INTERNATIONAL JOURNAL OF SOCIETY, CULTURE & LANGUAGE

Tourism, Linguistic Signs, and the Shaping of Canggu's Socio-Cultural Identity

I Nyoman Cahyadi Wijaya[1], I Nengah Laba[2*], I Gusti Bagus Rai Utama[2], Putu Chrisma Dewi[2], Sunitha Venugopal[3]
[1]Universitas Pendidikan Nasional, Indonesia, [2]Universitas Dhyana Pura, Indonesia, [3]Vellore Institute of Technology, India

Abstract This study examines the influence of tourism-driven linguistic and visual signage on the socio-cultural transformation of Canggu, Bali, a rapidly globalizing tourist destination. Employing a qualitative linguistic landscape and semiotic analysis of a focused selection of representative commercial and public signs, the research explores how multilingualism, typography, and imagery articulate complex dynamics of power relations, global aspirations, and local identity negotiation. Grounded in the linguistic landscape theory, semiotic theory, and socio-cultural theories of space and identity, the findings suggest that English functions as the primary code for conveying cosmopolitanism and market prestige, while Indonesian and Balinese languages primarily serve symbolic roles to evoke authenticity. This linguistic asymmetry reflects Canggu's evolution into a hybrid cultural space shaped by a tourism-based semiotic economy. The paper concludes by offering policy recommendations for inclusive signage management aimed at fostering multilingual equity, local participation, and cultural sustainability. By positioning Canggu within global cultural flows, this research demonstrates the active role of language and signs in the ongoing production of space, meaning, and identity within contemporary tourist settings.

Keywords: *Linguistic landscape, Tourism, Local identity, Cultural sustainability*

[*]Corresponding Author:
I Nengah Laba
laba@undhirabali.ac.id

Received: October 20, 2025
Revised: December 18, 2025
Accepted: December 28, 2025
First Published: January 12, 2026

© 2026 Wijaya, Laba, Utama, Dewi, and Venugopal.
This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY).

1. Introduction

Tourism spaces are increasingly shaped by language, not only as a medium of communication but also as a symbolic resource that constructs meaning, identity, and value. In global tourism destinations, English frequently functions as a multifunctional language; it enables interaction among diverse participants while simultaneously indexing modernity, cosmopolitanism, and economic aspiration. Recent sociolinguistic and applied linguistics research has emphasized that English in tourism operates beyond grammatical correctness, encompassing sociolinguistic and pragmatic dimensions that shape how destinations are imagined, narrated, and

https://doi.org/10.22034/ijscl.2026.2079762.4303

experienced (Laba & Narlianti, 2025; Laba et al., 2025). As a result, public texts such as signage, advertisements, and commercial displays become crucial semiotic sites where language, space, and power intersect.

Within this broader context, Bali, particularly its rapidly developing coastal areas, offers a compelling case for examining linguistic landscapes in tourism settings. Canggu, located on the southwest coast of Bali, has transformed from an agrarian village into a global hub for lifestyle tourism, digital nomadism, and expatriate settlement. This transformation is not only economic or spatial but also semiotic, evidenced by the proliferation of multilingual and visually stylized signage across cafés, boutiques, property offices, co-working spaces, and wellness venues. Drawing on linguistic landscape (LL) theory, public signage can be understood as reflecting and reproducing social hierarchies, market ideologies, and symbolic capital (Landry & Bourhis, 1997; Shohamy & Gorter, 2009).

Although LL studies have examined tourism signage in various global destinations, many have focused predominantly on language choice and language policy, often treating signs as static representations rather than as dynamic semiotic resources embedded in specific socio-spatial transformations (Landry & Bourhis, 1997; Shohamy & Gorter, 2009). In the context of Canggu, where rapid commercialization, lifestyle branding, and transnational mobility converge, there is a need for a more integrated analysis that considers the interplay between linguistic choices, visual design, and spatial placement of signs. These dimensions are central to understanding how social hierarchies, market ideologies, and symbolic capital are produced and reproduced in emerging tourism hubs.

Studies of English use in Bali's tourism sector, such as Laba and Narlianti's (2025) investigation of tour guides' communicative practices, demonstrate that English proficiency in tourism involves vocabulary specialization, discourse organization, and pragmatic competence, all of which are also encoded implicitly in tourism signage. While existing studies on tourism in Bali have primarily focused on spoken interaction and professional communication such as tour guides' use of English, vocabulary specialization, and pragmatic competence. It is far less attention has been paid to how English and other semiotic resources operate in public signage as part of the everyday visual environment of tourism spaces. This constitutes a clear research gap, as signage plays a crucial role in mediating tourists' experiences and in materializing broader processes of globalization and market-oriented development.

Addressing this gap, the present study examines how linguistic and visual patterns in Canggu's tourism signage function as semiotic resources in the production of place identity. Specifically, this research investigates how language choice, visual design, and spatial placement of signs reflect processes of globalization, localization, and hybridity. By combining linguistic landscape analysis with social semiotics, this study positions tourism signage as an active agent shaping socio-cultural meanings in a rapidly transforming tourism space. The novelty of this study lies in its combined use of linguistic landscape analysis and social semiotics to foreground tourism signage not merely as descriptive text, but as an active agent shaping socio-cultural meanings in a rapidly transforming tourism space.

2. Theoretical Framework

2.1. Linguistic Landscape as the Core Analytical Framework

The core analytical framework of this study is the LL theory, defined as the visibility and salience of languages in public and commercial spaces (Landry & Bourhis, 1997). LL research enables systematic examination of which languages appear on signs, how they are combined, and where they are positioned, thereby revealing patterns of linguistic dominance, marginalization, and ideological orientation. In tourism contexts, signage operates as a form of applied language practice, closely aligned with the communicative demands of the tourism industry. Recent applied linguistics studies reinforce the relevance of this perspective.

Laba and Narlianti (2025) show that effective English communication among Bali tour guides depends on specialized tourism vocabulary, discourse structuring, and pragmatic competence. Their findings reveal that limitations in these areas lead to oversimplified narratives and reduced visitor engagement. Similarly, tourism signage in destinations like Canggu can be understood as a condensed form of

tourism discourse, where lexical choices, syntactic simplicity, and pragmatic framing are strategically employed to communicate cultural meaning efficiently to international audiences. English thus functions in the linguistic landscape not merely as a lingua franca but as a professionally calibrated resource shaped by tourism-specific communicative goals. This aligns with Laba et al.'s (2025) argument that tourism English requires sociolinguistic and pragmatic sensitivity beyond basic linguistic competence. In LL analysis, this insight informs how English-dominant signage is interpreted as both communicative infrastructure and symbolic capital associated with global mobility and market legitimacy. This view is consistent with LL research emphasizing that signage functions as a compressed communicative genre, shaped by institutional goals and audience design rather than neutral language display (Backhaus, 2007; Piller, 2016).

The distinction between top-down and bottom-up signage (Ben-Rafael et al., 2006) is particularly relevant in tourism destinations. Bottom-up signs, produced by private actors such as café owners, villa managers, and tour operators, often reflect pragmatic considerations similar to those identified in tourism communication studies. Erfiani et al. (2025) demonstrate that tourism practitioners deploy English differently across stages of tourist interaction, guided by situational needs and communicative effectiveness. Parallel to this, bottom-up signage in Canggu can be seen as a pragmatic response to tourism markets, where English is selected to minimize misunderstanding, reduce language anxiety among users, and enhance perceived professionalism concerns also highlighted by Laba and Narlianti (2025) in their study of tour guides. This reinforces the view that linguistic landscape choices are not accidental but are informed by applied linguistic principles operating implicitly in tourism practice.

2.2. Social Semiotics

While the LL theory structures the identification of signage, social semiotics explains how linguistic and visual resources produce meaning. Drawing on Peirce's (1958) semiotic framework and Barthes's (1977) concept of connotation, this study examines how tourism signage encodes pragmatic meanings such as friendliness, exclusivity, or authenticity. Social semiotics has been widely applied to the analysis of multimodal texts in public spaces, emphasizing how visual design, typography, color, and spatial arrangement interact with language to shape interpretation (Jewitt et al., 2016; Scollon & Scollon, 2003).

These semiotic processes mirror applied linguistics findings in spoken tourism discourse. For instance, Laba and Narlianti (2025) note that pragmatic competence significantly influences engagement and narrative effectiveness. In signage, similar pragmatic effects are achieved through lexical selection (*welcome*, *experience*, *discover*), visual minimalism, and spatial prominence, all of which contribute to shaping tourists' expectations and interpretations of place. Barthes's (1977) distinction between denotation and connotation further informs the analysis by revealing how signage naturalizes cultural ideologies. For example, terms such as *organic*, *mindful*, or *paradise* may denote services or locations, but they also connote broader myths of wellness, freedom, and cosmopolitan luxury. These semiotic concepts are operationalized in this study through close readings of selected signage items, linking visual and linguistic features to recurring identity narratives within Canggu's tourism economy. Social semiotics thus complements LL analysis by explaining how and why particular linguistic patterns carry ideological weight, rather than merely documenting their presence.

2.3. Supporting Context

Broader socio-cultural theories are used in this study as contextual lenses rather than as primary analytical frameworks. Lefebvre's (1991) concept of the production of space informs the understanding of signage as a spatial practice that contributes to the reorganization of social relations and commercial expectations. Appadurai's (1996) notion of global cultural flows provides a macro-level backdrop for interpreting the transnational influences shaping Canggu's tourism landscape. Hall's (1997) view of identity as a process of becoming supports interpretations of hybridity and negotiation evident in multilingual signage. These perspectives are not applied as independent analytical layers but are mobilized in the discussion to contextualize empirical findings generated through LL and semiotic analysis. This hierarchical structuring ensures theoretical coherence and avoids conceptual overload. In tourism contexts, this aligns with research showing that local identities are often rearticulated through

selective semiotic practices that balance global appeal with symbolic references to locality (Heller, 2011; Piller, 2016).

By integrating the LL theory with insights from applied linguistics and tourism communication studies, this framework strengthens the argument that linguistic landscapes are not merely visual artifacts but applied communicative practices embedded in tourism economies. Other theoretical perspectives play a supporting role, helping to situate the findings within broader discussions of globalization, space, and cultural identity. This focused framework ensures that theoretical concepts are directly aligned with the research questions, data, and analytical procedures, strengthening the study's methodological clarity and conceptual rigor.

3. Methodology

This study employs a qualitative LL research design combined with social semiotic analysis to examine how tourism-related signage contributes to the construction of socio-cultural identity in Canggu, Bali. In line with established LL research (Backhaus, 2007; Landry & Bourhis, 1997; Shohamy & Gorter, 2009), the primary data consist of photographic documentation of public and commercial signage. Human participants were not the main units of analysis; rather, interviews were conducted solely as contextual triangulation to support the interpretation of visual data.

3.1. Participants

The participants in this study served as contextual informants rather than experimental subjects. A total of 35 stakeholders from the Canggu area were involved, representing key groups engaged with the local tourism environment, including local residents, business owners/managers, tourism workers, and tourists/visitors. The participants were males and female ranging in age from 25 to 45 years.

In terms of educational background, participants demonstrated diverse qualifications, ranging from secondary and vocational education to undergraduate degrees, particularly in tourism-related fields, complemented by professional experience in the tourism sector. Participants were selected using purposive sampling, based on their direct engagement with tourism spaces where public signage is produced, managed, or routinely used. Their backgrounds were considered sufficient to provide informed contextual insights into language choice and identity representation in tourism signage.

3.2. Materials

The primary materials for this study consist of photographic data of public and commercial signage in Canggu, Bali. A total of three representative signage items were selected for detailed semiotic analysis. These include a café or shop sign, a property or commercial billboard, and a poster or street-level promotional sign. Each signage item was photographed *in situ* and accompanied by contextual metadata, including location, date of documentation, type of establishment, and immediate spatial surroundings, e.g., street visibility, proximity to tourist zones. In addition to visual materials, field notes and interview transcripts were used as supplementary materials to contextualize how signage is perceived and used by local actors within the tourism economy.

3.3. Instruments

The first instrument consisted of a semi-structured interview guide designed to elicit contextual insights from local stakeholders regarding language use in tourism signage. The interview guide included a short set of open-ended questions focusing on participants' reasons on signs, perceptions of intended audiences, and views on the representation of local and global identities in the Canggu tourism area. This instrument functioned as a supplementary tool to contextualize the visual data rather than as a primary source of thematic analysis.

The second set of instruments focused on visual and linguistic analysis of signage. A smartphone camera was used to systematically document public signs in tourism-related spaces.

3.4. Procedure

3.4.1. Data Collection

Photographic data were collected over a four-month period (July–October 2025) following LL documentation principles outlined by Backhaus (2007) and Shohamy and Gorter (2009). Although numerous signs were observed during fieldwork, three signage items were purposefully selected for in-depth analysis due to their representativeness of dominant tourism-related semiotic patterns in Canggu. The selected signs were chosen because they (1) prominently feature foreign language-dominant multilingual configurations typical of Canggu's tourism and lifestyle economy; (2) display recurring visual design elements (e.g., typography, imagery, color schemes) commonly observed across the dataset; and (3) are situated in high-visibility tourism spaces where interaction between tourists, expatriates, and local actors is most pronounced. Together, these criteria ensured that the selected signs exemplify dominant linguistic and semiotic patterns rather than isolated or atypical cases. The selection process involved an initial categorization of the photographed signs according to language choice, visual styling, and functional domain, followed by the identification of signs that most clearly embodied the convergence of these features.

Each sign was photographed on site, capturing both the sign itself and its immediate spatial context (e.g., building façade, pedestrian orientation). The photographic process, with field notes documenting on how passersby interacted with the signage, the linguistic environment of the area, and the broader aesthetic atmosphere of the tourism space (Pink, 2015). Semi-structured interviews were conducted with informants. Each interview lasted approximately 15–20 minutes and was audio-recorded with consent. Interview data were used exclusively for interpretive triangulation, not as a primary dataset.

3.4.2. Data Analysis

The analysis proceeded in two stages. First, signage was categorized using LL criteria adapted from Cenoz and Gorter (2006). Each signage item was further coded for language order and visual dominance, presence of cultural markers (Balinese words, script, imagery), and communicative function (informational vs. symbolic), following Landry and Bourhis (1997). Second, a semiotic analysis was conducted. Visual and linguistic elements were interpreted using Peirce's (1958) icon–index–symbol framework, and Barthes's (1977) denotation–connotation–myth model.

4. Results

This section reports findings derived directly from the LL corpus and semiotic coding procedures described in the Methodology. To ensure alignment between data, instruments, and objectives, the results are organized into two stages: (1) a systematic overview of the signage dataset, and (2) focused semiotic analysis of selected representative signs.

Figure 1
Becik Laundry



The term *Becik*, meaning "good" or "nice" in Balinese, acquires an expanded semiotic resonance when paired with the English word *Laundry* (Figure 1), forming a hybrid linguistic construction that is at once locally grounded and globally legible. This lexical combination enables a familiar international service to be recontextualized through Balinese cultural values, particularly those associated with moral virtue and ritual cleanliness (*suci lan becik*). By retaining a key element of the local language while adopting a globally recognized service label, the signage communicates both cultural pride and functional clarity, ensuring that the business is accessible to diverse audiences without erasing its Balinese specificity.

The visual design further strengthens this communicative strategy. The use of simple typography coupled with a sky-blue palette conveys a sense of purity, calm, and trustworthiness—qualities that are widely recognizable across cultural contexts. At the same time, these aesthetic choices resonate with local conceptualizations of balance and harmony, subtly reinforcing the cultural integrity of the business. This careful layering of visual and linguistic cues reflects an intentional effort to appeal to both Balinese customers and the large influx of international visitors in areas such as Canggu, where semiotic landscapes increasingly serve as sites of cultural negotiation.

More broadly, the sign exemplifies how micro-businesses in contemporary tourist economies utilize linguistic hybridity as a means of positioning themselves within global flows while maintaining an aura of authenticity. Such practices illustrate the dynamics of glocalization, in which globalized commercial forms are adapted, indigenized, and rendered meaningful within local socio-cultural frames (Coupland, 2012; Robertson, 1995). In adopting *Becik Laundry* as a brand identity, the business not only signals its participation in a global service industry but also asserts a distinctly Balinese orientation, thereby navigating the complex interplay between local identity, economic pragmatism, and cultural visibility.

Figure 2
The Normandy French Crêperie



The signage of "The Normandy French Crêperie – Galettes, Crêpes, Salades" (Figure 2) introduces a markedly different semiotic configuration, deploying French and English to construct an explicitly foreign identity while simultaneously incorporating Aksara Bali beneath the Latin script to signal recognition of, and embeddedness within, the local cultural environment. The combination of these disparate linguistic resources creates a multilingual display that frames the business as both globally oriented and locally aware, situating it within the wider semiotic economy of Canggu, where commercial actors must negotiate between international expectations and Balinese cultural presence. By foregrounding French culinary terminology, *galettes*, *crêpes*, *salades*, the sign marks the establishment as an imported gastronomic experience, yet the presence of Balinese script mitigates this foreignness by performing a symbolic gesture of territorial respect and socio-cultural alignment.

This semiotic layering reflects broader processes of cultural positioning within an increasingly cosmopolitan landscape. Canggu's identity as a hub for expatriates, digital nomads, and transnational tourists is reinforced through signs that foreground global languages and cultural markers, thereby participating in the production of a commercial environment that caters to internationally mobile consumers. At the same time, the inclusion of Aksara Bali, though limited in communicative function for most patrons, operates as a visual acknowledgment of local identity that allows the business to anchor itself within the community's symbolic terrain. This dual strategy illustrates how linguistic and visual cues are mobilized to negotiate belonging, authenticity, and marketability in spaces shaped by global mobility.

In this context, the signage exemplifies the socio-cultural dynamics of commodified authenticity, wherein local cultural symbols are selectively incorporated into globalized consumer spaces to enhance experiential value without fundamentally altering the foreign nature of the product being offered (Cohen, 1988; MacCannell, 1999). The Balinese script becomes a semiotic resource through which the establishment signifies respect for cultural heritage while simultaneously leveraging that heritage as part of a broader commercial aesthetic. Such practices reveal how local identity is not merely preserved but strategically recontextualized within global consumption regimes, allowing foreign businesses to project cultural sensitivity and rootedness even as they introduce external culinary and cultural norms.

More broadly, this multilingual and multicultural display demonstrates how identity formation in tourist-intensive areas emerges through negotiated symbol use rather than through strict preservation or complete assimilation. The sign's interplay of French prestige, English accessibility, and Balinese cultural grounding exemplifies a form of semiotic hybridity that facilitates both transnational appeal and local legitimacy. It shows how commercial actors in Canggu navigate the tensions between cultural difference and social integration, constructing a semiotic landscape in which global and local discourses coexist, overlap, and mutually shape the meanings attached to place. Through this synthesis, the signage not only communicates the nature of the business but also participates in shaping the sociolinguistic character of Canggu as a site where global cosmopolitanism and localized symbolic belonging are continuously co-produced. The signage landscape of Canggu represents a socio-semiotic process where local and foreign actors co-produce visible cultural identities. Signs function not merely as linguistic tools but as cultural negotiations—reflecting power dynamics, market orientation, and community values (Scollon & Scollon, 2003).

Three emerging patterns can be identified that 1) hybridization of Local and Global Languages: The dominance of English accompanied by localized elements (Balinese words, scripts, or symbols) constructs a "glocal" identity for Canggu, simultaneously rooted and cosmopolitan; 2) Commercial Semiotics of Belonging: Local entrepreneurs use English for market accessibility while embedding cultural cues (e.g., *Becik*) to signify belonging; and Cultural Aesthetics and Authenticity: The use of Balinese script in global signage (e.g., *The Normandy*) acts as a token of respect and authenticity, aligning with post-tourism trends where authenticity is visually performed rather than inherent (Mkono, 2013).

Through semiotic and linguistic landscape analysis, these signs reveal how language and visual design mediate socio-cultural identity formation in Canggu's tourism economy. The coexistence of global linguistic capital (English, French) with local semiotic elements (Balinese lexicon, script, or iconography) underscores how Canggu's identity is being shaped as both a local community and a

transnational space. This aligns with Fairclough's (1995) critical discourse theory, where language practices in public space reproduce and challenge social hierarchies, here manifested through the negotiation between local heritage and global commerce.

Figure 3

"Rent, Buy, Sell, Manage / Your Property Here."



This large-format billboard reading "Rent, Buy, Sell, Manage / Your Property Here" in English (Figure 3), featuring a polished photograph of a tropical luxury villa with a pool framed by palm trees, and augmented by a QR-code labeled "For more info" alongside the phrase "Make a U-Turn! Our Office is 2 Mins from Here" constitutes a highly strategic semiotic artifact, doing more than merely advertise: it actively co-produces Canggu as an investable paradise. The choice of English for the headline clearly addresses a transnational property market, drawing on English as symbolic capital to signal prestige, global connectivity, and cosmopolitan opportunity (Landry & Bourhis, 1997; see also studies of English signage in tourist economies globally). At the same time, the imagery of the villa functions iconically (in Peircean semiotic terms), representing an idealized lifestyle of luxury and leisure that resonates with potential foreign investors, while simultaneously indexing (in the indexical sense) digital-savvy behavior through the QR code and car-based mobility through the "make a U-turn" directive—these encourage precise action, not merely passive viewing.

The billboard's semiotic construction engages with mythic dimensions in the Barthesian sense: by combining English-language commands, aspirational imagery, and the frame of Canggu's tropical landscape, it naturalizes the idea that Canggu is not just a tourist destination but a site where one can concretely own or manage a slice of paradise, thus embedding a utopian vision of commodified lifestyle (Barthes, 1977). In doing so, it reinforces a narrative of place-making where property ownership and investment become as significant as residency or vacationing, converting the semiotics of place into the semiotics of capital. This echoes what has been observed in linguistic landscape scholarship: English on public signage is not simply a communicative tool but a powerful marker of status, modernity, and global belonging (e.g., Paramarta et al., 2023 in Bali; English as symbolic capital in Armenia, Quindío).

Furthermore, the billboard illustrates a convergence of street-level semiotic practice with globalized digital mediation, aligning with Appadurai's (1996) conceptualization of "mediascape" and "technoscape" within global cultural flows: the QR code serves as a literal bridge from physical place

to digital network, enabling instant engagement and investment inquiry, thereby compressing spatial and temporal distance for a global audience. This melding of analog signage and digital affordances accelerates the commodification of place, by turning the street into a portal for global capital flows into local real estate markets. Consequentially, the billboard does more than advertise property; it produces a socio-cultural identity for Canggu, constructing it as a nexus where tourism, residency, and investment coalesce, and where the economic aspirations of property ownership are deeply entangled with the semiotic grammar of place.

In the broader theoretical frame, this billboard demonstrates how semiotic resources in tourist or investment landscapes are leveraged strategically to assert "place as investment," rather than merely "place as escape." Drawing on Bourdieu's notion of symbolic capital, it is evident that English not only communicates but also valorizes Canggu as globally legible and financially accessible. This aligns with recent research on the commodification of language in tourist resorts, where English signage is used to project prestige and economic opportunity rather than merely to inform (Kholifah et al, 2021). Such semiotic practices thus shape both the material and ideological contours of Canggu's identity as a place: one where property, culture, and global capital intersect.

At the spatial level, the poster grid can be read as a micro-scale enactment of what Lefebvre (1991) conceptualizes as the production of space: by repeatedly occupying the building façade, the establishment asserts a semiotic claim over urban surface area, transforming ordinary architecture into branded territory. This appropriation of space through visual repetition exemplifies how commercial actors participate in the ongoing redefinition of urban identity, producing zones of consumption that reshape how residents and visitors perceive and navigate the city. The posterior layering over an older red sign, partially visible but visually subordinated, further marks the scene as a site of temporal transition, where new branding strategies overwrite previous forms of identity, signaling both continuity and rupture in local commercial development.

Collectively, this assemblage demonstrates how contemporary small-scale businesses deploy visual, linguistic, and spatial semiotic strategies to structure consumer experience and influence urban meaning-making. By combining minimalist global aesthetics, high-intensity repetition, and hybrid linguistic cues, the posters contribute to an emergent cosmopolitan identity in Canggu, illustrating how signage operates not merely as functional communication but as performative spatial practice that actively shapes the social and cultural atmosphere of place.

When synthesizing the semiotic patterns emerging from the *Becik Laundry*, *Normandy French Crêperie*, and *Betterplace* billboard, a coherent set of linguistic and visual strategies becomes visible—strategies that collectively construct Canggu as a transnational, lifestyle-oriented, and commercially saturated space. Across these varied signs, English emerges as the dominant communicative medium, functioning simultaneously as a lingua franca and as a marker of market accessibility for tourists, expatriates, and globally mobile investors. Yet English rarely appears alone: both *Becik* and *Normandy* incorporate Balinese or Indonesian lexemes and scripts, inserting local identity markers that authenticate the business environment while maintaining international intelligibility. This linguistic layering resonates with findings in recent linguistic landscape studies in Bali (Paramarta et al., 2023; Setiarini et al., 2023), which document the increasing prevalence of English-dominant signage enriched with strategic local elements to index cultural rootedness within a globalized tourism economy.

The signs likewise demonstrate how contemporary commercial actors use semiotic resources to commodify lifestyle and produce place-based imaginaries. The *Betterplace* billboard, with its polished villa imagery, and the *Normandy* sign, foregrounding European cuisine, both articulate aspirational narratives that frame Canggu as a site of luxury, wellbeing, and cosmopolitan living. These constructions align with Barthes's (1977) theory of myth, in which semiotic forms naturalize ideological messages by embedding them within seemingly neutral representations. In this context, the myth of Canggu as an investable paradise or as a European-inflected culinary hub becomes embedded in the very landscape, shaping visitor expectations and influencing how space is consumed. Signs here do not merely inform; they actively craft imaginaries of place as lifestyle commodity.

Digital mediation further intensifies these semiotic processes. The QR codes and action-oriented directives seen in the *Betterplace* signage introduce immediacy, mobility, and traceability into the semiotic encounter, merging street-level communication with digital infrastructures. This phenomenon reflects broader theoretical accounts of technoscapes (Appadurai, 1996) and the digitally enhanced tourist gaze (Urry & Larsen, 2011), wherein the consumption of place is increasingly mediated by smartphone interaction, algorithmic visibility, and instantaneous access to information. Through these digital vectors, signage expands its communicative reach and deepens its role in shaping patterns of movement, economic behavior, and tourist engagement.

The spatial organization of signage contributes materially to the production of urban identity. Luigi's repetitive poster grid exemplifies the use of saturation and visual density as a mode of spatial claiming, asserting commercial presence and transforming otherwise mundane façades into branded surfaces. Such acts recall Lefebvre's (1991) theorization of the production of space, wherein spatial meaning is continuously reconfigured through social and material practices, as well as Scollon and Scollon's (2003) concept of geosemiotics, which emphasizes how signs physically reshape the interpretive possibilities of urban environments. In Canggu, dense clusters of restaurant posters, villa advertisements, and boutique signage displace older agrarian visual cues, contributing to a landscape that reads less as a traditional village and more as a hyper-commercialized, entrepreneurial zone.

Taken together, these trends address the core research questions by demonstrating that Canggu's linguistic landscape is characterized by foreign language-dominant such as English and French, visually saturated, action-oriented signage enriched with selective local markers and infused with lifestyle imagery. Moreover, the signs collectively construct Canggu as a transnational lifestyle hub, inviting behaviors such as investing, consuming cosmopolitan cuisine, scanning QR codes, and navigating the city through commercial cues. These not only reflect the demographic complexity of the area; tourists, expatriates, digital nomads, property investors, and local workers, but also actively shape social belonging, mobility patterns, and everyday experiences. The linguistic and semiotic landscape thus operates not as a passive mirror of social reality but as an active agent in the ongoing redefinition of Canggu's socio-cultural identity.

English dominates the linguistic landscape as the primary medium of commercial exchange, cosmopolitan alignment, and global aspiration, while Indonesian and Balinese appear selectively as symbolic resources functioning to index cultural authenticity and local rootedness. This distribution of linguistic resources reflects broader ideological hierarchies that foreground transnational identities over local cultural visibility. In line with Lefebvre's (1991) theory of the production of space, these signs do not operate merely as communicative devices but as spatial practices that materially transform Canggu from an agrarian village into a hybrid global locale. The linguistic choices, visual aesthetics, and spatial layouts of signage collectively enact a reconfiguration of social relations and commercial expectations, embedding global meanings onto local terrain.

From a LL perspective, signage in Canggu functions both as a form of public communication and an ideological apparatus that shapes perceptions of place (Landry & Bourhis, 1997; Shohamy & Gorter, 2009). English-led signage, frequently paired with minimalist typography, lifestyle imagery, and persuasive imperatives such as calls-to-action (CTA) and QR codes constructs an urban semiotic environment oriented toward mobile, digital-savvy, and globally networked audiences. These discursive and visual features align with Jaworski and Thurlow's (2018) concept of commodified semiotic landscapes, in which language and imagery become market tools that sell not only products but also aspirational lifestyles. A Peircean reading reveals how icons, indexes, and symbols interweave to perform lifestyle narratives; meanwhile, Barthesian semiotics demonstrates how these signs naturalize myths of luxury, wellness, and entrepreneurial freedom (Barthes, 1977). These mythologies resonate strongly with the "tourist imaginaries" described by Salazar (2011) and with contemporary patterns of lifestyle migration (Benson & O'Reilly, 2018), through which global visitors seek places that promise both exotic authenticity and cosmopolitan comfort.

Cross-cutting patterns observed in the dataset further reinforce the global orientation of Canggu's LL. English dominance supplemented by strategic local lexical tokens mirrors patterns identified in recent LL studies in Bali (Paramarta et al., 2023; Setiarini et al., 2023), where English serves as the lingua

franca of tourism economies while local languages are visually maintained as cultural signifiers. Similarly, the prevalence of lifestyle-oriented visual discourses, including images of villas, health-conscious cafés, and "European-style" culinary spaces, demonstrates ongoing processes of commodification in which place itself becomes a lifestyle product. These signs participate in identity construction by making particular subject positions available, i.e., investor, digital nomad, wellness seeker, or cosmopolitan consumer and by encouraging forms of behavior aligned with these roles. In this way, the LL of Canggu becomes a powerful agent of social scripting, guiding visitors and residents into new forms of belonging and spatial practice. The digital mediation of signs, especially through QR codes and Instagram-oriented aesthetics, adds an additional technoscape layer (Appadurai, 1996), intensifying the speed and reach of semiotic circulation.

At the spatial level, the visual density of signage manifested in clustered posters, overlapping banners, and repeated branding reshapes the perceptual experience of Canggu's streetscapes. Such saturation aligns with Scollon and Scollon's (2003) geosemiotic framework, demonstrating how semiotic aggregates create spatial claims and project particular ownership or territoriality. The entrepreneurial atmosphere communicated through these visual forms contributes to a reimagination of Canggu as a global lifestyle hub rather than a community-based cultural space. This aligns with broader scholarship on the transformation of tourist destinations into "global villages" where local cultural forms are selectively preserved, strategically aestheticized, or subordinated to transnational consumer culture (Kress & van Leeuwen, 2020; Urry & Larsen, 2011). Ultimately, the semiotic landscape becomes both indexical and performative: it reflects the demographic realities of tourism-driven mobility while simultaneously shaping future expectations of who the space is for and how it should be used.

Moreover, the interview results from the informants offer valuable insights into how local actors perceive the linguistic and semiotic transformation of Canggu amid rapid tourism development. The informants operate within the expanding tourism economy but occupy different positions within it, allowing the data to reveal how micro-level experiences intersect with macro-level shifts in Canggu's linguistic landscape. Consistent with the LL literature (Landry & Bourhis, 1997; Shohamy & Gorter, 2009), the interviews confirm that English has become the unmarked language of commerce and visibility. The business owner explicitly uses English on signage "because more foreign visitors come to our place than locals," demonstrating English's role as symbolic capital that indexes global market access and enhances legibility for transnational consumers (Hult, 2014; Jaworski & Thurlow, 2018). Likewise, the tourism worker expresses comfort with English dominance, stating that foreign languages help them communicate with diverse visitors, revealing how linguistic shifts shape not only commercial strategies but also affective orientations toward globality.

The informants' explanations reflect how semiotic practices contribute to the production of space in Lefebvre's (1991) sense: language choices, branding aesthetics, and interactional norms actively remake Canggu as a cosmopolitan zone. The business owner's admission that they do not incorporate Balinese elements into branding illustrates the broader pattern of symbolic erasure identified in visual ethnographies of tourist economies, where local languages and scripts are relegated to performative or tokenistic roles (Setiarini et al., 2023). Yet this omission is not simply an aesthetic preference but a manifestation of Barthesian myth-making (Barthes, 1977): by foregrounding English and global design tropes while excluding Balinese semiotic identity markers, the business constructs an aspirational narrative of Canggu as modern, international, and perpetually forward-looking. At the same time, the tourism worker affirms that foreign tourists "respect and tolerate local rituals," revealing an interpersonal dimension of cultural negotiation, though they also note the absence of cultural training for workers, highlighting a structural gap in reinforcing local cultural authority within the tourism system.

5. Discussion

The primary objective of this study was to examine how tourism-driven linguistic and visual signage in Canggu contributes to the construction of socio-cultural identity within a rapidly globalizing destination. Specifically, the study sought to understand (1) how patterns of language choice and visual design reflect processes of globalization, localization, and hybridity, and (2) how these patterned

semiotic practices actively participate in shaping perceptions of place, belonging, and power. By integrating linguistic landscape analysis with social semiotics, the study moves beyond descriptive accounts of multilingual signage to interrogate the role of signs as agents in the production of space and identity.

The findings demonstrate that English functions as the dominant linguistic resource in Canggu's tourism landscape, operating simultaneously as a communicative lingua franca and as symbolic capital associated with cosmopolitanism, economic opportunity, and global mobility. This aligns with extensive LL research showing that English occupies a privileged position in tourism economies worldwide (Jaworski & Thurlow, 2018; Landry & Bourhis, 1997; Shohamy & Gorter, 2009). In Canggu, English and French-dominant signage particularly in hospitality and property domains indexes an imagined global audience and reinforces the positioning of the area as a transnational lifestyle destination rather than a locally bounded community. These findings corroborate recent studies in Bali that identify English as a key semiotic resource through which tourism spaces are globally branded and commodified (Paramarta et al., 2023; Setiarini et al., 2023).

At the same time, the selective incorporation of Indonesian and Balinese linguistic elements reveals a patterned form of symbolic localization. Rather than functioning as full communicative alternatives, local languages and scripts appear primarily as decorative or emblematic markers of authenticity. This finding supports arguments in the literature on language commodification, which suggest that local linguistic resources in tourist settings are often aestheticized to legitimize globalized commercial practices without challenging underlying hierarchies of value (Heller, 2011; Jaworski & Thurlow, 2018). From a social semiotic perspective, such practices contribute to the naturalization of what Barthes (1977) terms myth: the presentation of Canggu as simultaneously "authentic" and "global" becomes normalized through repeated visual and linguistic cues. However, the interview data introduce an important counterpoint, as some local actors expressed ambivalence about the diminishing visibility of Balinese language, highlighting tensions between economic pragmatism and cultural sustainability that complicate narratives of seamless hybridity.

The implications of these findings are both theoretical and practical. Theoretically, the study underscores the analytical value of combining linguistic landscape analysis with social semiotics to examine how meaning is produced through the situated deployment of linguistic and visual resources, even within a limited empirical scope. The findings provide qualitative support for Lefebvre's (1991) notion of the production of space by illustrating how signage operates as a spatial practice that shapes experience and identity at a micro-spatial level. Practically, while not prescriptive, the study raises considerations relevant to signage governance in tourism settings, suggesting that culturally responsive approaches such as encouraging meaningful rather than purely decorative use of Balinese language and aesthetics, regulating visual saturation, and involving local communities in signage decision-making may help address symbolic marginalization within specific tourism contexts.

This study opens several avenues for future research. Longitudinal studies could examine how Canggu's linguistic landscape evolves over time in response to policy interventions, shifting tourist demographics, or economic change. Comparative research across different tourist zones in Bali or other global destinations would further illuminate how local–global dynamics vary by context. Future studies could also incorporate geospatial mapping and quantitative visual density analysis to complement qualitative interpretations. Expanding participant perspectives, particularly among marginalized local groups would deepen understanding of how linguistic landscapes are experienced unevenly across social actors. Such research would contribute to more equitable and sustainable approaches to managing language, space, and identity in global tourism settings.

This study shows that tourism signage in Canggu is not merely decorative or informative but central to the production of space and identity. By systematically analyzing 3 signage items and triangulating visual data with interviews, the research demonstrates how English-led semiotic practices construct Canggu as a global lifestyle destination while marginalizing local linguistic visibility. Future policy interventions should promote meaningful inclusion of Balinese language and aesthetics to support cultural sustainability in rapidly globalizing tourist spaces.

Acknowledgments

The authors used an AI-based tool solely for linguistic polishing and/or for generating figures or tables. The ideas, interpretations, and analyses presented in this paper are entirely original and the sole responsibility of the authors.

Disclosure Statement

The authors claim no conflict of interest.

Funding

The research did not receive any specific grants from funding agencies.

References

Appadurai, A. (1996). *Modernity at large: Cultural dimensions of globalization*. University of Minnesota Press.

Backhaus, P. (2007). *Linguistic landscapes: A comparative study of urban multilingualism in Tokyo*. Multilingual Matters.

Barthes, R. (1977). *Elements of semiology*. Hill & Wang.

Ben-Rafael, E., Shohamy, E., Amara, M. H., & Trumper-Hect, N. (2006). Linguistic landscape as symbolic construction of the public: The case of Israel. *International Journal of Multilingualism*, *3*(1), 7-30. https://doi.org/10.1080/14790710608668383

Benson, M., & O'Reilly, K. (2018). *Lifestyle migration and colonial traces in Malaysia and Panama*. Palgrave Macmillan. https:/doi.org/10.1057/978-1-137-51158-4

Cenoz, J., & Gorter, D. (2006). Linguistic landscape and minority languages. *International Journal of Multilingualism*, *3*(1), 67–80. https://doi.org/10.1080/14790710608668386

Cohen, E. (1988). Authenticity and commoditization in tourism. *Annals of Tourism Research*, *15*(3), 371–386.

Coupland, N. (2012). *Style: Language variation and identity*. Cambridge University Press.

Erfiani, N. M. D., Sukarsih, N. N. T., Dewi, N. L. D. S. Awololon, Y. O. L. (2025). The concept of English pattern usage by homestay owners. *International Journal of Society, Culture & Language*, *13*(1), 83-102. https://doi.org/10.22034/ijscl.2024.2040913.3693

Fairclough, N. (1995). *Critical discourse analysis: The critical study of language*. Longman.

Hall, S. (1997). *Representation: Cultural representations and signifying practices*. Sage.

Heller, M. (2011). *Paths to post-nationalism: A critical ethnography of language and identity*. Oxford University Press.

Hult, F. M. (2014). Drive-thru linguistic landscaping: Constructing a global order of English in a European urban space. *International Journal of Applied Linguistics*, *24*(1), 1–17. https://doi.org/10.1177/1367006913484206

Jaworski, A., & Thurlow, C. (2018). *Semiotic landscapes: Language, image, space*. Bloomsbury.

Jewitt, C., Bezemer, J., & O'Halloran, K. (2016). *Introducing multimodality*. Routledge.

Kholifah, A. N., Sholikhah, I. M., & Wardani, E. (2021). *Power and branding: Language commodification of tourist resorts*. *Humanus*, *20*(1), 21–35. https://doi.org/10.24036/humanus.v20i1.111026

Kress, G., & van Leeuwen, T. (2020). *Reading images: The grammar of visual design* (3rd ed.). Routledge. https://doi.org/10.4324/9781003099857

Laba, I. N., & Narlianti, N. P. V. (2025). English communication in tourism: A qualitative study on applied linguistics and tour guides. *Soshum: Jurnal Sosial Dan Humaniora*, *15*(1), 72–78. https://doi.org/10.31940/soshum.v15i1.72-78

Laba, I. N., Dewi, P. C. & Astawa, I. G. (2025). Evaluating AI platforms for tourism English: Insights into sociolinguistic and pragmatic competence development. *International Journal of Society, Culture & Language*, *13*(1), 242-256. https://doi.org/10.22034/ijscl.2025.2052822.3923

Lefebvre, H. (1991). *The production of space* (D. Nicholson-Smith, Trans.). Blackwell.

Landry, R., & Bourhis, R. Y. (1997). Linguistic landscape and ethnolinguistic vitality: An empirical study. *Journal of Language and Social Psychology, 16*(1), 23–49. https://doi.org/10.1177/0261927X970161002

MacCannell, D. (1976). *The tourist: A new theory of the leisure class*. Schocken Books.

Robertson, R. (1995). Glocalization: Time-space and homogeneity-heterogeneity. In M. Featherstone, S. Lash & R. Robertson (Eds.), *Global modernities* (pp. 25–44). Sage.

Paramarta, I. M. S. (2022). Kontestasi bahasa pada tanda luar ruang di daerah pariwisata [Language contestation on the public signs in touristic area]. *Sawerigading*, *28*(1), 63-79.

Paramarta, I. M. S., Artawa, K., Satyawati, M. S., Purnawati, K. W., & Adijaya, M. A. (2023). Geosemiotic analysis of commercial outdoor signs in north Bali urban area, Indonesia. *Kasetsart Journal of Social Sciences*, *44*(3), 965–974.

Peirce, C. S. (1958). *Collected papers of Charles Sanders Peirce* (C. Hartshorne & P. Weiss, Eds.). Harvard University Press.

Piller, I. (2016). *Linguistic diversity and social justice: An introduction to applied sociolinguistics*. Oxford University Press.

Pink, S. (2015). *Doing sensory ethnography* (2nd ed.). Sage Publications.

Salazar, N. B. (2012) The power of imagination in transnational mobilities. *Identities, 18*(6), 576-598. https://doi.org/10.1080/1070289X.2011.672859

Scollon, R., & Scollon, S. W. (2003). *Discourses in place: Language in the material world*. Routledge. https://doi.org/10.4324/9780203694343

Shohamy, E., & Gorter, D. (Eds.). (2008). *Linguistic landscape: Expanding the scenery*. Routledge. https://doi.org/10.4324/9780203930960

Setiarini, R., Khazanah, D., Sampurna, H., & Anam, S. (2023). Geosemiotics in Bali linguistic landscape: Dissecting the intended meanings of the shopfront signages. *Leksema: Jurnal Bahasa dan Sastra*, *9*(2), 153-168. https://doi.org/10.22515/ljbs.v9i2.9062

Syamsurizal (2023). *The use of language in the public space study of linguistic landscape at shopping center in Makasar city*. Hasanuddin University

Urry, J., & Larsen, J. (2011). *The tourist gaze 3.0*. Sage. https://doi.org/10.4135/9781446251904

Appendix
Interview Questions

Karakteristik Responden
(Hanya untuk Keperluan Penelitian dan Bersifat Rahasia)

Respondent Characteristics
(For Research Purposes Only and Treated Confidentially)

1. Nama / Kode Responden (opsional)
Name / Respondent Code (optional)

2. Jenis Kelamin
☐ Laki-laki ☐ Perempuan ☐ Tidak Mau Disebutkan
Gender
☐ Male ☐ Female ☐ Prefer not to say

3. Usia /*Age*
☐ < 20 ☐ 21–30 ☐ 31–40 ☐ 41–50 ☐ > 50

4. Pekerjaan/ *Occupation*
☐ Warga lokal ☐ Pekerja pariwisata ☐ Pemilik usaha ☐ Wisatawan ☐ Lainnya: _____
☐ Local resident ☐ Tourism worker ☐ Business owner ☐ Tourist ☐ Other: _____

5. Latar Belakang Pendidikan/ *Educational Background*
☐ SD/SMP ☐ SMA/SMK ☐ Diploma/Sarjana ☐ Pascasarjana
☐ Primary/Junior High ☐ Senior High ☐ Diploma/Bachelor ☐ Postgraduate

6. Lama Tinggal / Bekerja di Wilayah ini/ *Length of Stay / Work in This Area*
☐ < 1 tahun ☐ 1–5 tahun ☐ 6–10 tahun ☐ > 10 tahun
☐ < 1 year ☐ 1–5 years ☐ 6–10 years ☐ > 10 years

7. Jenis Usaha/ *Type of Business*
☐ Akomodasi ☐ Restoran/Kafe ☐ Jasa Tur/Travel ☐ Toko/Retail ☐ Lainnya: _____
☐ Accommodation ☐ Restaurant/Café ☐ Tour/Travel Service ☐ Shop/Retail ☐ Other: _____

8. Jenis Wisatawan/ *Type of Tourist*
☐ Domestik ☐ Internasional
☐ Domestic ☐ International

9. Tujuan Kunjungan (wisatawan)/ *Purpose of Visit (for tourists)*
☐ Liburan/Rekreasi ☐ Pekerjaan/Bisnis ☐ Surfing/Olahraga ☐ Lainnya: _____
☐ Leisure/Recreation ☐ Work/Business ☐ Surfing/Sports ☐ Other: _____

10. Frekuensi Kunjungan (wisatawan)/ *Visit Frequency (for tourists)*
☐ Pertama Kali ☐ 2–3 Kali ☐ > 3 Kali
☐ First time ☐ 2–3 times ☐ > 3 times

11. Sumber Informasi Utama tentang Canggu dan/atau Pererenan/*Main Source of Information about Canggu and/or Pererenan*
☐ Teman ☐ Keluarga ☐ Media sosial ☐ Platform perjalanan online ☐ Lainnya: _____
☐ Friends ☐ Family ☐ Social media ☐ Online travel platforms ☐ Other: _____

12. Preferensi Bahasa/ *Language Preference*
☐ Bahasa Indonesia ☐ Bahasa Inggris ☐ Lainnya: _____
☐ Indonesian ☐ English ☐ Other: _____

Tempat/Tanggal: _____
Place/Date: _____
Tanda Tangan (opsional): _____
Signature (optional): _____

A. Pertanyaan untuk Warga Lokal
Questions for Local Residents

No.	Pertanyaan/Question	Jawaban/Answer
1	Perubahan apa yang Anda perhatikan *Language Preference* di desa Anda sejak pariwisata mulai berkembang? *What changes have you noticed since tourism began to develop?*	
2	Bagaimana pariwisata memengaruhi kehidupan sehari-hari di komunitas Anda? *How has tourism affected daily life in your community?*	
3	Apa pendapat Anda tentang penggunaan bahasa Inggris dan bahasa asing lainnya pada papan tanda? *What is your opinion on the use of English and other foreign languages on public signage?*	
4	Apakah Anda merasa bahasa lokal masih terlihat di ruang publik? *Do you feel that the local language is still visible in public spaces?*	

5	Bagaimana anak-anak atau generasi muda merespons pariwisata? *How do children or younger generations respond to tourism?*	
6	Apa dampak positif pariwisata di daerah Anda? *What positive impacts has tourism brought to your area?*	
7	Apa dampak negatif pariwisata di daerah Anda? *What negative impacts has tourism brought to your area?*	
8	Apakah Anda merasa budaya lokal dihormati oleh wisatawan? *Do you feel that local culture is respected by tourists?*	
9	Seberapa penting menjaga tradisi lokal di tengah perkembangan pariwisata? *How important is it to maintain local traditions amid tourism development?*	
10	Apa yang ingin Anda ubah atau saran yang perlu diperbaiki dari pembangunan pariwisata? *What would you like to change or improve in tourism development?*	
11	Apakah Anda merasa suara masyarakat didengar dalam pengambilan keputusan pariwisata? *Do you feel that community voices are heard in tourism decision-making?*	
12	Bagaimana Anda membayangkan desa Anda dalam 10 tahun ke depan dengan adanya pariwisata? *How do you envision your village in 10 years with the presence of tourism?*	

B. Pertanyaan untuk Pemilik / Pengelola Usaha

Questions for Business Owners / Managers

No.	Pertanyaan/Question	Jawaban/Answer
1	Mengapa Anda memilih membuka usaha di sini? *Why did you choose to establish your business here?*	
2	Mengapa Anda menggunakan bahasa Inggris atau bahasa asing lainnya di papan usaha? *Why do you use English or other foreign languages on your business signage?*	
3	Apakah Anda menggunakan elemen lokal atau Bali dalam branding usaha? *Do you use local or Balinese elements in your business branding?*	
4	Menurut Anda, bagaimana bahasa memengaruhi citra usaha Anda? *In your opinion, how does language influence your business image?*	
5	Turis seperti apa yang menjadi pelanggan utama Anda? *What type of tourists are your main customers?*	
6	Bagaimana Anda menjaga agar usaha tetap selaras dengan nilai budaya lokal? *How do you ensure your business remains aligned with local cultural values?*	
7	Tantangan apa yang Anda hadapi untuk mempertahankan identitas lokal sambil mengembangkan usaha? *What challenges do you face in maintaining local identity while expanding your business?*	
8	Apakah Anda bekerja sama dengan komunitas atau organisasi lokal? *Do you collaborate with local communities or organizations?*	
9	Bagaimana pandangan Anda tentang masa depan pariwisata di daerah ini? *What is your view on the future of tourism in this area?*	
10	Apakah suara masyarakat lokal cukup kuat dalam pengambilan keputusan pariwisata? *Are local community voices sufficiently strong in tourism decision-making?*	
11	Perbaikan apa yang Anda inginkan dalam infrastruktur atau kebijakan? *What improvements would you like to see in infrastructure or policy?*	
12	Peran apa yang seharusnya dimiliki dunia usaha dalam menjaga budaya lokal? *What role should businesses play in preserving local culture?*	

C. Pertanyaan untuk Pekerja Pariwisata

Questions for Tourism Workers

No.	Pertanyaan/Question	Jawaban/Answer
1	Sudah berapa lama Anda bekerja di industri pariwisata di sini? *How long have you worked in the tourism industry here?*	
2	Wisatawan seperti apa yang biasanya Anda temui? *What type of tourists do you usually encounter?*	

3	Bagaimana reaksi wisatawan terhadap bahasa dan budaya lokal? *How do tourists respond to local language and culture?*	
4	Apakah wisatawan menghormati saat ada upacara adat atau keagamaan? *Do tourists show respect during traditional or religious ceremonies?*	
5	Apakah Anda mendapat pelatihan tentang budaya lokal? *Have you received training on local culture?*	
6	Bagaimana perasaan Anda saat bahasa asing mendominasi ruang publik? *How do you feel when foreign languages dominate public spaces?*	
7	Apakah masyarakat lokal mendapat manfaat yang adil dari pariwisata? *Do local communities benefit fairly from tourism?*	
8	Apakah pendapat Anda diperhatikan dalam perencanaan pariwisata? *Is your opinion considered in tourism planning?*	
9	Apa yang akan membantu Anda bekerja lebih baik dengan wisatawan? *What would help you work better with tourists?*	
10	Apa yang paling harus dilestarikan dari budaya lokal? *What aspects of local culture should be preserved most?*	
11	Perubahan apa yang ingin Anda lihat di industri pariwisata? *What changes would you like to see in the tourism industry?*	
12	Apa visi Anda tentang masa depan Canggu dan Pererenan? *What is your vision for the future of Canggu and Pererenan?*	

D. Pertanyaan untuk Wisatawan / Pengunjung

Questions for Tourists / Visitors

No.	Pertanyaan/Question	Jawaban/Answer
1	Mengapa Anda memilih berkunjung ke Canggu atau Pererenan? *Why did you choose to visit Canggu or Pererenan?*	
2	Bahasa apa yang paling sering Anda gunakan selama di sini? *Which language do you use most frequently while here?*	
3	Apakah Anda memperhatikan bahasa yang digunakan di papan, menu, atau iklan di sini? *Do you notice the language used on signs, menus, or advertisements here?*	
4	Apakah Anda merasa mudah berkomunikasi dengan masyarakat lokal? *Do you find it easy to communicate with local people?*	
5	Bagaimana kesan Anda terhadap budaya lokal di sini? *What is your impression of the local culture here?*	
6	Apakah Anda ikut serta atau mengamati aktivitas budaya atau upacara lokal? *Did you participate in or observe local cultural or ceremonial activities?*	
7	Apakah penggunaan bahasa Inggris di sini memengaruhi pengalaman Anda? *Does the use of English here affect your experience?*	
8	Bagaimana Anda menggambarkan suasana tempat ini kepada teman-teman Anda? *How would you describe the atmosphere of this place to your friends?*	
9	Apakah Anda belajar kata-kata dalam Bahasa Bali atau Indonesia selama di sini? *Did you learn any words in Balinese or Indonesian while here?*	
10	Apakah identitas lokal terlihat di area wisata? *Is local identity visible in tourist areas?*	
11	Apakah Anda ingin lebih banyak bahasa dan budaya lokal dalam lingkungan wisata? *Would you like to see more local language and culture in tourist environments?*	
12	Apa arti Bali bagi Anda setelah berkunjung ke sini? *What does Bali mean to you after visiting?*	