| RESEARCH ARTICLE

Functional Discourses and Linguistic Contestation in the Public Signs of Sanur, Bali

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| **ABSTRACT**

This study examines the linguistic landscape of Sanur, Bali, focusing on the functional discourses present in public signs and the inherent language contestation. Utilizing a qualitative descriptive research design, data were collected through observational and photographic documentation of 1,406 public signs. These signs were categorized into ten types of discourse: orientation, regulation, alerting, commemorative, commercial, educational, artistic, protest, identity, and political, following the framework proposed by Opiłowski and Makowska. The findings indicate that the public signs in Sanur reflect the socio-cultural, economic, and political dynamics of the area. Both top-down signs, created by official authorities, and bottom-up signs, created by private entities, were analyzed to understand their communicative purposes. The study reveals the multilingual strategies employed in these signs, with a predominant use of Indonesian and English to cater to both local residents and international tourists. The study also highlights the importance of visual symbols and their role in enhancing the effectiveness of public communication. The analysis underscores the complex interplay between language use, community identity, and tourism, providing valuable insights into the broader field of linguistic landscape studies.

1. Introduction

The linguistic landscape of Sanur, Bali, offers a unique setting to examine the intricate dynamics of language contestation in a multicultural and multilingual environment. Sanur, a well-known tourist destination, is characterized by its diverse public signs that reflect the socio-cultural, economic, and political forces at play. These public signs serve not only as navigational aids and informational resources but also as markers of identity, power, and community values.

Linguistic landscape studies, as defined by Landry and Bourhis (1997), explore the visibility and salience of languages on public and commercial signs within a specific territory. This framework provides insights into the power relations and cultural dynamics that shape language use in public spaces (Shohamy, 2006). In tourism contexts like Sanur, public signs become arenas of language contestation where different actors—ranging from governmental authorities to local businesses and communities—compete to assert their linguistic preferences and identities. The multilingual setting of Sanur is particularly illustrative of these dynamics. As a destination that attracts both domestic and international tourists, Sanur's public signs exhibit a range of languages, including Indonesian, English, and Balinese. This linguistic diversity is not merely a reflection of the tourist population but also an indicator of the social and economic strategies employed by different stakeholders. The choices of language, lexical items, and visual symbols on these signs reveal underlying contestations and negotiations among various linguistic groups and their associated socio-cultural and economic interests.

Building on the theoretical frameworks of Scollon and Scollon (2003), Kress and van Leeuwen (1996), and Opiłowski and Makowska (2023), this study adopts a functional typology of discourses to classify and analyze the types of discourses present in Sanur's public signs. This typology includes orientation, regulation, alerting, commemorative, commercial, educational, artistic, protest, identity, and political discourses. Each discourse type is examined for its linguistic choices, lexicalization, and use of visual symbols, providing insights into the socio-cultural and economic dynamics of the area.

The primary research questions guiding this study are:

1. How do the languages, lexical choices, and symbols used in public signs in Sanur reflect the socio-cultural dynamics of the area?
2. What are the functional types of discourses present in Sanur's public signs, and how do they illustrate the contestation between different linguistic and social groups?
3. How do top-down and bottom-up approaches in the creation of public signs influence the representation of local and global identities in Sanur?

This study employs a comprehensive data set comprising photographs and observations of public signs collected from various locations in Sanur. The data is analyzed using a multimodal approach, considering both linguistic and visual elements, to provide a holistic understanding of the discourses at play. Through this detailed examination, the study seeks to illuminate the complex and contested nature of language use in Sanur's tourism landscape, offering theoretical and practical insights for scholars and practitioners in the field of linguistics and beyond.

Linguistic landscape studies have demonstrated that public signs are not only practical tools for communication but also powerful symbols of identity and social order. As discussed by Shohamy (2006), the language policies and practices embedded in public signage can either reinforce or challenge existing power structures. In the context of Sanur, the interplay of languages on public signs highlights the tension between globalization and local identity, reflecting broader socio-political and economic trends. By exploring these dimensions, this article contributes to the understanding of linguistic landscapes as contested spaces where language policies, community initiatives, and tourism dynamics intersect. The findings underscore the importance of considering both local and global influences in the analysis of public signs, highlighting how these elements shape the linguistic landscape of a tourist destination like Sanur. Through this investigation, the study aims to provide a nuanced understanding of the role of public signage in reflecting and shaping the socio-cultural and economic fabric of a multilingual society.

2. Literature Review
2.1. Overview of Language Contestation in Public Spaces
Language contestation in public spaces refers to the dynamic interactions and conflicts between different languages and language groups vying for visibility and prominence in the public sphere. This phenomenon is particularly evident in multilingual societies where multiple languages coexist, often reflecting broader socio-political and economic tensions. The concept of linguistic landscapes, introduced by Landry and Bourhis (1997), has become a crucial framework for analyzing these interactions. It encompasses the visibility and salience of languages on public and commercial signs within a specific territory, providing insights into the power dynamics and cultural identities at play.

In multilingual contexts, public signs become battlegrounds for language contestation, where various stakeholders—such as government authorities, local communities, and businesses—seek to assert their linguistic preferences and identities. These contestations can manifest in different ways, from the choice of language on official signage to the prevalence of certain languages in commercial advertisements. Shohamy and Gorter (2009) highlight that linguistic landscapes are reflective of the broader language policies and practices within a society, serving as indicators of the status and vitality of different languages.

In the context of tourism, language contestation is further complicated by the need to cater to an international audience while preserving local linguistic and cultural identities. This dual objective often leads to a complex interplay of languages on public signs, where global languages like English are prominently featured alongside national and local languages. This interplay not only serves practical communication purposes but also symbolizes the negotiation of cultural identity and economic strategy within the tourism industry (Cenoz & Gorter, 2006).

2.2. Functional Typology of Discourses in Linguistic Landscapes
The analysis of linguistic landscapes involves categorizing and understanding the various discourses represented by public signs. A functional typology of discourses helps in this categorization by identifying the different purposes and functions that signs serve. The specific typology of discourses used in this study is derived from the work of Opiłowski and Makowska (2023).

The ten types of functional discourses identified in public signs include:

1. **Orientation Discourse**: Signs that provide directional and locational information, such as street signs and maps.
2. **Regulation Discourse**: Signs that convey rules, regulations, and laws, often issued by governmental authorities.
3. **Warning Discourse**: Signs that alert the public to potential dangers or hazards.
4. **Commemorative Discourse**: Signs that mark historical events or figures, often serving a memorial purpose.
5. **Commercial Discourse**: Signs that advertise businesses, products, and services, aiming to attract customers.
6. **Educational Discourse**: Signs that provide educational information, often found in museums, historical sites, or natural reserves.
7. **Artistic Discourse**: Signs that are primarily artistic in nature, including murals, posters, and other public art installations.
8. **Protest Discourse**: Signs used in protests or demonstrations, expressing dissent or demands for change.
9. **Identity Discourse**: Signs that emphasize the cultural, ethnic, or linguistic identity of a community.
10. **Political Discourse**: Signs that promote political messages or campaigns, often related to elections or policy advocacy.

This typology is instrumental in understanding the multifaceted roles that public signs play in shaping the linguistic landscape. Each type of discourse reflects different aspects of the socio-cultural and political environment, providing a comprehensive view of how language is used in public spaces.

2.3. Previous Studies on Multilingualism in Tourism Contexts
The study of multilingualism in tourism contexts has garnered significant attention, highlighting the interplay between language, culture, and economic activity in tourist destinations. Various studies have explored these dynamics in different locations, offering insights into how multilingualism is managed and represented in public spaces.

Research by Artawa et al. (2023) on the linguistic landscape of Bali's hotels and restaurants provides a detailed examination of how different languages are employed to cater to diverse tourist demographics. Their study underscores the prevalence of English as a dominant language in commercial signs, reflecting its role as a global lingua franca in the tourism industry. However, it also highlights the presence of Indonesian and Balinese, illustrating the efforts to maintain national and local identities amidst the globalizing forces of tourism. This research was conducted in Bali, Indonesia, a major international tourist destination known for its rich cultural heritage and linguistic diversity.

Cenoz and Gorter (2006) conducted a comparative study of the linguistic landscapes in Friesland, Netherlands, and the Basque Country, Spain. Their research revealed that while English was frequently used for international communication, local languages (Frisian and Basque) were prominently featured to emphasize cultural heritage and identity. The study highlighted the strategic use of multilingualism in public signs to cater to both local residents and tourists, reflecting the sociolinguistic environment of these regions.

Hult (2009) explored the linguistic landscape of Malmö, Sweden, a city known for its multicultural population. The study examined how public signs in Malmö employed Swedish, English, and other minority languages to reflect the city's linguistic diversity. Hult found that the use of multiple languages on signs was not only a practical communication tool but also a means to promote social inclusion and cultural recognition. This study provided insights into the role of multilingualism in urban settings, particularly in cities with significant immigrant populations.

In a study conducted in the tourism-dominated area of Lloret de Mar, Spain, Garvin (2010) analyzed the linguistic landscape to understand how different languages were used to attract tourists from various linguistic backgrounds. The findings indicated a strong presence of English, German, and French in commercial signs, alongside Catalan and Spanish. This multilingual strategy was employed to cater to the diverse tourist base while promoting local languages to maintain regional identity.

Similarly, Backhaus (2006) examined the linguistic landscape of Tokyo, Japan, focusing on the use of Japanese, English, and other languages in public signs. The study highlighted the prevalence of English in commercial and informational signs targeted at international tourists. Backhaus found that the use of English in Tokyo's public signs was not only a reflection of its global city status but also an indication of the city's efforts to accommodate and attract foreign visitors.

These studies collectively demonstrate the complex interplay of languages in tourism contexts, where the need to communicate effectively with international tourists must be balanced with the desire to preserve and promote local languages and identities. The findings underscore the importance of linguistic landscapes as sites of language contestation and negotiation, reflecting broader socio-cultural and economic dynamics.

3. Research Method

This study employs a qualitative descriptive research design to investigate the linguistic landscape of Sanur, Bali. The qualitative approach is particularly effective in providing a detailed and nuanced understanding of the complex interactions between language and its socio-cultural context. Kothari (2004) emphasizes that qualitative research focuses on subjective assessments of attitudes, opinions, and behaviors, making it ideal for examining phenomena that are deeply embedded in their contextual settings.

The qualitative descriptive research design in this study is used to systematically describe the characteristics and functions of public signs in Sanur. Kothari (2004) highlights that a descriptive research design aims to accurately portray the profiles of people, events, or situations. This approach allows researchers to capture the multifaceted nature of linguistic landscapes, encompassing both linguistic and non-linguistic elements, such as visual symbols and spatial arrangements.

By employing a qualitative descriptive design, this research aims to provide a comprehensive overview of how public signs in Sanur reflect and shape the area's social, cultural, and economic dynamics. This method is particularly suitable for exploring the various dimensions of public signage, including language use, lexical choices, and visual symbolism, in a manner that is both detailed and contextually grounded.
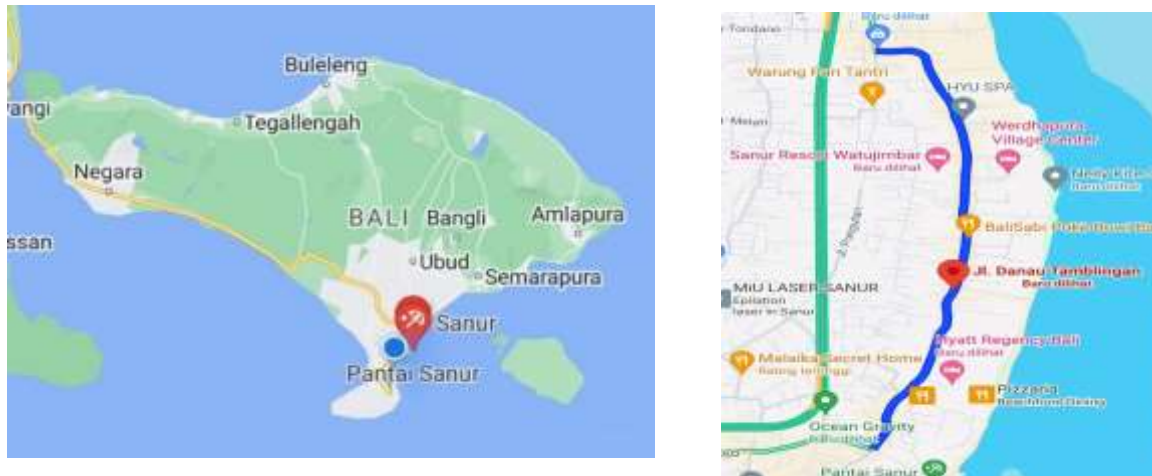
3.1. Research Sites

The research was conducted in Sanur, a prominent tourist destination located in the South Denpasar Sub-District, Denpasar City, Bali Province. Sanur is renowned for its unique blend of cultural heritage and extensive coastal areas, making it an ideal location for studying linguistic landscapes. The area's rich cultural history, combined with its modern tourism infrastructure, provides a diverse and dynamic environment for analyzing public signage. Sanur's distinctive features include its historical significance as one of Bali's oldest beach resort areas, its role as a cultural hub, and its vibrant tourist economy. The selection of Sanur for this study was based on its representation of both traditional and contemporary Balinese life, making it a microcosm of broader linguistic and cultural trends in Bali. The specific research sites within Sanur were carefully chosen to ensure a comprehensive overview of public signs in both highly touristic and more localized areas. These sites included:

1. **Sanur Harbor Area on Pantai Matahari Terbit Street**; this area is a central point for tourists departing and arriving by boat to and from Nusa Penida and Nusa Lembongan islands and offers a variety of commercial and informational signage catering to both local and international visitors.
2. **Coastal Pedestrian and Bicycle Lane from Pantai Matahari Terbit to Pantai Mertasari**; this scenic route is frequented by tourists and locals alike, featuring a range of signs from regulatory to commercial, reflecting the diverse use of public space along the coastline.
3. **Main and Connecting Streets East of Bypass road of I Gusti Ngurah Rai;** these include Hang Tuah Timur Street, Danau Buyan Street, Danau Toba Street, Danau Tamblingan Street, Danau Poso Street, and Cemara to Pantai Mertasari Street. These streets were selected for their mix of commercial, residential, and cultural sites, offering a varied linguistic landscape.

Each of these locations was chosen to provide a comprehensive snapshot of the public signage in Sanur, encompassing both areas densely populated with tourists and those frequented primarily by local residents. This selection ensures that the study captures a wide range of linguistic practices and signage purposes, from commercial advertising to public information and cultural markers.

The map in Figure 1 provides a visual representation of the research sites within Sanur, illustrating their geographic distribution and contextual relevance. The inclusion of this map is crucial for understanding the spatial dynamics of the study and the interplay between different types of public signage in various parts of Sanur.

Figure 1. Map of Bali and Sanur Research Sites

(Source: https://www.google.com/maps/place/Sanur/@-8.7042412,115.2493931)

By examining these diverse sites, the research aims to uncover the complex interactions between language use, cultural identity, and socio-economic factors in Sanur's public spaces. This comprehensive approach enables a detailed analysis of how linguistic landscapes reflect and influence local dynamics, contributing valuable insights to the broader field of linguistic landscape studies.

3.2. Data Collection Methods

The data collection for this study involved extensive fieldwork, encompassing both observational and photographic documentation of public signs within the selected research sites in Sanur, Bali. Conducted over a two-month period from August to September 2023, the fieldwork aimed to capture a representative sample of public signage in diverse contexts and times. A total of 1,406 photographs were taken using high-resolution digital cameras and mobile phones, ensuring clear and detailed images of public signs. Each photograph documented a wide range of written expressions, including text, symbols, and visual elements, and was geo-tagged to record the location accurately, facilitating spatial analysis and contextual interpretation.

The collected signs were categorized into two main types: top-down and bottom-up, a fundamental distinction for understanding the different origins, purposes, and authorities behind the signs. Top-down signs, created by official authorities such as government institutions, included building nameplates, directional signs, traffic signs, and historical site markers. These signs typically reflect formal regulatory, informational, and commemorative functions, adhering to standardized formats and language policies as noted by Scollon and Scollon (2003). In contrast, bottom-up signs, created by private entities and individuals, encompassed shop signs, restaurant boards, and personal advertisements. These signs exhibit greater variability in design and content, showcasing grassroots linguistic practices and the entrepreneurial and personal expressions of the local community, as highlighted by Shohamy (2006).

Fieldwork was conducted systematically, with researchers walking through the selected areas and photographing all visible public signs. Detailed notes were taken regarding the context and condition of each sign, including its physical state, visibility, and any observed interactions with the public. This comprehensive approach ensured that the data collection captured the dynamic and multifaceted nature of Sanur's public signage. Post-fieldwork, the photographs were meticulously organized and categorized. Each image was labeled with relevant metadata, including location, date, and type of sign (top-down or bottom-up), facilitating efficient data management, and retrieval for subsequent analysis. The extensive photographic documentation and detailed categorization provided a robust dataset for analyzing the linguistic landscape of Sanur. This methodological rigor ensured that the study could accurately reflect the diversity and complexity of public signs, providing valuable insights into their roles and functions within the socio-cultural and economic context of Sanur.

Table 1. Distribution of Photographed Signs by Location

No.	Location	Number of Photos	Percentage (%)
1	Coastal Pedestrian and Bicycle Lane	430	30.6
2	Hang Tuah Timur Street	65	4.6
3	Danau Buyan Street	85	6.0
4	Danau Toba Street	105	7.5
5	Danau Tamblingan Street	477	33.9
6	Danau Poso Street	142	10.1
7	Cemara Street to Mertasari Beach	102	7.3
	Total	1,406	100

The collected data were further analyzed to determine the distribution of language types used in the signs, resulting in a detailed classification.

Table 2. Distribution of Language Types Used in Sanur's Public Signs

No	Language Type	Number of Signs	Percentage (%)
1	Monolingual English	669	47.5
2	Bilingual Indonesian-English	427	30.4
3	Monolingual Indonesian	121	8.6
4	Bilingual Indonesian-Balinese	38	2.7
5	Bilingual English-Balinese	35	2.5
6	Multilingual English-Indonesian-Balinese	21	1.5
7	Monolingual Balinese	25	1.8
8	Bilingual English-Japanese	15	1.1
9	Bilingual English-Sanskrit	10	0.7
10	Bilingual English-Italian	10	0.7
11	Bilingual Indonesian-Sanskrit	8	0.6
12	Other Languages (including Javanese, Sanskrit, French, Spanish, Italian, Russian, Vietnamese, Arabic, Indian, Chinese, French-German-Italian-Spanish)	26	1.8
	Total	1,406	100

3.3. Analytical Framework
The analytical framework for this study is grounded in the functional typology of discourses proposed by Opiłowski and Makowska (2023). This typology categorizes public signs into ten types of discourse based on their communicative purposes: orientation, regulation, alerting, commemorative, commercial, educational, artistic, protest, identity, and political. Each type of discourse was analyzed using a comprehensive multi-step approach to understand its role and impact within the linguistic landscape of Sanur.

3.3.1 Classification of Signs
The initial step involved categorizing the signs into top-down and bottom-up categories. This classification is crucial for understanding the different sources and authorities behind the signs. Scollon and Scollon (2003) emphasize the importance of this distinction in their work on geosemiotics, where top-down signs are typically created by official authorities such as government institutions, reflecting formal regulatory and informational functions. In contrast, bottom-up signs are created by private entities and individuals, showcasing grassroots linguistic practices and personal expressions. This differentiation helps in analyzing the power dynamics and the intended audience of the signs.

3.3.2 Typology Analysis
Each sign was analyzed to identify its discourse type. This involved determining the primary communicative function of the sign, whether it was to orient, regulate, warn, commemorate, commercialize, educate, display art, protest, represent identity, or engage politically. Understanding these discourse types is critical for appreciating the multifaceted roles that signs play in public spaces. The typology proposed by Opiłowski and Makowska (2023) provides a structured approach to categorize these functions systematically, allowing for a detailed examination of how each type of sign contributes to the linguistic landscape.

3.3.3 Language Use and Lexical Choices

The languages used in the signs were examined, focusing on the presence of Indonesian, English, and other languages. This analysis aimed to uncover the multilingual strategies employed and their effectiveness in communication. Landry and Bourhis (1997) argue that the linguistic landscape reflects the linguistic diversity and power relations within a community. By analyzing the lexical choices, this study sought to understand how different languages are used to address various audiences and how these choices reflect broader socio-political dynamics. The presence of multiple languages on signs often indicates efforts to cater to diverse linguistic communities, revealing insights into social inclusion and identity.

3.3.4 Symbolic Analysis

Visual symbols and their meanings were analyzed to understand their contribution to the overall message of the signs. This included examining the use of pictograms, icons, and other visual elements that complemented the text. Kress and van Leeuwen (2006) highlight the importance of multimodal communication, where visual and textual elements work together to convey meaning. Symbols can enhance the communicative effectiveness of signs, making them accessible to a wider audience, including those who may not be proficient in the text's language. This analysis helps in understanding how visual elements are strategically used to reinforce or supplement the textual message.

3.3.5 Contextual Interpretation

The social, cultural, and economic contexts of the signs were interpreted to understand the broader implications of language use in Sanur. This step involved considering how the signs reflected and influenced local dynamics, such as community identity, tourism, and cultural preservation. Shohamy (2006) suggests that linguistic landscapes are not merely passive reflections of language policy but active participants in shaping social realities. By contextualizing the signs within their specific settings, the study aimed to reveal how public signage contributes to and is shaped by the local socio-cultural environment. This interpretation provides a deeper understanding of how signs function within the broader framework of community life and economic activity, highlighting their role in both reflecting and shaping the identities and experiences of local and visiting populations.

This comprehensive analytical framework enabled a detailed understanding of how public signs in Sanur reflect and shape the local socio-cultural and economic landscape, providing valuable insights into the broader field of linguistic landscape research.

4. Analysis and Discussion

The analysis and discussion section delve into the different types of discourses identified in the public signs of Sanur, Bali, using the functional typology of discourses proposed by Opiłowski and Makowska (2023). This section provides a detailed examination of how each type of discourse is manifested in the linguistic landscape, with a focus on language use, lexical choices, and visual symbols. The analysis also explores the socio-cultural and economic dynamics reflected in these public signs.

4.1. Orientation Discourse

The orientation discourse is a crucial component of the public signage in Sanur, designed to assist both locals and tourists in spatial and temporal navigation. Orientation signs include directional signs, maps, and evacuation routes, which are often created by governmental authorities to ensure public safety and effective navigation.

One prominent example of orientation discourse is the "Jalur Evakuasi" (Evacuation Route) sign. This sign, found in various locations around Sanur, is designed to guide people to safety in case of emergencies such as tsunamis. The sign uses both Indonesian and English languages, along with visual symbols such as arrows and an image of a person running away from a wave. This multimodal approach enhances the sign's comprehensibility, making it accessible to both local residents and international tourists.

The use of bilingual text on the evacuation route sign reflects an effort to reach a broader audience, ensuring that critical safety information is understood by as many people as possible. According to Landry and Bourhis (1997), the use of multiple languages in public signs can enhance ethnolinguistic vitality and inclusivity. The choice of simple and explicit lexical items, such as "Jalur Evakuasi" and "Evacuation Route," immediately conveys the sign's function, while the visual symbols further clarify the message.

Figure 2. Tsunami Evacuation Route Sign

This sign exemplifies a top-down approach, as it is created by government authorities and aligns with national language policies. Scollon and Scollon (2003) note that top-down signs typically reflect official regulations and prioritize the national language, in this case, Indonesian, while also incorporating English to cater to international visitors. This aligns with Indonesia's language policy, which emphasizes the use of the national language while accommodating the needs of foreign tourists.

The visual and textual elements of the sign are designed to be immediately understandable, even for those with limited language proficiency. The arrow symbol and the image of a person running from a wave are crucial for conveying urgency and direction. Stöckl (2015) discusses the importance of multimodality in communication, where the combination of text and visual symbols enhances the effectiveness of the message.

Another example of orientation discourse is the "In Case of Tsunami Please Go to Higher Ground or Mainland" sign placed by the Hyatt Regency Hotel. This sign is strategically positioned near the coastal area, targeting international tourists who frequent the hotel. Unlike the government-issued signs, this bottom-up sign uses English exclusively, reflecting its primary audience of foreign visitors.

Figure 3. Tsunami Evacuation Route Sign at Hyatt Regency Hotel

The lexical choices in this sign are straightforward and imperative, providing clear instructions on what to do in case of a tsunami. The use of visual symbols, such as a wave and an arrow pointing towards higher ground, complements the textual message, ensuring that the information is conveyed quickly and effectively. Kress and van Leeuwen (1996) emphasize that clear and direct visual grammar is essential for communicating important messages, especially in emergencies. The placement of this sign in a high-traffic area near the beach underscores the hotel's commitment to guest safety and aligns with broader social and economic dynamics in Sanur. Ensuring tourist safety not only protects lives but also enhances the area's reputation as a safe and reliable tourist destination, which is crucial for sustaining the local tourism economy.

Comparing the top-down and bottom-up signs reveals differences in formality, language use, and design standards. Government-issued signs are typically more formal and follow strict design regulations, while privately created signs can be more flexible and tailored to specific audiences. This dual approach highlights the collaboration between public authorities and private entities in maintaining public safety and facilitating navigation.

In conclusion, the orientation discourse in Sanur's public signs effectively uses language, lexical choices, and visual symbols to provide clear and accessible navigation information. The bilingual approach and the strategic use of multimodality enhance the inclusivity and effectiveness of these signs, reflecting the socio-cultural and economic dynamics of the area. By catering to both local and international audiences, these signs play a crucial role in ensuring public safety and supporting the tourism industry's growth.

4.2. Protest Discourse
The protest discourse in Sanur's linguistic landscape reflects the socio-economic tensions between traditional transportation services and the emerging online transportation platforms. This discourse is prominently visible in signs opposing the presence and operations of online transportation services, such as Gojek and Grab. These signs, created by local transportation associations and individuals, exemplify bottom-up signage characterized by their grassroots origin and informal design.

Figure 4. Protest Signs at Pantai Matahari Terbit

Shohamy and Waksman (2009) assert that public space is not neutral but rather a negotiated and contested arena; the linguistic landscape (LL) can be used as a tool for interpreting ongoing social, political, and economic issues within a community. This claim is highly relevant in the context of Sanur's linguistic landscape, particularly concerning the conflict between traditional and online transportation services. Signs such as "ONLINE TAXI DROPS ONLY!!!" and "PLEASE SUPPORT LOCAL TRANSPORT" installed by the local taxi association, Galang Kangin Transport illustrate how public space becomes an arena of contestation where various interests compete to regulate and influence its use.

These protest signs, prominently displayed at the Sanur Harbor and Pantai Matahari Terbit, reflect the ongoing conflict between local tourist transport drivers and online transportation services. The signs were created by the local community as a form of protest against the presence of online transport services like Gocar and Grab, which are perceived to reduce the income of local drivers and disrupt the established transportation system. The signs fall within the category of protest discourse. The sign "ONLINE TAXI DROPS ONLY!!!" regulates and emphasizes that online transport is only permitted to drop off passengers and not pick them up at the specified location. This effort by Desa Adat Sanur and the local conventional transport association, Galang Kangin Transport, aims to limit the operations of online transport services to protect conventional transport drivers. Such protest signs are examples of bottom-up discourse reflecting local initiatives to manage and protest against undesired dynamics within the community (Scollon & Scollon, 2003).

The use of English in these signs aims to reach a broader audience, including international tourists who are the primary targets of this message. According to Landry and Bourhis (1997), "the language of public signs reflects the sociolinguistic characteristics of the community." In this context, the use of English demonstrates the local transport drivers' efforts to communicate their protest to online transport operators and international visitors, increasing visibility and gaining attention for their issues. The sign "ONLINE TAXI DROPS ONLY!!!" uses capital letters and exclamation marks to emphasize the enforced rule, while the sign "PLEASE SUPPORT LOCAL TRANSPORT" uses more persuasive language to appeal to tourists to support local transport services.

Compared to top-down signs created by government agencies, such as evacuation route signs, these bottom-up protest signs show a more direct and sometimes aggressive approach to conveying their message. Top-down signs are usually more formal, following national language policies that prioritize Indonesian and often use English translations. In contrast, bottom-up signs are more flexible and often reflect the specific needs and interests of the local community, as seen in these protest signs.

The protest signs at Sanur Harbor and Pantai Matahari Terbit are manifestations of the ongoing conflict between conventional and online transportation services in many tourist areas in Bali. Through the strategic use of language and symbols, these signs reflect the local community's efforts to maintain their livelihoods and regulate the dynamics of transportation in busy tourist areas. This demonstrates how public space texts can serve as tools for protest and regulation, reflecting the local social and economic dynamics.

In conclusion, the protest discourse in Sanur's linguistic landscape offers a vivid portrayal of the local community's resistance against the encroachment of online transportation services. The signs' strategic use of language and visual elements, combined with their prominent placement, highlights the ongoing struggle for economic equity and social justice. This analysis of protest

signs provides a deeper understanding of the socio-economic dynamics at play and the role of linguistic landscapes in articulating and amplifying local grievances.

4.3. Regulatory Discourse

The regulatory discourse in Sanur's linguistic landscape provides critical insights into how public authorities use signage to maintain order and ensure compliance with local regulations. Regulatory signs are typically top-down, created by government institutions to convey rules and guidelines to the public. These signs play a crucial role in managing public behavior and maintaining the aesthetic and functional integrity of public spaces. A prominent example of regulatory discourse is the sign that states various rules such as "Put Trash in Its Appointed Place," "Sidewalks Are for Pedestrians," and "Do Not Sell or Peddle on the Street/Sidewalk/Other Public Areas." This sign, installed by the Denpasar City Tourism Office, is strategically placed in areas with high tourist activity, such as beaches and parks, to ensure that visitors adhere to local regulations and contribute to the maintenance of public order.

The use of both Indonesian and English in these signs highlights the bilingual approach adopted to cater to both local residents and international tourists. This bilingual strategy ensures that the message reaches a wider audience, enhancing the sign's effectiveness. According to Landry and Bourhis (1997), the presence of multiple languages in public signs can enhance the sociolinguistic vitality of a community by promoting inclusivity and effective communication. The language used in these regulatory signs is straightforward and imperative, reflecting the authoritative nature of the message. For instance, commands such as "Do Not Sell/Store/Light Fireworks" and "Do Not Build or Set Up Objects That Will Block or Interfere the Beach/Seaside View" are designed to be direct and unambiguous. The choice of words emphasizes compliance and aims to prevent behaviors that could disrupt public order or degrade the environment.

Figure 5. Regulatory Sign at Sanur Beach

Visual elements also play a significant role in these regulatory signs. The use of pictograms alongside the text helps to convey the message to individuals who may not be proficient in either language. For example, images depicting littering, peddling, and obstructive structures are used to visually reinforce the prohibitions. This multimodal approach, as discussed by Kress and van Leeuwen (2006), enhances the sign's communicative effectiveness by combining textual and visual elements to ensure the message is clearly understood. The regulatory signs are part of a broader effort by local authorities to manage the behavior of both locals and tourists in Sanur. By clearly delineating acceptable and unacceptable behaviors, these signs help to maintain the area's appeal as a tourist destination while preserving the local environment and public spaces. The strategic placement of these signs in high-visibility areas further ensures that the regulations are communicated effectively to all visitors.

The regulatory discourse in Sanur's linguistic landscape demonstrates the critical role of public signage in maintaining order and ensuring compliance with local regulations. Through the strategic use of bilingual text and visual symbols, these signs effectively communicate important rules to a diverse audience. The signs not only help to manage public behavior but also reflect the socio-economic priorities of the community, emphasizing the need to balance tourism development with the preservation of local

environmental and cultural resources. This analysis highlights the importance of understanding regulatory signs as tools for governance and community management within the broader context of the linguistic landscape.

4.4. Educational Discourse

The educational discourse in Sanur's linguistic landscape serves as an important tool for raising awareness and disseminating knowledge about environmental conservation, cultural heritage, and social responsibilities. These signs are strategically placed to educate both locals and tourists, promoting a deeper understanding of local issues and encouraging proactive behaviors. The sign for the "Sindu Dwarawati Turtle Conservation," which highlights the conservation efforts for sea turtles, is a prime example of this discourse.

The "Sindu Dwarawati Turtle Conservation" sign is designed to inform the public about the different species of sea turtles found in Bali and the importance of their conservation. The sign lists three species: Hawksbill Sea Turtle (*Eretmochelys imbricata*), Olive Ridley Sea Turtle (*Lepidochelys olivacea*), and Green Sea Turtle (*Chelonia mydas*). It uses both Indonesian and English to cater to a broader audience, ensuring that the message reaches both local residents and international tourists. The use of bilingual text on this educational sign underscores the inclusive approach taken by the conservation program. According to Landry and Bourhis (1997), bilingual or multilingual signs can enhance the sociolinguistic vitality of a community by reflecting its linguistic diversity and promoting inclusivity. In this context, the bilingual approach helps bridge communication gaps and ensures that important environmental messages are accessible to all.

Figure 6. Educational Sign for Sindu Dwarawati Turtle Conservation

The language used in the sign is clear and instructive, focusing on educating the public about the need to protect sea turtles. Phrases like "*Mari Kita Lindungi dan Lestarikan Satwa Penyu dari Kepunahan*" (Let Us Protect and Preserve Sea Turtles from Extinction) and "Save Bali Sea Turtles" are direct calls to action. This use of imperative language aims to motivate the audience to take part in conservation efforts, reflecting the sign's educative purpose. Visual elements play a crucial role in reinforcing the sign's educational message. The sign features images of the three sea turtle species, providing visual identification to help the audience recognize these creatures in their natural habitat. Kress and van Leeuwen (2006) emphasize the significance of multimodal communication, where text and images work together to convey comprehensive messages. The combination of textual information and visual representation in this sign enhances its educational value, making it more engaging and memorable. The placement of the sign in a public and high-traffic area, such as near beaches or conservation sites, ensures that it captures the attention of a wide audience. This strategic placement is essential for maximizing the sign's impact, ensuring that the educational message reaches as many people as possible. By targeting both locals and tourists, the sign aims to foster a collective sense of responsibility towards environmental conservation.

The educational discourse in Sanur's linguistic landscape not only informs but also aims to change behaviors and attitudes towards the environment. By highlighting the importance of sea turtle conservation, the sign encourages the public to participate in preservation efforts, such as not disturbing turtle nests and reducing plastic waste that can harm marine life. This aligns with Shohamy's (2006) view that public signs can play an active role in shaping social realities and promoting positive change.

4.5. Commemorative Discourse

The commemorative discourse in Sanur's linguistic landscape is a reflection of the area's rich historical and cultural heritage. These signs are typically erected by governmental authorities and local communities to honor significant events and figures in history.

They serve to educate the public, instill a sense of pride, and preserve collective memory. The commemorative plaque detailing the landing of Dutch troops at Sanur Beach in 1906 is a prominent example of this type of discourse.

Figure 7. Commemorative Plaque at Sanur Beach

The plaque commemorates the landing of the fifth Dutch East Indies military expedition on September 14, 1906, led by Rost van Tonningen. The sign provides detailed information about the military operation, including the number of ships and personnel involved, and highlights the significance of the event in the history of Bali. The text on the plaque is in Indonesian, which underscores its primary audience: the local population and Indonesian visitors. This choice of language is significant in fostering national identity and historical consciousness among Indonesians. The use of formal, authoritative language on the plaque conveys a sense of solemnity and respect for the historical event it commemorates. Phrases such as "*di tempat ini pernah terjadi*" (in this place once occurred) and "*dengan didudukinya ketiga puri tersebut*" (by the occupation of these three palaces) are indicative of the formal tone typical of commemorative discourse. This aligns with Shohamy's (2006) view that linguistic landscapes serve not only as tools for communication but also as instruments for shaping collective memory and identity.

The plaque is a top-down sign, created by official authorities to mark a significant historical event. According to Scollon and Scollon (2003), top-down signs often reflect the institutional perspective and are designed to convey messages that align with official narratives. In this case, the plaque reinforces the historical narrative of the Dutch colonization and its impact on the local kingdoms in Bali. The meticulous detailing of the event, including the number of military and civilian personnel, emphasizes the scale and significance of the landing. Visual elements on the plaque are minimal, focusing primarily on the textual information. The absence of extensive visual aids ensures that the attention remains on the historical narrative conveyed through the text. This design choice aligns with Kress and van Leeuwen's (2006) theory of multimodal communication, where the mode of delivery is chosen to best suit the message's purpose. In commemorative discourse, the gravitas of the event is often conveyed through detailed, text-heavy inscriptions.

4.6. Alerting Discourse
The alerting discourse in Sanur's linguistic landscape serves a critical role in maintaining public safety and awareness. These signs are typically created by local authorities or private entities to inform the public about potential dangers and to provide guidelines for preventing theft or other safety issues. The analysis of two distinct alerting signs from Sanur illustrates the strategies used to capture attention and convey urgent messages effectively.

Figure 8. Police Alert Sign on Helmet and Vehicle Theft Prevention

The first sign, created by the Denpasar Selatan Police, prominently displays the word "WASPADA" (ALERT) in large, bold letters, followed by the message "*AKSI PENCURIAN HELM & CURANMOR!!!*" (HELMET AND MOTORCYCLE THEFT ACTIONS!!!). This sign uses a combination of bold, uppercase text and exclamation marks to emphasize the urgency and seriousness of the warning. The sign lists four specific instructions for preventing theft. These instructions are written in Indonesian, indicating that the primary audience is local residents. The use of simple, direct language ensures that the message is easily understood by a broad audience. The imperative form of the verbs "*PASTIKAN*" (ENSURE) and "*JANGAN*" (DO NOT) underscores the authoritative tone of the sign, reflecting its purpose as a regulatory and preventive measure.

Visual elements are also used to reinforce the message. The sign includes the logos of the police and local government, lending authority and credibility to the information provided. Additionally, the background features a subtle watermark of traditional Balinese motifs, which not only enhances the aesthetic appeal but also contextualizes the sign within the local cultural setting.

The second sign as shown in Figure 9, posted by Café Smörgås, reads "TAKE YOUR HELMET WITH YOU! OR SOMEONE ELSE MIGHT TAKE IT!" This sign employs a more conversational and informal tone, using a direct address to the reader ("TAKE YOUR HELMET WITH YOU!") and a warning that leverages social accountability ("OR SOMEONE ELSE MIGHT TAKE IT!"). The sign uses a combination of capital letters and a clear, sans-serif font to ensure readability and impact. Unlike the police sign, this alert is written in English, targeting both local and international visitors, given the tourist nature of Sanur. The use of English reflects the café's awareness of its diverse clientele and its intention to communicate effectively with a broader audience.

Figure 9. Private Business Alert Sign on Helmet Theft

The comparison of these two alerting signs reveals different strategies in addressing public safety concerns. The police sign adopts a formal, authoritative tone, with specific instructions and a focus on compliance. It reflects a top-down approach, where local authorities use regulatory language and official symbols to assert control and guide public behavior. This aligns with Scollon and Scollon's (2003) concept of top-down discourse, which emphasizes institutional authority and the enforcement of rules.

In contrast, the café sign uses a more informal, engaging approach, appealing to the reader's sense of responsibility and social norms. This bottom-up sign reflects the private sector's role in public safety, using persuasive language and appealing visuals to encourage safe behavior. The use of English also highlights the inclusive strategy to reach a wider audience, including international tourists, thus enhancing the effectiveness of the message in a multicultural context.

Both signs contribute to the broader safety discourse in Sanur, demonstrating how different entities utilize linguistic and visual strategies to address public safety concerns. By examining these alerting signs, we gain insights into the dynamics of public communication, the role of language in enforcing safety measures, and the interplay between formal regulations and informal social norms.The visual design includes an illustration of a helmet, which aids in quick visual recognition of the sign's purpose. The light blue background and contrasting orange text make the sign visually appealing and attention-grabbing. This strategic use of color and imagery aligns with Kress and van Leeuwen's (2006) theory of multimodal communication, where visual and textual elements work together to enhance the message's clarity and effectiveness.

4.7. Political Discourse

The political discourse in Sanur's linguistic landscape is a reflection of the socio-political dynamics and the efforts of political entities to engage with the public. These signs are typically created by political parties and candidates to promote their agendas, highlight their achievements, and garner support. The analysis of a political campaign sign from the Indonesian ruling party, PDI Perjuangan (Indonesian Democratic Party of Struggle) provides insight into the strategies used in political communication.

Figure 10. PDI Perjuangan Political Campaign Sign

The political campaign sign of PDI Perjuangan prominently features the image of A.A. Gede Agung Suyoga, a candidate for the Bali Provincial House of Representatives, alongside the images of Ganjar Pranowo and former President Soekarno. The sign includes a quotation from Soekarno: "*Jikalau aku misalnya diberikan dua hidup oleh Tuhan, dua hidup ini pun akan aku persembahkan kepada Tanah Air dan Bangsa.*" (If, for example, I were given two lives by God, I would dedicate both to the Motherland and the Nation). This sign employs a combination of visual and textual elements to convey its political message. The use of images of well-known political figures such as President Soekarno, the founding father of Indonesia, and Ganjar Pranowo, a prominent political leader, serves to associate A.A. Gede Agung Suyoga with these respected figures. This strategy leverages the ethos of these personalities to enhance the candidate's credibility and appeal. The quote from Soekarno adds a sense of historical continuity and patriotism, reinforcing the candidate's commitment to national ideals.

The language used in the sign is emotive and patriotic, aiming to resonate with the public's sense of national pride and duty. The use of formal Indonesian, with its inherent gravitas, enhances the sign's authoritative tone. This aligns with Shohamy's (2006) view that linguistic landscapes can be used to project power and influence, shaping public perception and behavior. The visual design of the sign is also noteworthy. The bold use of red, a color commonly associated with PDI Perjuangan, dominates the sign, creating a strong visual impact. Red is often associated with strength, passion, and action, qualities that the party seeks to embody. The

background features the party's logo and other patriotic symbols, which help to contextualize the message within a broader nationalistic framework.

The placement of the sign in a high-visibility area ensures that it reaches a wide audience. Political signs are typically located in areas with high foot traffic to maximize exposure. By strategically placing these signs, political parties can effectively communicate their messages to a large number of people, including both locals and tourists. This approach is essential for building public awareness and support, especially during election periods. The political discourse represented by this sign is a clear example of top-down communication, where political entities use public spaces to disseminate their messages and influence public opinion. According to Scollon and Scollon (2003), top-down signs are often used by institutions to project authority and control, directing public behavior and attitudes. In this case, the sign aims to cultivate a positive image of the candidate and the party, encouraging public support through the strategic use of language and imagery.

4.8. Artistic Discourse
The artistic discourse in Sanur's linguistic landscape provides a unique insight into the cultural and creative expressions of the local community. These signs, often created by artists and cultural institutions, are designed to promote art exhibitions, performances, and other cultural events. They play a crucial role in showcasing the rich artistic heritage of the area and engaging both locals and tourists in the cultural life of Sanur.
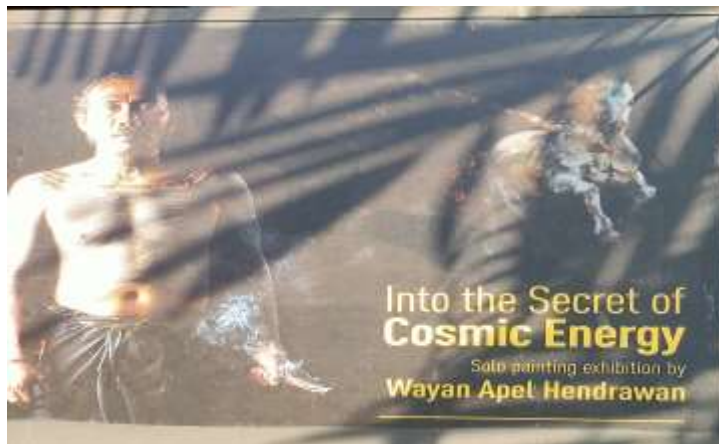

Figure 11. Promotional Poster for "Into the Secret of Cosmic Energy" Exhibition

The promotional poster for Wayan Apel Hendrawan's solo painting exhibition titled "Into the Secret of Cosmic Energy" is a prime example of artistic discourse. The poster features a striking image of the artist, partially shadowed, with an ethereal horse figure emerging from the darkness. The visual elements of the poster are carefully designed to evoke a sense of mystery and intrigue, drawing viewers into the thematic essence of the exhibition. The use of English in the poster's text, "Into the Secret of Cosmic Energy," and "Solo painting exhibition by Wayan Apel Hendrawan," indicates the target audience includes both local and international visitors. This bilingual approach ensures that the message is accessible to a diverse audience, enhancing the reach of the promotional material. According to Landry and Bourhis (1997), the inclusion of multiple languages in public signage reflects the linguistic diversity of the community and promotes inclusivity.

The language used in the poster is evocative and poetic, aiming to capture the essence of the artistic experience that the exhibition promises. Phrases like "Cosmic Energy" suggest themes of spirituality and universal connectivity, appealing to the viewers' curiosity and imagination. This aligns with Kress and van Leeuwen's (2006) theory of multimodal communication, where visual and textual elements work together to create a cohesive and compelling message. Visual symbolism is a key component of this artistic discourse. The image of the artist, combined with the mystical figure of the horse, creates a powerful visual narrative that complements the exhibition's title. The use of shadows and light in the poster adds to the sense of depth and intrigue, inviting viewers to explore the themes of the exhibition further. This strategic use of imagery is essential for capturing the viewers' attention and conveying the emotional and conceptual depth of the artwork.

The placement of the poster in high-visibility areas such as art galleries, cultural centers, and popular tourist spots ensures that it reaches a broad audience. This strategic placement is crucial for maximizing the impact of the promotional material and attracting visitors to the exhibition. By situating the poster in locations frequented by art enthusiasts and tourists, the artist and organizers can effectively engage with their target audience. The artistic discourse represented by this poster is an example of bottom-up

signage, reflecting the initiative of individual artists and cultural institutions to promote their work and events. According to Scollon and Scollon (2003), bottom-up signs often reflect the interests and initiatives of local communities and individuals, providing a platform for creative expression and cultural engagement.

4.9. Identity Discourse

The identity discourse in Sanur's linguistic landscape reflects the efforts of various organizations and communities to assert and promote their presence and values. These signs are often created by local businesses, non-profit organizations, and cultural groups to communicate their identity, mission, and role within the community. An analysis of the "Scholars of Sustenance Foundation" (SOS) sign provides insight into the strategies used to convey organizational identity and values effectively.

The "Scholars of Sustenance Foundation" sign in Figure 11. prominently features the organization's name and logo, along with the tagline "Feeding the Mind" and the description "A Food Rescue Foundation" in English and "*Yayasan Derma Atas Pangan*" in Indonesian. This bilingual approach ensures that the message is accessible to both local and international audiences, reflecting the organization's inclusive mission.

Figure 12. Identity Sign for Scholars of Sustenance Foundation

The language used in the sign is clear and direct, emphasizing the foundation's core mission of food rescue and distribution. The phrase "Feeding the Mind" suggests a holistic approach to sustenance, implying that the organization not only provides food but also fosters intellectual and community well-being. This aligns with Landry and Bourhis's (1997) assertion that the language of public signs can enhance the sociolinguistic vitality of a community by reflecting its diversity and promoting inclusivity. The visual elements of the sign, particularly the logo, play a crucial role in reinforcing the foundation's identity. The logo features a recycling symbol, which is universally recognized and associated with sustainability and environmental responsibility. This symbol, combined with the organization's acronym "SOS," conveys a sense of urgency and action, highlighting the foundation's commitment to addressing food waste and hunger. According to Kress and van Leeuwen (2006), the strategic use of visual symbols can significantly enhance the communicative effectiveness of public signs.

The color scheme of the sign, predominantly green, is also significant. Green is commonly associated with growth, sustainability, and health, which are central themes to the foundation's mission. The use of this color helps to create a visual identity that is easily recognizable and aligns with the organization's environmental and humanitarian goals. The placement of the sign in a prominent, visible location ensures that it reaches a wide audience, including both locals and visitors. This strategic placement is essential for raising awareness about the foundation's activities and encouraging community involvement. By situating the sign in areas with high foot traffic, the organization can effectively communicate its identity and mission to a broad audience, fostering a sense of community and shared purpose.

The identity discourse represented by the SOS sign is an example of bottom-up signage, reflecting the initiative of a non-profit organization to promote its mission and engage with the community. According to Scollon and Scollon (2003), bottom-up signs often reflect the interests and initiatives of local communities and individuals, providing a platform for expressing identity and

values. In this case, the sign serves to inform the public about the foundation's work and encourage support and participation in its initiatives.

4.10. Commercial Discourse

The commercial discourse in Sanur's linguistic landscape reveals the strategies used by businesses to attract customers and promote their services. These signs are designed to capture attention, convey the benefits of products or services, and persuade potential customers to make a purchase. An analysis of the promotional sign for "The Shampoo Lounge" provides insight into the techniques employed in commercial signage.

Figure 13. Promotional Sign for the Shampoo Lounge

The sign for "The Shampoo Lounge" is a comprehensive advertisement for the salon's services, including hair treatments, spa services, and other beauty offerings. The language used in the sign is engaging and persuasive, aiming to attract a diverse clientele by highlighting various aspects of the services provided. Phrases such as "COLOR OASIS" and "KERATIN END YOUR BALI FRIZZ" are designed to appeal to customers seeking specialized hair treatments. The use of terms like "extensions express" and "affordable glam" emphasizes the convenience and cost-effectiveness of the services, addressing common concerns of potential clients. The language is primarily in English, reflecting the target audience of both local residents and international tourists. According to Landry and Bourhis (1997), the choice of language in public signage can enhance the sociolinguistic vitality of a community by reflecting its linguistic diversity. The use of English ensures that the message is accessible to a broad audience, maximizing the sign's reach and effectiveness. The text is arranged in a way that highlights the key selling points of the services. Phrases like "YOUR DESTINATION FOR BEAUTIFUL HAIR" and "YOUR ONE-STOP BEAUTY HEAVEN" are prominently displayed to create a strong, positive impression of the salon. The inclusion of specific offerings such as "HAIR - NAILS - SPA - BARBER - CAFÉ - COCKTAILS" provides a comprehensive overview of the services available, appealing to a wide range of potential customers.

The placement of the sign is also strategic, located in areas with high foot traffic to ensure maximum visibility. By situating the sign in prominent locations, the business can effectively capture the attention of both locals and tourists, increasing the likelihood of attracting new customers. The commercial discourse represented by this sign is a clear example of bottom-up signage, reflecting the initiative of local businesses to promote their services. According to Scollon and Scollon (2003), bottom-up signs often reflect the interests and initiatives of local communities and individuals, providing a platform for entrepreneurial expression. In this case, the sign serves to inform the public about the salon's offerings and persuade potential customers to visit. Visual elements are crucial in the sign's design. The prominent image of a woman with beautifully styled hair serves as a visual representation of the salon's offerings, creating an aspirational appeal. This aligns with Kress and van Leeuwen's (2006) theory of multimodal communication, where visual and textual elements work together to create a cohesive and compelling message. The strategic use of bright colors, particularly yellow, attracts attention and evokes feelings of happiness and energy, enhancing the sign's appeal.

In conclusion, the commercial discourse in Sanur's linguistic landscape, exemplified by the promotional sign for "The Shampoo Lounge," plays a vital role in the local economy by attracting customers and promoting business services. Through the use of persuasive language, engaging visual elements, and strategic placement, these signs effectively communicate the benefits of the services offered. This analysis highlights the importance of understanding commercial signs as tools for economic activity and

community engagement, reflecting the dynamic interplay between language, visual symbolism, and consumer behavior in the linguistic landscape.

5. Conclusion

This study has explored the multifaceted nature of linguistic landscapes in the tourism area of Sanur, Bali, focusing on the functional typologies of public signs and the underlying language contestation. The analysis revealed ten distinct types of functional discourses—orientation, regulation, alerting, commemorative, commercial, educational, artistic, protest, identity, and political. Each discourse type demonstrated unique characteristics and communicative purposes, reflecting the socio-cultural, economic, and political dynamics of the region. The use of bilingual and multilingual strategies, predominantly in Indonesian and English, highlighted efforts to cater to both local residents and international tourists. Additionally, the study underscored the significant role of both top-down and bottom-up signs in shaping the linguistic landscape, with each type contributing differently to the public space.

The findings of this research have several implications for the field of linguistic landscape studies. First, the identification and categorization of functional discourses provide a comprehensive framework for analyzing public signage in diverse contexts. This typological approach can be instrumental in understanding how language practices in public spaces reflect broader societal norms and values. Second, the study highlights the importance of considering the origins of signs—whether top-down or bottom-up— in analyzing their impact and significance. Top-down signs often reflect institutional authority and regulatory functions, whereas bottom-up signs embody community initiatives and grassroots movements. This distinction is crucial for appreciating the dynamic interplay between different actors in the creation and contestation of linguistic landscapes. Third, the study emphasizes the role of language in fostering inclusivity and accessibility. The prevalent use of bilingual and multilingual signs in Sanur not only facilitates communication with a diverse audience but also reinforces the linguistic diversity and vitality of the community. This aspect is particularly relevant for tourism-driven economies, where effective communication with international visitors is paramount. In conclusion, this study has shed light on the intricate ways in which public signs in Sanur reflect and shape the area's socio-cultural, economic, and political dynamics. By examining the functional typologies and language contestation in these signs, the research contributes valuable insights to the field of linguistic landscape studies and offers a foundation for future scholarly inquiries.

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