

Original Paper

Presentation and Translation of the Linguistic Landscape in the Sichuan Museum and the Spread of the Ba-Shu Culture from the Perspective of Cultural Communication

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Abstract

Linguistic landscape is a new perspective to study the spread of regional culture. The Sichuan museum is an important platform to spread the Ba-Shu culture, and the presentation and translation of the linguistic landscape in it carries a wealth of historical and cultural information, which is of great significance in promoting the inheritance and communication of the Ba-Shu culture.

Based on the theoretical framework of place semiotics, this study uses qualitative and quantitative methods to examine the linguistic landscape in the Sichuan museum. Meanwhile, aimed at promote the high-quality dissemination of Ba-Shu culture, this research also points out the problems in the construction and translation of linguistic landscapes in the Sichuan museum and put forward corresponding suggestions and strategies for improvement in the future.

Keywords

linguistic landscape, Sichuan museum, the Ba-Shu culture, cultural communication, place semiotics

1. Linguistic Landscape

In 1997, Landry and Bourhis introduced the concept of “linguistic landscape” in *Linguistic landscape and ethnolinguistic vitality: An empirical study*, Landry and Bourhis and defined it as: “the language that appears on public street signs, billboards, street names, place names, shop signs and public signs on government buildings that together constitute the linguistic landscape of a territory, region or urban agglomeration” (Landry & Bourhis, 1997). Since then, the study of linguistic landscape has flourished, with international forums and academic researches on the linguistic landscape abroad increasing rapidly. The study of linguistic landscape in China, however, started relatively later, around in 1990s, and it did not attract much attention until the late period of 2010s. And it has gained increasing attention in recent

years (Du & Liu, 2021). In terms of research objects, most studies have focused on “public signs” (Yang & Liu, 2008), “road signs” (Tian & Zhang, 2014), “commercial signs” (Zhang & Sun, 2021), etc., but less attention has been paid to an important area of public space—the museum, which plays an role in the spread of knowledge and communication of history and culture. In addition, a great number of studies about the linguistic landscape focus on topics such as “multilingualism” (Wang & Ye, 2016), “ethno-linguistics” (Nie & Munai, 2017) and “translation” (Jiang, 2010), exploring the linguistic landscapes of multilingual or minority areas. The deeper information such as symbolic meanings, cultural status and cultural connotations behind the design and presentation of the linguistic landscape, however, has not been further investigated.

In recent years, under the guidance of the Twelfth Five-Year Plan for the Development of National Heritage and Museums, China’s government has attached great importance to the development of museums, emphasizing that “museums are important halls for the preservation and transmission of human civilization”, encouraging innovative ways of promoting museums to the outside world, promoting museums to tell the “Chinese story”, and enhancing the international communication power of Chinese culture. Programs such as “National Treasures” and “City of Museums” have gained ground recently in China, which are successful in revitalizing traditional museums and introducing the history and culture stored in museums to the great public and the whole world.

“English is present and become more commonplace in the linguistic landscape of non-English speaking countries” (Jin, 2016). Domestic research on linguistic landscapes is still in its infancy, with relatively little empirical research on the linguistic landscapes of regional museums and insufficient theoretical support. As museums are important places for the transmission of excellent Chinese culture, exploring how to use linguistic landscapes to carry the rich cultural resources of museums, and thus tell the Chinese story to the world, has far-reaching implications for cultural transmission and dissemination. Against the current situation, it is of great theoretical and practical significance to explore the linguistic landscape of museums and to penetrate their cultural connotation and value.

2. Research Design

2.1 Research Subjects

The object of this paper is the linguistic landscape and its translation in the Sichuan Museum. The Sichuan Museum was founded in 1941 and has a history of over 80 years. It has a collection of more than 350,000 artefacts from the Palaeolithic to modern times, including more than 70,000 precious artefacts such as the Gold-inlaid bronze chime bell set in Warring States Period, the Eastern Han Dynasty salt painting bricks and the Gesar Thangka.

Located in Chengdu, Sichuan Province, the Sichuan Museum is the largest comprehensive museum in Southwest China and occupies an important position among public museums nationwide. Chengdu has been the political, economic and cultural centre of southwest China since ancient times, and a fusion of many cultures such as the Erlitou and Jingchu cultures. It also integrates various traditional culture

elements like the ancient Shu culture, the water conservancy culture, the Silk Road culture and the Three Kingdoms culture. From the Silk Road and the Tea Horse Road to the Belt and Road and the China-Europe Express Railway (Chengdu-Europe Express Railway), Chengdu, as an important hub for external exchanges in the southwest, plays an important role in spreading the Sichuan culture and sharing China stories. Relying on the strong culture communication power of Chengdu, the Sichuan Museum actively communicates its rich culture and demonstrates its strong cultural influence.

2.2 Theoretical Framework

There are lots of theoretical frameworks for the analysis of linguistic landscapes, including Scollon & Scollon's (2003) place semiotics theory and the SPEAKING model put forward by Huebner (2009) (Shang & Zhao, 2014). This study adopts the framework of place semiotics set up by Scollon & Scollon's (2003) for further analysis.

Scollon & Scollon proposed the theory of place semiotics based on Kress & van Leeuwen's (1996) framework of visual signs, which examined how discourse conveys meaning in specific places, including elements such as code preference, inscription and emplacement. Code preference investigates the choice of language and its spatial arrangement in bilingual or multilingual signage, as a reflection of the social relations between languages. Specifically, when text is arranged horizontally, the dominant code is usually placed above the sign and the secondary code below; when text is arranged vertically, the dominant code is usually on the left side of the sign and the secondary code on the right; in an enclosing structure, the dominant code is usually in the center and the secondary code is often at the edge. Inscription refers to different ways of presenting the language of signs, mainly in terms of material, typeface, superimposition and state changes, and have a certain symbolic meaning. Emplacement is the most fundamental issue in the place semiotics, which focuses on the meaning activated by the act of placing a sign in a location. Emplacement includes three forms: decontextualized, transgressive and situated (Scollon, R. & Scollon, S. B., 2003).

Table 1. Scollon & Scollon's (2003) Theory of Place Semiotics

Constituent Elements	Form of Expression
code preference	top-bottom/left-right/center-edge
inscription	fronts/materials/layering etc.
emplacement	decontextualized / transgressive / situated

2.3 Research Content

Taking the framework of place semiotics, this research examines the specifics of linguistic landscapes in Sichuan museums from the perspectives of code preference and inscription. It also explores the current intercultural communication of the linguistic landscape in the Sichuan museum with reference to the presentation and translation of linguistic landscape in order to promote the effective communication of

Ba-Shu culture. The presentation and translation of the linguistic landscape in museums highlights the cultural characteristics and cultural identity of the Ba-Shu region, so this study examines the linguistic landscape in Sichuan museums from a new perspective of cultural communication in the linguistic landscape. First, get a panoramic view of the linguistic landscape in the museum. Secondly, investigate the presentation and translation of linguistic landscape in a more detailed manner. Thirdly, penetrate into the cultural expressions of linguistic landscapes. And finally explore effective ways of expressing and communicating the connotations of Ba-Shu culture.

2.4 Research Methodology

The methodology adopted in this study mainly involve the fieldwork method, semi-structured interview and quantitative analysis. First of all, the corpus collection was carried out at the Sichuan Museum from 10 January to 15 January, 2023 and photographs were taken to record the linguistic landscapes in question. Besides, in the course of the fieldwork, the author conducted semi-structured interviews with museum staff, domestic and foreign visitors, etc. A total of five interviewees were interviewed, including a docent of Sichuan museum, a Sichuan Museum staff, a local Sichuan visitor, a visitor from other provinces in China and a foreign visitor to learn about the development and transmission of the relevant museum linguistic landscapes, etc. And the total interview duration was about three hours. Finally, the data of various linguistic landscapes was coded and categorized and then quantitative statistical analysis of the various types of linguistic landscapes was carried out by using statistical software to comb the distribution and collocation of linguistic landscape in Sichuan museum.

3. Presentation and Translation of Linguistic Landscapes in the Sichuan Museum

3.1 Code Distribution and Collocation of the Linguistic Landscape

The Sichuan Museum, magnificent in buildings, rich in collections of cultural relics and distinctive in its cultural features, is magnificent, distinctive and rich in its collections, is an unparalleled museum showcasing the historical and cultural characteristics of the Sichuan region.

It has 10 permanent exhibitions including paintings and calligraphy, ceramics, bronzes, ethnic relics, arts and crafts, Tibetan Buddhism, stone carvings from the Wanfo Temple, paintings and Zhang Daqian's calligraphy, and pottery and stone art from the Han Dynasty, as well as four temporary exhibition halls for various temporary exhibitions. Of these exhibitions, the "Ancient Sichuan" exhibition hall, with a wide range of cultural relics is paragon of cultural relics and a rich heritage content, focusing on the history of the development of the Ba-Shu region during the pre-Qin period, and recreating the civilisation of Ba-Shu more than 2,000 years ago.

In view of the large scope of the Sichuan Museum, the variety of linguistic landscapes and the large number of them, this study selected the "Ancient Sichuan" exhibition hall in the Sichuan museum as the subject, a representative example of Sichuan culture and Ba-Shu culture and explores its linguistic landscape in order to better extract effective samples and focus on research topics.

Following Backhaus's (2006) unit measure for linguistic landscapes, the linguistic signs in the "Ancient Sichuan" gallery of the Sichuan Museum with definable borders were considered as one unit of measure in this study. A total of 309 valid samples were collected and analyzed. As shown in Table 2, there are two language code combinations in the Sichuan Museum's "Ancient Sichuan" galleries: Chinese and Chinese-English, with no monolingual linguistic landscapes in English. More than half of the linguistic landscapes are monolingual in Chinese (187 in total), and 122 bilingual linguistic landscapes (Chinese and English), accounting for 39.48% of the total corpus. In addition, in the bilingual corpus, all foreign languages are English, except Chinese, and no other foreign scripts are found, which reflects its symbolic function and highlights the international and modern values of the museum, as well as the increasing globalization of English and its strong linguistic influence.

Table 2. Code Co in the Linguistic Landscape of the "Ancient Sichuan" Exhibition Hall

Type of language	Quantity/pc	Percentage/%
Chinese	187	60.52%
English	0	0
Chinese + English	122	39.48%

From the perspective of code preference, as shown in Table 3, the majority of the Chinese- English bilingual linguistic landscapes in the exhibition hall are arranged horizontally, while only two are arranged vertically, with no enclosing arrangement. In the horizontally arranged linguistic landscapes, Chinese is on top, while English is on the bottom. In the two vertically aligned language code combinations, the Chinese content is on the left and the English content is on the right. According to Scollon & Scollon's (2003) place semiotics, the top position is the dominant position when the text is arranged horizontally, and the left position is the dominant position when it is arranged vertically, which means that Chinese is the dominant language code in both horizontal and vertical arrangements. This further indicates that Chinese is the dominant language in the museum's bilingual linguistic landscape compared to English. From a inscription perspective, the bilingual linguistic landscape, with the exception of the introduction to the panels and the notes on the exhibition labels, is presented in a Chinese font that is larger than the English font, which shows that Chinese is more prominent than English.

In general, the Chinese linguistic landscape in the "Ancient Sichuan" exhibition hall of the Sichuan Museum is dominated by the distribution of language codes, code preference and inscription. English, as a global language, also plays an important informative function in the museum's linguistic landscape, and plays an important role in the translation of Sichuan culture.

Table 3. Code Preference of the Linguistic Landscape of the “Ancient Sichuan” Exhibition Hall

Type of Text Arrangement	Number	Location	Codes with High Frequency
Enclosed	0	--	--
Horizontal	287	Up	Chinese
		Down	English
Vertical	22	Left	Chinese
		Right	English

3.2 English Translation of the Linguistic Landscape

The English translation of the linguistic landscape is an important part of the museum’s linguistic landscape, and its translation not only has special features in terms of vocabulary, structure, syntax and expression, but also has a social function in terms of cultural communication and science education, reflecting the symbolic function of the linguistic landscape. Through fieldwork and data review, it was found that the following two problems exist in the English translation of the linguistic landscape of the Sichuan Museum.

3.2.1 Inconsistency in Translations

In an examination of the linguistic landscape of the Sichuan Museum, it was found that a number of these English translations lacked consistency and standardization. Firstly, for the same texts translated into different English, this inconsistency in English translation can mislead foreign visitors. For example, in Table 4, the names of the three exhibits, namely the bronze earthenware jar with four vortexes, the bronze goblet with beast motif and the bronze goblet with tiger motif, all have the word “motif” in their names and are in the form of “xx motif + material + utensil”, but the English translations of the word “motif” in their English translations are different. “The three exhibits, the tiger and the bronze tiger, all have the word “pattern” in their names and are in the form of “xx pattern + material + utensil”, but the English translations of the word “pattern” are different, using the words “pattern”, “motif” and “design” respectively. The translation of the word “pattern” is different in the translations. By examining the physical and contextual information of the three exhibits, it is clear that the word “pattern” in their names means “pattern”, but the translations are different, and that some words such as “motif”, in addition to “pattern”, also mean “design”. This is not conducive to the accurate transmission of information about cultural relics, but also hinders the effective dissemination of the Sichuan culture contained therein.

Table 4. “Inconsistency in Translations”

Original text	Translation
Four scrolled bronze earthenware jars	Bronze <i>lei</i> wine vessel with four-vortex pattern
A bronze goblet with animal motifs	Bronze ge dagger-axe with beast motif
A tiger-bearing bronze goblet	Bronze ge dagger-axe with beast design

3.2.2 Inaccuracy in Translations

The English translation of the linguistic landscape in the exhibition hall also suffers from the inaccuracy of some of the translations, which does not give good play to the informative function of the linguistic landscape and affects foreign visitors' access to information and understanding of the Ba-Shu culture behind it. Take one of the cabinets as an example, in the exhibition of cultural relics, stone ball (Ball), stone net (Spear), stone net pendant (Net Pendant), stone arrow cluster (Arrow) and other cultural relics name is not translated out of the material "Stone" (Stone), I think the need to translate the material "Stone" (Stone), as a display case of cultural relics Stone ring ornament (Stone ring ornament), Stone Jue (Stone Jue), Jade Huang (Jade Huang) and other translations, in order to distinguish with other materials made of the same shape of cultural relics, so that foreign visitors more directly and accurately access to information about the artefacts and better play the informative function of the linguistic landscape.

4. Linguistic Landscapes and the Communication of the Ba-Shu Culture in Sichuan Museum

4.1 *The Sichuan Museum and the Ba-Shu Culture*

As the largest comprehensive museum in the south-west, the Sichuan Museum has a rich and distinctive collection, particularly in the area of "Ba-Shu Culture". The Ba and Shu culture is an important regional culture in China. Sichuan was known as "Ba-Shu" (including the present-day city of Chongqing, which was formerly part of Sichuan) because it was the land of the "Ba" and "Shu" states in the pre-Qin period. With a long history and splendid culture, the region had a long and glorious history of economic and cultural prosperity and led China. As the sum of the cultures of the ancient and modern areas of Ba-Shu, it has had a significant impact on the formation and development of Chinese civilization, and is one of the most important regional cultures with rich connotations and distinctive features in Chinese culture.

The museum is rich in cultural artefacts, with fine and elaborate craftsmanship, showing the richness of the unique culture of the ancient Shu, such as: bronze earthenware such as water and land warfare bronze earthenware showing the exquisite bronze manufacturing techniques of the ancient Shu region and its exchanges with the Central Plains; and the introduction of the boat coffin tombs showing the mysterious culture of ancient Shu boat coffin tombs. Among them are the Shu Symbol seals, which are very characteristic of the culture of Shu, showing not only the exquisite seal-making skills of the region during the Warring States period, but also the unique Shu Symbol language, which plays an important role in spreading the history and culture of Shu.

The language of the ancient Shu people was a language with the characteristics of the Shu, with some symbols similar to oracle bones being used as a substitute for writing to record the state of production and life at the time. The typical "Shu Tu language" is the tiger, palm and flower-tip motifs. Because of their very decorative shape, they were not initially regarded as writing. As more and more similar symbols were discovered, more and more experts and scholars believed that this was a tool used by the ancient Ba-Shu people to record their language, a clan emblem, a totem or a religious symbol, a kind of pictograph, the prototype of the Ba-Shu script, and currently the only undeciphered ancient Chinese

character in China (Xiang, 2017). Although the exact meaning of the various symbols on the Ba-Shu Symbol seal script has not yet been deciphered by the academic community, it is a reflection of This reflects the mystery that is a hallmark of Bashu culture. The subtlety of the art of making the seals, the richness of the content of the characters, and the combination of realistic and realistic characters all reflect the imaginative wisdom and rational spirit of the Ba-Shu people. In particular, the form of the seal surface, the composition, design and combination of the characters in the seal script show that there is a square in the circle, a straight in the curve, a closed rather than a continuous form, and a rounded arc rather than a right-angled square, demonstrating the openness, tolerance and eclecticism of the ancient Ba-Shu people in their ideology and philosophy, fully reflecting the potential rounded and rounded philosophical thinking of the Ba-Shu people. At the same time, it also gives a sense of the steadiness and simplicity of the Shu Symbol seal, the suppleness and robustness of the combination of symbols on the surface, and the harmonious beauty of the form of the seal in harmony with the symbols of the seal text. It is evident that the “Shu Symbol” is a window into the civilization of Ba-Shu, and that the richness of the forms and the subtlety of the ornamentation of the Symbol is a path into the hearts and minds of the ancient Ba-Shu people.

4.2 The Cultural Communication Function of Linguistic Landscapes

Language is a symbolic system for recording culture and is an important carrier of culture (Wang & Zhao, 2021). The linguistic landscape in the Sichuan Museum is an important way to preserve valuable cultural heritage, express cultural connotations, and pass on and disseminate the Sichuan culture in contemporary society. Language and culture promote and constrain each other, and the construction of linguistic landscapes is of great value to cultural transmission.

Landry & Bourhis (1997) suggest that linguistic landscape has two main functions: informative function and symbolic function. This paper analyses the cultural functions of the linguistic landscape of the Sichuan Museum from two dimensions: the informative function and the symbolic function of the linguistic landscape, and make corresponding suggestions for improvement.

The informative function refers to the literal information content contained in the linguistic landscape, which conveys the producer’s intentions and ideas and plays a communicative role. The informative function is the most basic function of the linguistic landscape, and is also the explicit function of the linguistic landscape, which is mainly manifested as the textual symbols and other symbols on various types of linguistic landscapes provide the most basic information to the reader, allowing the reader to access reliable information (Jin, 2016). The multilingual signs and heritage exhibition labels in the Sichuan Museum provide visitors with introductory information in multiple languages so that they can better understand the museum’s location information, heritage information and other relevant content, providing visitors with a variety of convenience and a good sense of visiting experience. However, at the same time, there are also some cases where the linguistic landscape is not appropriate, for example, the size of the font in the signage is not set appropriately, and the background graphics are not translated into English, resulting in the linguistic landscape not performing its proper function.

The symbolic function of the linguistic landscape is that the linguistic landscape can indirectly reveal the social identity and cultural status of the linguistic group corresponding to the language; it is the invisible function of the linguistic landscape (Shang & Zhao, 2014). The linguistic landscape has evolved with social progress and has a unique regional flavour, becoming a local cultural symbol. The linguistic landscape of the Sichuan Museum is a powerful symbol of cultural manifestation and aesthetic appreciation, with its signage and text descriptions. The most representative of these is the museum's logo, "Sichuan Museum". This sign is in the style of a traditional plaque. The plaque, an art form with distinctly Chinese cultural characteristics, combined with architectural, literary and calligraphic forms of art, is the essence of Chinese humanity. In modern society, many industries still insist on using plaque signs to show their incense heritage and tradition adherence. The Sichuan Museum's logo does not use the modern and colourful signage materials, but rather a traditional plaque, expressing its insistence on cultural heritage. At the same time, the base colour of the plaque is the traditional Chinese colour yellow. The colour yellow has been associated with traditional Chinese culture since ancient times. In China, "all the ancient people were of the yellow race", hence the belief in yellow, and the fact that "the yellow emperor is just like the emperor whom the yellow people worshipped", further enhances the supreme status of yellow (Wu, 2000). At the same time, yellow is the main colour of the Loess Plateau, where the descendants of Yanhuang live, and has therefore become an integral part of Chinese culture. Many Westerners also refer to ancient Chinese civilisation as the Yellow Civilisation (Zhang, 1970). It is clear that Chinese yellow is not only a symbol of nobility and dignity, but also the original colour of the earth's nurture, and a distinctive symbol of traditional Chinese culture. The adoption of yellow as the base colour of the museum's plaque reflects the museum's reverence for and adherence to traditional Chinese culture. In addition, the museum's name was inscribed by Deng Xiaoping, a Sichuan celebrity, and the museum retains Deng's original style of calligraphy, reflecting its reverence for traditional culture and the inheritance and dissemination of the Sichuan culture. Similarly, the hall name sign in the "Ancient Sichuan" gallery is also highly distinctive of Chinese and Sichuan culture. It is also made of traditional wooden plaques rather than modern materials, giving the impression of simplicity and elegance, and reflecting the idea of "the unity of heaven and man" in the Sichuan culture. From a script perspective, the four characters "Ancient Sichuan" are written in a modified regular script, with a neat and standardised feel and strong strokes, reflecting the character traits of the Ba-Shu people. In terms of text alignment, to the right of the four characters "Ancient Sichuan", there are three smaller characters "The First Hall", which are arranged in the typical ancient Chinese way of vertical alignment, reflecting the great influence of traditional Chinese culture and the Ba-Shu culture. This is a reflection of the profound influence of traditional Chinese culture and the Ba-Shu culture.

The construction of the linguistic landscape in the Sichuan Museum shows that the linguistic landscape is not only capable of conveying rich information, but also revealing cultural connotations, which is of great significance in promoting cultural transmission. In the future construction of museums, we can draw on relevant experience and focus on the construction of museum linguistic landscapes, so that they

can fit in with the physical environment of the museum and harmonise with the cultural atmosphere, together promoting the inheritance and dissemination of cultural essence.

5. Prospects of Cultural Communication

“Inheriting the Ba-Shu Culture and building a Strong Cultural Province in the New Era”. In recent years, the Sichuan government has attached great importance to the preservation and transmission of the Sichuan culture, promoting the construction and upgrading of museums, the conservation and use of cultural relics and the inheritance and dissemination of culture, in an effort to bring the Sichuan culture closer to the people and to the world. Against this backdrop, Sichuan museums have focused on the conservation and dissemination of cultural relics and innovative ways of spreading culture, with a view to promoting the spread of Ba-Shu culture. For example, the Sichuan Museum has introduced online audio interpretation services, VR interpretation, online exhibition halls and other digital exhibition services based on traditional offline interpretation. At the same time, the Sichuan Museum also uses WeChat public numbers, Jitterbug and other self-media to showcase precious cultural relics and spread the Sichuan culture. Cloud viewing, cloud live, cloud experience, the Sichuan Museum makes full use of the Internet and new technologies to innovate the path of Shu culture dissemination, broaden the dissemination of Shu culture channels.

Although the Sichuan Museum has made some achievements in cultural communication, there are still some problems, notably the lack of translation of some of the linguistic landscapes. In my field research, I found that, as shown in Table 5, the linguistic landscapes in the museum’s “Ancient Sichuan” exhibition hall, both the traditional graphic linguistic landscapes and the new digital linguistic landscapes such as audio and video, are mainly in Chinese monolingual, lacking corresponding English translations, which is not conducive to the information and symbolic functions of the linguistic landscapes and affects the further dissemination of culture. This is not conducive to the informative and symbolic functions of the linguistic landscape and affects the further dissemination of culture, which could be improved in future museum construction.

Table 5. “General Distribution of Linguistic landscapes in the ‘Ancient Sichuan’ Gallery

Classification	Chinese	English	Chinese + English	Total	Percentage
Signs	0	0	2	2	0.01%
Cultural relics Labels	0	0	116	116	37.54%
Graphic material	182	0	4	186	60.29%
Digital	5	0	0	5	16.18%
Total	187	0	122	309	100%

5.1 The Absence of English Translations of Background Information Linguistic Landscape

There are a number of exhibits in the Sichuan Museum which demonstrates glorious and splendid Ba-Shu culture and history during the Pre-Qin period and plays an important role in the inheritance and dissemination of the Sichuan culture. As shown in Table 4, apart from the English translations of the names and brief information on the labels of the cultural relics in the exhibition halls, the rest of the background graphic information related to the cultural relics lacks corresponding English descriptions. The absence of English translations of the background information, which is an important way for visitors to understand the cultural relics themselves and the historical and cultural aspects of Ba-Shu behind them, affects the effective dissemination of Ba-Shu culture.

For example, the exhibition hall at features the Ba-Shu Symbol seals, which not only showcase the exquisite seal-making skills of the Ba-Shu region during the Warring States period, but also the unique Ba-Shu cultural characteristics of the Ba-Shu Symbol language. The display of the Ba-Shu Symbol seals plays an important role in expanding the promotion of the history and culture of Ba-Shu. However, many visitors lack the necessary background knowledge and find it difficult to understand the important historical significance of these treasures, so it is clear that detailed descriptions of the exhibits and the introduction of background information are indispensable. However, during my fieldwork, I found that in addition to the basic information on the name, time and place of excavation, the illustration of the history and culture behind these seals with the Ba-Shu symbols was also rather brief, only presenting the different symbol styles, but not introducing their origin, evolution, symbolism and other more detailed contents, and not accompanied by the corresponding English translation, as shown in Figure 1. This is not conducive to visitors' in-depth understanding of the symbols and the culture behind them. One of the foreign visitors I interviewed said that although the museum's cultural artefacts were accompanied by Chinese and English translations, he could only understand the basic contents such as the name of the seal, the date and place of excavation. When he wanted to learn more about the seal and the mystery behind the mysterious Ba-Shu symbols, he found that the rich graphic material was only in Chinese, with no English translation, so he was left to ponder on his own, and finally walked to the next display with his doubts and frustration.



Figure 1. Background Information the “Ba-Shu Symbol”

In future museum construction, emphasis should be placed on the addition of background information on exhibits as well as their English translations. Relevant background information, such as sources, historical stories and cultural symbols, should be added to key cultural relics, especially those with cultural characteristics and cultural representativeness. At the same time, the English translation of the background information of the exhibits can be improved by drawing on the English translations of other outstanding museums at home and abroad, so as to further enrich the linguistic landscape of the background information of the cultural relics collection and help visitors to understand the exhibits and their historical significance and cultural connotations more comprehensively, while better utilising the information and symbolic functions of the linguistic landscape to promote the effective dissemination of the Ba-Shu culture.

5.2 The Absence of English Translation of Digital Linguistic Landscapes

In addition to the traditional written linguistic landscapes, with the rapid development of the internet and multimedia, digital linguistic landscapes such as audio, video and audio tours have emerged in Sichuan museums, providing new paths for the dissemination of Ba-Shu culture. However, these multimodal, digital linguistic landscapes are not only few in number, but also lack corresponding English translations, which is not conducive to the informative function of linguistic landscapes and the promotion of the dissemination of Ba-Shu culture.

Video because of its strong interactive and eye-catching, popular with visitors, compared to reading graphic materials, visitors are more willing to watch the combination of sound and image video. During the author’s field survey statistics found that, on average, every 30 minutes there are over 100 visitors stopping to watch the cultural heritage history and culture introduction video, visible video. At the same

time, the video presentation presents the historical origins behind the relics, fascinating historical stories, relevant cultural traditions and other rich historical and cultural information that is not contained in the traditional graphic and verbal landscape. Audio tours are also a feature of the Sichuan Museum. Not only does the Sichuan Museum offer on-site interpretation, but it also offers audio tours online. Visitors can access the online audio guide service themselves by scanning the QR code on the display sign or by hiring an audio headset. However, the number of multimedia linguistic landscapes such as video in the Sichuan Museum is insufficient. As shown in Table 4, there are only five video presentations in the exhibition halls, which is far from enough to meet visitors' needs for understanding. Both of the national visitors interviewed said that the video presentations were more vivid and interesting, and that by watching the videos they could learn more about the stories behind the artefacts. However, they also expressed their frustration at not being able to watch the video presentation because they were often crowded out. This shows that multimedia linguistic landscapes such as video are indeed an effective way of spreading the Sichuan culture, but the lack of multimodal linguistic landscapes such as audio and video in the Sichuan Museum is not conducive to a deeper understanding of the history and culture of the public and the efficient dissemination of the Sichuan culture.

The digital linguistic landscapes in the exhibition halls not only suffer from a low number, but also from a lack of corresponding English translations. As the table shows, the five multimedia linguistic landscapes in the exhibition hall are all monolingual in Chinese, with no corresponding English translations. Also all of the online and offline audio tours in the galleries are only available in Chinese. Through interviews with the museum's docents and staff, I learned that the museum currently has no online audio interpretation in English, and that the offline English interpretation is only available to one docent, and is limited to parts of the Han Dynasty pottery and stone exhibition hall. Foreign visitors interviewed also expressed a desire to listen to professional interpretation to learn more about the history and culture behind the artefacts, but unfortunately found no English interpretation in the museum. In summary, the English translation of the digital linguistic landscape in the exhibition hall is still inadequate, which is not only inconsistent with the international and modern concept of the museum, but also impedes the further dissemination and exchange of the Ba- Shu culture.

In future developments, museums should pay attention to complementing the English translations of digital linguistic landscapes. Increase training for docents to improve their English language interpretation, add English versions to online and offline audio presentations; provide accurate and clear English subtitles for video presentations in museums; promote the output of English content on self-media platforms such as WeChat Public and Jitterbug, and so on. Combining high-level web technology with high-quality English translation and writing, the museum will better exploit the advantages of a multimodal linguistic landscape and promote the widespread dissemination of Ba-Shu culture.

6. Conclusion and Discussion

The Sichuan Museum has a rich relics collection and distinctive cultural characteristics but there is still room for improvement in the construction of the translation of the museum's linguistic landscape. Firstly, the construction of linguistic translations of background information on cultural relics exhibits is inadequate. The linguistic landscape and culture are interdependent and mutually reinforcing. Moreover, culture is the basis of the linguistic landscape, and the linguistic landscape is the carrier and medium of culture, whose development can promote the inheritance and spread of culture. Contextual information as a special symbol of heritage history and culture is missing from the museum's linguistic landscape, so it is suggested that the background information of representative heritage collections be added in the future. In addition, the lack of English translations of the illustrations and multimodal presentations of lots of relics in the Sichuan Museum directly affects the informative and symbolic function of the linguistic landscape. The poor quality of translations of some of the linguistic landscapes creates barriers to cross-cultural communication and hinders the effective spread of the Ba-Shu culture. Therefore, it is of great necessity for the Sichuan Museum to improve the quality of linguistic landscape translations in its future construction to better present the essence and promote communications of the Ba-Shu culture.

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