areas in London because of its excellent transportation, excellent business opportunities, higher education resources and potential for regional development. LIVERPOOL St. reflects

the typical and prosperous urban culture of London.



Fig. 5. A public sign in the shape of a bus.

PICCADILLY CIRCUS is a famous entertainment hub with London’s famous theaters and cinemas, popular restaurants and nightclubs.

CHARING X is famous as a bookstore street, and its popularity was further enhanced by the book “84 CHARING Cross Road” by Helene Hanff. The book is actually a collection of letters. It contains the correspondence between Helene Hanff and A shop assistant, Frank. The book is regarded as a Bible for book lovers because of its heartfelt and touching contents. CHARING X embodies another kind of London’s urban culture: a quiet, slow-paced atmosphere that contrasts with the busy Liverpool Street and the lively Piccadilly Circus.

The linguistic landscape is placed in the public area of Jiahuifang, but it does not play an informational function [5] to indicate the location to passers-by. Instead, its symbolic function is obvious. Due to the powerful status of English itself, the sign can attract those Chinese who appreciate special English culture. The places that the sign refers are all located in central London, Britain, a developed modern city with a very characteristic urban culture. This kind of recontextualization of London’s urban culture also expresses the official designers’ expectations for the development of Jiahuifang.

Interdiscursivity linguistic landscape often mixes texts of different genres to show a unique atmosphere. The road signs in Fig. 5 are easy to bring people into the city culture of London, while the colloquial text is the epitome of the daily Culture of English, funny and approachable. These creative interdiscursivity can not only shorten the distance with customers, but also enable customers to quickly into the international context.

F. Analysis of Multimodal Intertextuality

With the development of society, images, sounds and spatial texts are everywhere in urban space, and they are intertextualized with each other [44]. Intercultural-intertextuality of linguistic landscape has been extended to non-linguistic symbols. When a certain foreign culture is mature, it will produce its corresponding image symbols. In the linguistic landscape, people will use these multimodal languages to bring foreign culture into the Chinese cultural context, so as to play its unique cultural symbol role.

In Fig. 6, the colors of the linguistic landscape are mainly green, red and white, the same to the colors of the Italian national flag. At the bottom of the sign, there are pictures of Italian landmarks, which are the symbol of Italy’s rich history. In this sample, the Colosseum was a place in ancient Rome for slave owners, nobles and free people to watch beast fighting or slave gladiatorial contests. It’s a symbol of ancient Roman civilization. Milan Cathedral is the largest Gothic building in the world and one of the most influential churches

in the world. Milan Cathedral plays an extremely important role in religious circles. Napoleon was crowned here and Leonardo Da Vinci invented the elevator for this building. Milan cathedral also has the most sculptures and minarets in the world. Also, Leaning Tower of Pisa has appeared in the process of its construction. Originally an architectural failure, Leaning Tower of Pisa turned into a world architectural spectacle in good fortune. Galileo's free fall test made it even more famous and made it a world-famous tourist attraction.

These nonverbal symbols represent Italian history and architecture culture in the form of pictures and texts, and bring Italian culture into the current context, greatly enhancing the introduction and advertisement effect of the text, and guiding viewers to have an intuitive and immersive impression on Italian culture.



Fig. 6. A sign of Sino-Italian Culture Center.

Also, the Japanese barbecue restaurant in Fig. 7 also enhances the publicity effect of the sign through multimodal linguistic landscape. Besides, many pictures of barbecue, Japanese cartoon pictures and Japanese lanterns are decorated.

The whole language landscape is full of Japanese style, and it shows us the decoration aesthetics of Japan from the three main aspects of Japanese characters, color matching and lantern design. For example, in terms of aesthetics design, the oriental characters have the formal beauty different from the western characters. As a result, there is often a lot of handwriting on the Japanese sign. Moreover, there is a clear color contrast between the font and the background of signs, which can show the text information. At the same time, the lanterns in the example are also Japanese transverse lanterns, and the red and yellow colors and slogans on the lanterns are also a feature of Japanese lanterns.



Fig. 7. Linguistic landscape in Japanese style.

The simultaneous existence and mutual influence of multiple linguistic landscapes reflect "intertextual dialogue" [46], which not only enables customers who don't understand Japanese to understand that this restaurant is a barbecue restaurant, but brings the exotic culture to the current context with the genuine Japanese food style. As a result, people believe in the restaurant's authentic "foreign origin" and are more likely to consume.

The linguistic landscape of multimodal intertextuality often gives people a visual expression of exotic style by means of different patterns, symbols, colors, etc. Multimodal intertextuality makes the linguistic landscape more distinctive and easier for people to recognize and remember, which has a positive impact on promoting consumption.

V. FUNCTIONS OF INTERCULTURAL-INTERTEXTUALITY OF LINGUISTIC LANDSCAPE AND SUGGESTIONS TO THEIR CONSTRUCTIONS

A. Functions of Intercultural-Intertextuality of Linguistic Landscape in Jiahui Fang

Based on the above case analysis, this paper concludes the three functions of linguistic landscape intercultural intertextuality.

The primary role of intercultural intertextuality is to realize its commercial value. According to the above analysis, most sign boards are owned by private shops, and these shops need to attract more customers to make profits in order to survive. Officially, in order to build Jiahui Fang business block, linguistic landscape is also used to attract people to the shops here for consumption (as shown in Fig. 8), thus forming a commercial scale in Jiahui Fang. Therefore, the fundamental goal of intercultural-intertextuality of urban linguistic landscape is to stimulate consumption and gain more commercial profits, no matter whether it is non-governmental or official.



Fig. 8. A public sign in the shape of a bus.

As a typical symbol of identity, linguistic landscape can also unit different social groups. In the context of internationalization and modernization, the whole society is subdivided into different social groups, who have different cognition of their self-identity and belonging groups. In order to meet the emotional requirement of groups with different cultural backgrounds, linguistic landscape is required to be designed in various ways to present the multicultural identity of groups with different cultural backgrounds. For example, the label of "Z Beauty Import Collection Store" (Fig. 9) in Jiahui Fang integrates the mindset of Generation Z and beauty fashion, bridging the gap between this beauty product and the young consumers who yearn for social recognition and have a unique attitude toward life.



Fig. 9. "Z Beauty Import Collection Store".

Moreover, the practice of intercultural intertextuality of urban linguistic landscape can voice the aspiration of internationalization. Language is an important tool and medium for human beings to understand and construct the world, and urban language environment is the most direct manifestation of urban image. Nikolaou's research [43] shows that the linguistic landscape of large cities, especially

the multilingual features of commercial signs, are not primarily informational but symbolic, which reflects people's desire to present a cosmopolitan, mature and fashionable outlook. In Jiahuifang, the use of bilingual and multilingual signs not only facilitates the daily life of different language groups, but also shows the openness and diversity of international cities. So linguistic landscape has also become an important means to promote the vision of globalization of the city.

B. Suggestions to the Construction of Urban Linguistic Landscape

The practice and exploration of the intercultural intertextuality of linguistic landscape can promote the internationalization and modernization of Jiahuifang linguistic landscape. So the following three suggestions are put forward.

First, the international construction of urban linguistic landscape should keep the balance between global and local. To be specific, the local government and non-governmental shops should not only focus on improving the accuracy of linguistic landscape text translation, but also provide multilingual signs in prominent locations of large buildings, landmarks and public service facilities. At the same time, the linguistic landscape should be connected with the international concepts, and carry out international promotion to the greatest extent. For example, the sign of "STATM FOOD" (Fig. 3) combines fashion trends with Xi'an's traditional pasta. The landscape is full of "international style", which can be regarded as a model for promoting Xi'an pasta culture to the global.

Second, the international construction of urban linguistic landscape should balance the relationship between the government and non-government. On the one hand, the design of non-governmental linguistic landscape should be allowed to be relatively unrestrained. On the premise of not violating national laws and regulations in sign design, non-governmental linguistic landscape should be given more freedom. Certain identity features should be displayed to build the identity of a certain group, and attract customers while creating an international atmosphere. On the other hand, the local government and non-governmental shops should actively explore the multimodal linguistic landscape to cover a variety of perceptual modes. For example, graffiti art can show the linguistic and cultural diversity of urban linguistic landscape and become a unique cultural landscape in urban linguistic landscape.

Third, for the international construction of urban linguistic landscape, the relationship between tradition and modernity should also be fully considered. The shared language, knowledge and memory reflect the national thinking pattern, national character and culture. Therefore, making full use of the urban context through landscape design to show the urban connotation and heritage is of immeasurable significance for the international construction. A city with a long history and rich cultural relics like Xi'an should make the best of the inherited traditional design, style and craftsmanship to demonstrate the urban charm of Chinese civilization, showing the city's cultural identity and international image through the combination of history and modernity.

VI. CONCLUSION

This chapter is the conclusion and its implications, including the deficiency of this study and prospects for future studies.

A. Major Findings

Based on 264 multilingual signs, the intercultural-intertextuality of Jiahuifang in Xi'an are analyzed from four aspects: direct intertextuality, creative intertextuality, interdiscursivity and multimodal intertextuality. This paper studies how linguistic landscape implements the above intercultural intertextuality through the recontextualization of texts, genres and non-linguistic symbols. The paper also discusses the urban space functions of linguistic landscape and puts forward some suggestions for international construction. The major findings are as follows.

First of all, on the whole, direct and creative intertextuality phenomena are more frequent, while interdiscursivity and multimodal intertextuality phenomena are few, which reflects a high degree of tolerance and openness to cross-cultural intertextuality and the new attempts of deep integration of different cultures; Bilingual signs are the most common, while signs in three languages or above are few, which indicates that intercultural diversity still needs to be strengthened; Non-governmental intercultural-intertextuality signs are more than official intercultural-intertextuality signs, which shows that the non-governmental shops are better at using foreign cultural symbols to participate in Chinese discourse space.

Second, in terms of the specific cases, the linguistic landscape of Jiahuifang is mainly used with direct intertextuality. Recontextualization of culture is realized through recontextualization of foreign languages directly, so as to improve the international atmosphere of the store; Creative intertextuality ranks second. It creates new texts by mixing different codes, reflecting diverse cultural identities and establishing fashionable modern image; Although intertextual and multimodal intertextuality account for a small proportion, they creatively shape store images and attract more customers through the combination of different genres and non-linguistic symbols. These two kinds of intertextuality phenomena can also reflect Xi'an's exploration of multi-culture.

Thirdly, based on the above case study, this paper concludes the three main functions of intercultural intertextuality of linguistic landscape, that is, realization of commercial value, acquisition of identity and expression of international vision. These three functions help to construct the urban linguistic landscape of Jiahuifang better. Meanwhile, this study provides suggestions for linguistic landscape construction which lies in the balance between global and local, government and non-governmental shops, tradition and modernity.

B. Limitations of the Study

This study analyzes the linguistic landscape of Jiahuifang from both macro and micro aspects, but there are still some deficiencies as follows.

On the one hand, corpus collection mainly focuses on the signs near the main roads in Jiahuifang, while the linguistic landscapes in shops, laneways and relatively remote places in

Jiahuifang are not fully collected, which may lead to deviation in analyzing the overall situation of the linguistic landscape.

On the other hand, this paper only takes the linguistic landscape of commercial block, Jiahuifang as the research object. Due to the prominent commercial nature of the block, the collected samples and conclusion of this study cannot completely cover the linguistic landscape of the whole city, and thus cannot fully analyze the intercultural-intertextuality of urban linguistic landscape.

C. Suggestions for Future Study

In view of the above deficiencies, future research can be done from the following two aspects.

First of all, questionnaires and interviews can be combined so as to make case study more objective and comprehensive. At the same time, future study can also go into shops to collect more linguistic landscapes, and make new contributions to explore the meaning and effect of intercultural-intertextuality of linguistic landscape in practice.

Secondly, different urban areas can be selected in future studies, such as tourist attractions, residential areas and administrative areas. The diversified regional selection can greatly enrich the study of language landscape in the future.

CONFLICT OF INTEREST

The author declares no conflict of interest.

AUTHOR CONTRIBUTIONS

Z.K., Conceptualization, Methodology, Investigation, Writing—Original Draft; C.X., Data curation, Writing—Reviewing and Editing, Supervision. All authors had approved the final version.

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