

A Comparative Study of Cultural Categories in American English and Vietnamese Shop Signs

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ABSTRACT

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There is a lack of studies on shop sign language from the perspective of Cultural Linguistics. This study contributes to the approach by investigating cultural categories in American English and Vietnamese shop signs. The corpus for analysis includes 1,748 shop signs in the US and 1,585 shop signs in Vietnam. The cultural categories are analyzed and evaluated based on their prototypes and subcategories compared from three dimensions: (1) linguistic expressions and frequency of occurrence, (2) generative capacity (in combination with other categories), and (3) pragmatic meaning (other functions related to communicative reality). The results show certain variations of the cultural categories in the three dimensions between the two speech communities, making each prototype distinctive from others in the same register and its own cross-cultural equivalents. The category variations reflect the two speech communities' typical psychology, cognition, and shared experience.

Introduction

Shop signs refer to all the written language on the façade of a business facility. They are easily observed in contexts of trading, advertising, traveling, and virtual reality maps (e.g., Zimny, 2017; Pham, 2021b; Isabel, 2012; Hong, 2020). Therefore, when it comes to intercultural communication in public spheres, shop signs are one of the most salient materials of the linguistic landscape for exploring cultural conceptualizations. Prior research mainly focused on the code-switching and code-mixing of the language used on shop signs to identify some embedded cultural contact (e.g., Thongtong, 2016; ALHyari & Hamdan, 2019). For instance, shop signs in Vietnam often utilize *shop* and *café* instead of their local equivalents (i.e., *cửa hàng* and *quán cà phê* respectively); native elements on shop signs in Jordan are frequently used to transliterate some English words, such as *stuudyoo* 'studio', *saaloon* 'salon', *tub snaak* 'top snack', *baarti* 'party' (El-Yasin & Mahadin, 1996). Those circumstances reflect the cultural schema of 'foreignness' related to the concept of 'high quality' that is quite familiar among members of these speech communities. The semiotic approach then shifted to the stage of

multimodality with visual grammar (see Kress & Leeuwen, 2001, 2021) applied in the cross-cultural analysis of shop signs (e.g., Bui, 2020; Briki & Chebli, 2022). Accordingly, the positions, sizes, and even colors of the wordings on shop signs are differently perceived in different speech communities. For example, Bui (2020) finds that English advertising signs are more likely (in comparison with Vietnamese) to take advantage of color contrast and framing lines of the wordings to emphasize the original and creative ideas over traditional and truthful information. Not stopping there, the interest in investigating cultural variations through shop signs went on with the cultural pragmatic schema of ‘advertising’ underlying the speech acts/events and pragmemes as shared knowledge of the speech communities (see Pham, 2021b). In particular, the schema of ‘advertising’ in American English shop signs is more common than in Vietnamese counterparts, with the speech act of ‘ensuring the reliability of quality standards’ conducted by mentioning ‘the start-up year of the business’ (i.e., *since/est. 1990*) as a pragmeme (a general situation where a pragmatic act can be executed). Despite the differences in philosophical worldviews, all the studies are intrinsically cultural, for the assessed conceptualizations entrenched in aspects of language (i.e., morphosyntax, semantic, pragmatic, and discourse) are derived from the cultural cognition of a speech community (Sharifian, 2017). The current study is an expansion of the trend with an insight into cultural categories in the language use on shop signs. From the perspective of Cultural Linguistics, cultural categories (together with cultural schemas and cultural metaphors) are vital tools for analyzing cultural conceptualizations (Sharifian, 2011, 2017). Hopefully, this study will make a substantial contribution to the approach with more theoretical background and concrete examples.

Literature Review

The Concept of Category

The concept of category is said to have become widely concerned since the work “Philosophical Investigations” by Ludwig Wittgenstein (1953). At that time, the concept of category was interpreted as an abstract container consisting of several members that have certain mutual properties. Tran (2011) argues that the category concept at this stage acted as a theoretical background but was not sufficiently related and applied in empirical fields. Subsequently, although some outstanding studies emerged with the interpretation and application of categories in color (e.g., Berlin & Kay, 1969) and kinship (e.g., Wallace & Atkins, 1969), it was not until the time of Eleanor Rosch that the concept of category was fully developed in theory and empirical application. The kick-start is supposed to be the investigation into natural categories (Rosch, 1973) with detailed explanations of the relationship between a category and its members, between typical/natural categories and peripheral/distorted categories that are artificial or violate some mutual attributes. In addition, Rosch (1973, 1975, 1978) demonstrated that natural categories are the best representations of the category characteristics as they are often easy to remember and learn and are often preferred for practical use over peripheral ones. In short, a category is a finite set of necessary and sufficient conditions. To illustrate, a job is considered a category of ‘service’ if it directly serves certain needs of the majority, is organized and paid (necessary conditions); conversely, if a job satisfies all of the above intrinsic characteristics, it is eligible to be a member of service category (sufficient conditions).

Categorization

Categorization is a form of conceptualization and also one of the most important human cognitive activities (Polzenhagen & Xia, 2015). Rosch (1973, 1978), Lakoff (1982), Taylor (2003), and Nguyen (2015) share the same view that the process of categorizing natural phenomena consists of the following stages: (1) stimulus selection (i.e., some prominent stimuli are perceptually selected for the perception process); (2) identification and classification (i.e., comparison of stimuli with prior knowledge in memory); and finally (3) naming (pre-existing or brand-new names). Thus, this classification process takes place almost unconsciously and is related to psychophysiological factors, perceptual ability, memory, and information arrangement rather than a human product. According to Rosch (1978) and Lakoff (1986), the general principles of categorization include: (1) the basic elements are considered central to the category; (2) all elements of a category do not need to be the same in all characteristics; (3) the elements of a category are open to chaining structures; (4) these categories are regulated differently due to the divergence of experience domains, ideal models, and professional knowledge levels. In the field of linguistics, Lakoff (1987) believes that these principles are a way for categories to increase quantitatively and qualitatively across space and time, setting the stage for a series of studies on categories from synchronic, diachronic, and intercultural perspectives. For example, Walsh (1993) studied the categorization of class markers in Murrinh-Patha (an ethnic language in Australia); Habibi, Kemp, & Xu (2020) studied the development of number-related categories in Chinese over a period; or Wong (2006) studied the semantic and pragmatic localization of ‘aunty’ category in Singaporean English.

Prototype

According to Prototype Theory (see Rosch, 1973; Lakoff, 1982; Langacker, 1987; and Taylor, 2003), typical members that stand out above the others in each category are referred to as prototypes. In other words, prototypes are the best examples of a category. Tran (2011) advocates that prototypes help perceive reality by limiting the endless stimuli of itself. Specifically, when one thinks of a category, prototypes are more likely to come up first in mind rather than the entire list of members or common attributes. For instance, when talking about services, one often relates to *dining* and *traveling* instead of *photocopying*, *massage*, or *karaoke*. Thus, *dining* and *traveling* are prototypes of service, while *photocopying*, *massage*, and *karaoke* are at the edge of the category. Scholars of Prototype Theory emphasize the close connection of prototypes to Cognitive Linguistics since they tend to be perceived more quickly in the human mind through physical and associative experience. This leads to the following consequences. First, categories, as well as the lexical units reflecting them, are hierarchical in speed and degree of receptivity. For example, stereotypes are repetitive and easily perceived prototypes of a category, while some fuzzy members are less relevant in the category because they possess peripheral properties or low levels of scaled common properties. Second, prototypes of a category can be determined based on typical examples, social patterns, ideal models, and the ability to relate to other categories and subcategories. Generally, prototypes are often familiar objects that are widely shared among members of a community. Third, prototypes, as well as the elements of a category, have different relationships in actual use, so it is necessary to consider them in their cognitive contexts across space and time, which in turn

leads to such research concepts as *frames*, *scripts*, and *scenarios*. These concepts are directly influenced by cultural factors (Sharifian, 2011, 2017); therefore, it can be said that studies of categories and prototypes are inseparable from cultural contexts.

Cultural Categories and Register Variation

Cultural categorization is essentially a type of cultural conceptualization that constructs cultural concepts in the form of categories through social and linguistic interaction between members of a speech community across space and time (Palmer, 1996; Langacker, 1994, 2014; Glushko et al., 2008; Sharifian, 2011, 2017). Consequently, cultural categories reflect the cultural cognition of that speech community and thus are a tool for accessing and analyzing cultural cognition through cultural conceptualizations. Take the category of kinship as an example. Unlike in English, paternal and maternal relatives in Vietnamese are always clearly delineated. In particular, *ông nội* ‘paternal grandfather’, *ông ngoại* ‘maternal grandfather’, *bà nội* ‘paternal grandmother’, *bà ngoại* ‘maternal grandmother’ are respectively used to refer to the father and mother of the parents, while English often uses *grandfather* and *grandmother* to refer to these members. In Vietnamese, the sister of the father is called *cô*, and the sister of the mother is called *dì*, while these members in English are all collectively referred to as *aunt*. Similarly, the elder brother and younger brother of the father are called *bác* and *chú*, respectively; those of the mother are called *cậu*, while the English counterparts are just *uncle*. *Chú*’s and *cậu*’s wives in Vietnamese are called *thím* and *mợ*, respectively, but in English, these are just called *aunts*. In addition, although some universal categories are similarly perceived between speech communities at the systematic level, there are always variations when such categories are assessed and compared across registers. For example, the category of animal in Vietnamese warning signs is characterized by *dog* and *cattle*, while the prototypes of this category in American English counterparts include wild animals such as *deer*, *turtle*, and *seal*; or the category of penalty in American English warning signs includes forms of *fine*, *suspension*, and *prosecution*, but when it comes to Vietnamese subjects, only *fine* and *suspension* are observed as prototypes (Pham, 2021a). Such variations of categories in number, meaning, and use have further clarified their cultural characteristics, giving rise to the formation of cultural categories in cross-culture registers.

Research Questions

From the above knowledge, I hypothesize that cultural categories encoded in shop sign language (as a register) have notable variations across cultures. These variations stem from different ways of perceiving the world between speech communities, resulting in different cultural conceptualizations (Sharifian, 2011, 2013, 2017). This study aims to analyze and compare cultural categories in American English and Vietnamese shop signs; it seeks to answer the following research questions:

1. What are the cultural categories as well as their subcategories and prototypes in the shop sign language between the two speech communities?
2. How are the cultural categories/ subcategories/ prototypes similar and different in terms of frequencies, generative capacity, and pragmatic meaning?

Methods

The study was conducted to generalize the cultural conceptualizations associated with the cultural categories embedded in the linguistic expressions on shop signs. The target subjects were those in American English and Vietnamese from supposedly native cities and creators. The expected results of the study include a system of theoretical backgrounds of cultural categories within the two registers so that some variations can be noticed and analyzed. Both qualitative and quantitative methods have been applied to accomplish these research objectives. This means that conclusions are drawn based on observation, investigation, analysis, and synthesis not only from linguistic, cultural, and social data but also from the number of subjects collected (Creswell, 2021). The following sections will elaborate on how the qualitative and quantitative data are accessed to study the cultural categories in shop signs.

Subjects and Scope of Research

The subjects of the study are shop sign language in written form that is conspicuously presented outside a business establishment to create a brand impression and describe and introduce its products and services to attract customers, thus enhancing spending and increasing profits. These purposes, together with all other related objects and the relationships between them, are perceived, constructed, or reconstructed and translated into human experience manifested through cultural categories shared among members of a speech community. In other words, cultural categories in shop sign language are operated and received based on the cultural cognition of a speech community through cultural conceptualizations related to advertising strategies. From the perspective of Cultural Linguistics, such common background knowledge is called the pragmatic cultural schema of ‘advertising’ (Pham, 2021b), which is associated with certain speech acts/events and specific categories as follows.

- (i) Speech acts/events of ‘emphasizing the focus of the business’ are related to CUSTOMER category whose members are classified based on GENDER, AGE, JOB, and CLASS;
- (ii) Speech acts/events of ‘describing the size of the business’ are connected to SCALE category, including MEDIUM/SMALL SCALE category and LARGE SCALE category;
- (iii) Speech acts/events of ‘emphasizing the business identity’ are conducted with IDENTITY category, including BRAND, LOCATION, and SIGNATURE;
- (iv) Speech acts/events of ‘demonstrating a commitment to quality reliability’ are the basis for the use of ORIGIN category, including DOMESTIC, FOREIGN, and OFFICIAL origins;
- (v) Speech acts/events of ‘showing credibility’ are underlying RELATIONSHIP category such as KINSHIP, FRIENDSHIP, and LOVE;
- (vi) Speech acts/events of ‘presenting outstanding qualities’ are perceived through QUALITY category like ETHICS, HEALTH SAFETY, SUPERIORITY, and FAVORABLE TREATMENT.

Those categories and speech acts/events are potential and universal in advertising (see Bhatia, 2005) but can be expressed very differently due to the divergence in the system of cultural conceptualizations between different speech communities. This study focuses on clarifying some similarities and differences between these cultural categories in American English and Vietnamese shop signs based on the given speech acts/events.

Research Samples and Population

With the help of the Street View Tool on Google Maps (Figure 1), images of English and Vietnamese shop signs were observed from various US states and major cities as well as provinces of Vietnam. In addition, the shop sign language was also collected from online image resources such as Google Maps, Google Images, alamy.com, yelp.com, and from images taken by our smartphones. The subjects were recorded between 2013 and 2023. Finally, the corpus includes 1,748 American English and 1,585 Vietnamese items (including those in English-Vietnamese bilingualism). Most of the American English shop signs were found in California (232 items, 13.3%), New York (213 items, 12.2%), Washington (185 items, 10.6%), Texas (90 items, 5.1%), Florida (85 items, 4.9%), Connecticut (61 items, 3.5%), and Massachusetts (60 items, 3.4%). The majority of the Vietnamese shop signs were collected in Ho Chi Minh City (909 items, 62.5%), Ha Noi (238 items, 15.0%), and Da Nang (58 items, 3.66%).

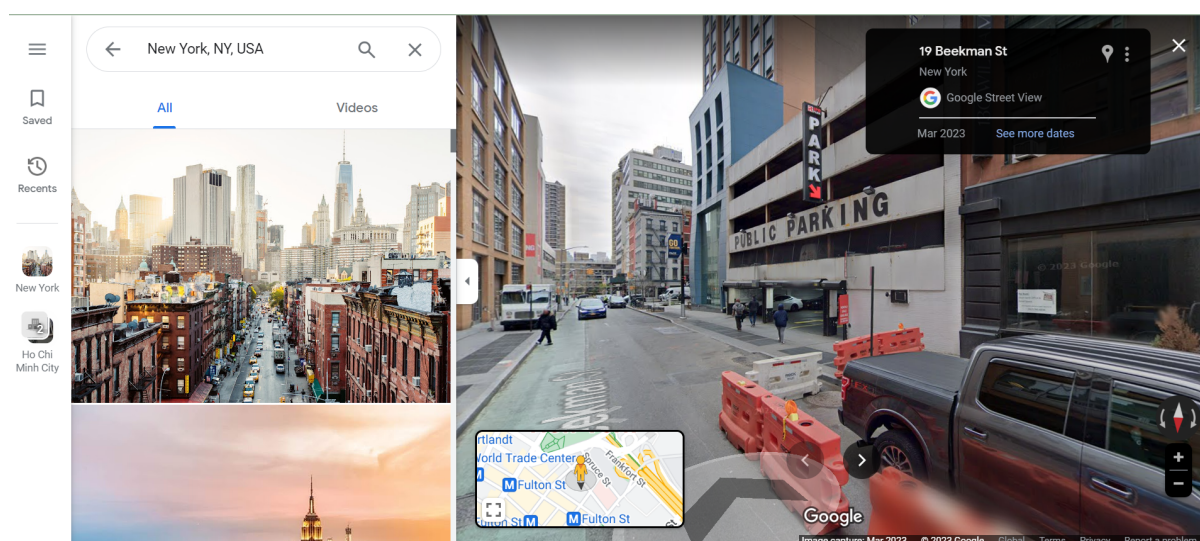


Figure 1 Use of Google Street View to observe shop sign language

Conceptual Analysis and Comparison

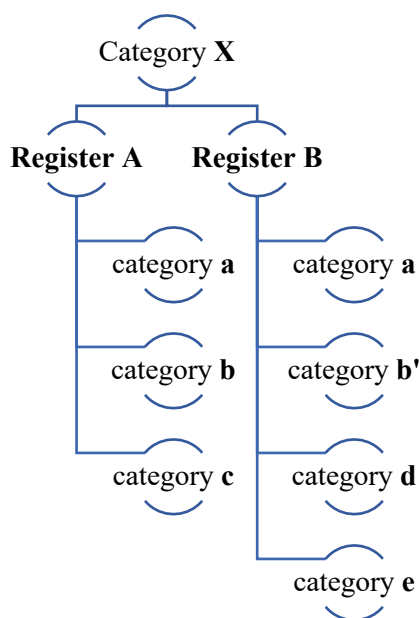
The corpus was observed to detect cultural conceptualizations encoded in the language use of shop signs. These cultural conceptualizations were then described and analyzed in the form of cultural categories in relation to linguistic expressions. Figure 2 depicts the analysis framework of this study to investigate the variation of cultural categories between American English and Vietnamese shop signs as two registers. In particular, a category X (written in small capitals) is considered in its enactive expressions (i.e., subcategories/ prototypes/ linguistic expressions). The variations may be found in the following cases.

- (1) **a-a**: in both A and B exist members of X that are almost identical in semantics, frequency, generative capacity, and pragmatic meaning.
- (2) **b-b'**: in A and B exist members of X that are semantically identical but differ in frequency, generative capacity and/or pragmatic meaning.
- (3) **c-d** and **c-e**: some members are prototypes of X in one register but a fuzzy phenomenon in the other (e.g., **c** is typical in A but fuzzy in B; **d** and **e** are typical in B but fuzzy in A).

(4) **abc-ab'de**: the number of enactive expressions of X in one register is smaller than in the other (e.g., X has three prototypes in A but four in B).

Figure 2

Framework of analysis and comparison of cultural categories between registers



The above approach is considered part of a multidimensional analysis research model commonly used in the study of languages and register variation (e.g., Biber et al., 1998; Omidian et al., 2021; Bui, 2020). Accordingly, the systematic linguistic characteristics of a language cannot reflect all the linguistic characteristics in a register of that speech community. Therefore, the study of cultural categories in shop sign language contributes to clarifying the distinct features of this register in advertising discourse and their variation between American English and Vietnamese in particular, reflecting the different cultural conceptualizations between the speech communities.

Findings

As discussed above, the English and Vietnamese shop signs reflect a number of basic categories associated with the common speech acts/events based on the pragmatic cultural schema of 'advertising'. These factors were chosen as the tertium comparationis for the analysis and comparison between (American) English and Vietnamese shop signs in this study.

Cultural Categories of CUSTOMER

In addition to the categories of PRODUCTS and SERVICES that are always the main subjects mentioned in shop sign language, the main customers are often mentioned to emphasize the business's focus. Customer categories in the two registers are perceived based on characteristics belonging to the categories of GENDER, AGE, JOB, and CLASS. However, the expression with specific forms in each category varies widely between the registers.

Table 1

Categories of GENDER

American English			Vietnamese				
%	<i>n</i>	<i>Generative capacity/ Pragmatic meaning</i>	<i>Prototypes/ Subcategories</i>		<i>Generative capacity/ Pragmatic meaning</i>	<i>n</i>	%
0.5	9	+FASHION, +HEALTH, +ENTERTAINMENT/ popular and casual use with gender specificity	<i>male</i>	<i>nam</i>	+FASHION/ popular and casual use with gender specificity	27	1.7
0.5	9		<i>female</i>	<i>nữ</i>		25	1.6
0.6	11	popular and casual use with gender specificity	<i>men</i>	.	.	.	.
0.7	12		<i>women</i>	.	.	.	.
0.3	5	+FASHION, +HEALTH, +ENTERTAINMENT/ refined and stylish	<i>gentlemen</i>	.	.	.	.
1.1	19		<i>ladies</i>	.	.	.	.
0.6	11	+FASHION, +HEALTH, +ENTERTAINMENT/ young and active	<i>boy</i>	.	.	.	.
0.7	13		<i>girl</i>	.	.	.	.
0.6	10	+FASHION/ diverse, free, and flexible	<i>unisex</i>	.	.	.	.
5.7	99	Total	9	2	Total	52	3.3

(N=1,748)

(N=1,585)

As can be seen from Table 1, the gender category in English shop signs includes a much wider number of members and usage purposes than those in Vietnamese; the frequency of use is also higher (5.7% vs 3.3%). Prototypes in English create more flexibility, combined with categories of FASHION (e.g., *Men's Wearhouse*), HEALTH (e.g., *Female Strength Academy*), ENTERTAINMENT (e.g., *Girls Night Out*), expressing various pragmatic meanings for each highly polarized gender group in American society, with *lady* being the most frequently occurring form (1.1%). Although both *nam* 'male' and *nữ* 'female' in Vietnamese have the same high frequency (1.7% & 1.6%), they are limited to combinations with FASHION categories only (e.g., *Thời trang nam* 'male fashion', *Giày nữ* 'female shoes').

Table 2 shows that customers mentioned by age group have equally diverse expressions in both English and Vietnamese. The most prominent prototypes are those related to young children. These subjects in English are often applied to FASHION (e.g., *Kids, children's and baby boutique*), ENTERTAINMENT (e.g., *Official kids celebration*), CARE (e.g., *USA baby childcare*), EDUCATION (e.g., *Klever Kids Learning Academy*); while Vietnamese subjects are often associated with MOTHER, FASHION, ENTERTAINMENT, and FOOD (e.g., *Thời trang Mẹ và Bé* 'fashion for mother and baby', *Sữa tốt mẹ và bé* 'good milk for mother and baby', *Đồ chơi trẻ em* 'toys for children').

Table 2

Categories of AGE

		American English		Vietnamese			
%	n	Generative capacity/ Pragmatic meaning	Prototypes/ Subcategories		Generative capacity/ Pragmatic meaning	n	%
1.0	17	+FASHION, +ENTERTAINMENT, +CARE, +EDUCATION/ popular and casual use with age specificity	<i>kid</i>	<i>bé</i>	+FASHION, +FOOD, +ENTERTAINMENT, +MOTHER/ popular and casual use with age specificity	24	1.5
0.8	14		<i>baby</i>			17	1.1
0.7	12		<i>children</i>	<i>trẻ em</i>			
0.5	9	+HEALTH/ priority, and special treatment	<i>senior</i>	.	.	.	.
0.5	8	+SEX, +ALCOHOL, +WEAPON, +VIOLENCE/ age restricted	<i>adult</i>	<i>người lớn</i>	+SEX/ no age restricted	4	0.3
0.2	3	+FASHION, +ENTERTAINMENT, +CARE/ new trend, stylish, and diverse	<i>teen</i>	<i>trẻ</i>	+FASHION/ new trend, stylish, and diverse	4	0.3
.	.	.	.	<i>trung niên</i>	+THỜI TRANG	2	0.1
3.6	63	Total	6	5	Total	51	3.2

(N=1,748)

(N=1,585)

On the other hand, other prototypes of the AGE category have a high divergence between English and Vietnamese. To be specific, English shop signs often mention *seniors* in health-related products or services with a variety of special treatments (e.g., *St. Paul's Senior Services*, *Discount to senior citizens*); Vietnamese shop signs rarely mention this age group but often refer to *trung niên* 'middle-aged' for fashion products (e.g., *Thời trang trung niên* 'middle-aged fashion'). Also, *adult* in English shop signs include all age-restricted customers for products or services such as weapons, alcohol, violent and sexual products or activities (labeled as *Adult only*); while *người lớn* 'adults' in Vietnamese counterparts (e.g., *Shop người lớn* 'adult shop') is only commonly understood as 'related to sexual activity'. Last, *teen* in English shop signs is often associated with fashion, entertainment, and care (e.g., *Teen room*, *Teen space*, *Teen services*), while *trẻ* 'young' in Vietnamese shop signs is usually used in FASHION categories (e.g., *Thời trang trẻ* 'fashion for the young', *Cắt tóc trẻ* 'Hair cut for the young').

As is shown by Table 3, customers mentioned through the category of JOB in English have more diverse and frequent expressions than in Vietnamese (2.5% vs 1.0%). This category in English has 6 prototypes, while Vietnamese has only 2, i.e., *sinh viên* 'student' and *văn phòng* 'office'. The English ones are also applied in many aspects of professional characteristics (e.g., *Student book store*, *Teacher's tools*, *The Mechanic Shop*), whereas Vietnamese subjects usually appear with daily products or services (e.g., *Thư quán sinh viên photocopy in vi tính* 'student library for photocopy on computer', *Com trưa văn phòng* 'office lunch').

Table 3

Categories of JOB

		American English			Vietnamese		
%	<i>n</i>	<i>Generative capacity/ Pragmatic meaning</i>	<i>Prototypes/ Subcategories</i>		<i>Generative capacity/ Pragmatic meaning</i>	<i>n</i>	%
0.6	10	+HEALTH, +CARE/ targeting patients	<i>doctor</i>	.	.	.	.
0.5	9	+CAR/ targeting those with car problems	<i>mechanic</i>	.	.	.	.
0.4	7	+NURSING	<i>nurse</i>	.	.	.	.
0.4	7	+CARE, +INSURANCE/ targeting firefighters, fire victims and their relatives; with priority	<i>firefighter</i>	.	.	.	.
0.3	6	+SCHOOL SUPPLIES	<i>student</i>	<i>sinh viên</i>	+CUISINE, +SERVICES/ with affordable prices	12	0.8
0.3	5	+TEACHING AIDS	<i>teacher</i>	.	.	.	.
.	.	.	.	<i>văn phòng</i>	+CUISINE/ convenient and affordable	4	0.3
2.5	44	Total	6	2	Total	16	1.0
(N=1,748)						(N=1,585)	

Although *student* and *sinh viên* are semantically similar subjects, they are very different in terms of generative and pragmatic capacities in English and Vietnamese shop signs. Specifically, those with *student* merely aim at the characteristics and functions of a product or service suitable for this target group, while *sinh viên* in Vietnamese also implies the meaning of ‘affordable’ (e.g., *Com sinh viên* ‘student rice’ is understood as ‘affordable rice’).

Such subjects as *doctors*, *nurses*, *firefighters*, and *mechanics* are typical forms of JOB categories with high frequency in English shop signs, but they themselves are not the main subjects that businesses target. In fact, they manifest the so-called cultural metaphors for their respective customers, i.e., *doctors* and *nurses* towards patients, *firefighters* towards fire victims and their relatives, and *mechanics* aimed at those who need to (have someone) repair vehicles and machines.

Table 4

Categories of CLASS

		American English			Vietnamese		
%	<i>n</i>	<i>Generative capacity/ Pragmatic meaning</i>	<i>Prototypes/ Subcategories</i>		<i>Generative capacity/ Pragmatic meaning</i>	<i>n</i>	%
.	.	.	.	<i>bình dân</i>	+CUISINE/ with affordable prices	14	0.9
0.2	3	+FASHION, +HEALTH, +ENTERTAINMENT/ high quality	<i>elite</i>	.	.	.	.
0.2	3	Total	1	1	Total	14	0.9
(N=1,748)						(N=1,585)	

It is clear from Table 4 that English shop signs usually refer to *elite* aimed at customers with high-quality requirements, while Vietnamese counterparts often mention *bình dân* ‘common

people' to target low-income customers. Whereas *elite* is often used in English along with FASHION, HEALTH, and ENTERTAINMENT categories (e.g., *Elite Jewelry, Elite Fitness, Elite Dance, and Performing Arts*), *bình dân* is mainly used in Vietnamese with the category of EATING to express the meaning of 'affordable' (e.g., *Cơm bình dân* 'common people rice' is understood as rice or eateries with preferential prices).

Cultural Categories of SCALE

Meanings related to scales are often utilized in shop sign language to emphasize the type of business, major, and variety of products or services. SCALE categories in English and Vietnamese shop signs are expressed in SMALL/MEDIUM SCALE and LARGE SCALE categories. Small and medium-sized enterprises often have a concentration on certain products, while large-scale ones aim for richness, diversity, and wholeness.

Table 5 indicates that SMALL/MEDIUM SCALE categories account for a high proportion in both languages, but the degree of practical use in Vietnamese is more than twice as high as that in English (25.7% vs 12.4%). Vietnamese has 7 prototypes, with *quán* 'bistro,' *cửa hàng* 'store,' and *nhà* 'house' being used the most, while English has 6 prototypes to be found, among which *shop, store, and house* have the highest frequency. In addition, the occurrence of *quán* (10.2%), *phòng* (1.6%), and *đại lý* (1.5%) in Vietnamese was significantly higher than their English equivalents, i.e., *bistro* (1.3%), *office* (1.1%), and *agency* (0.6%).

Table 5

Categories of SMALL/MEDIUM SCALE

		American English		Vietnamese			
%	n	Generative capacity/ Pragmatic meaning	Prototypes/ Subcategories		Generative capacity/ Pragmatic meaning	n	%
3.3	57	+PRODUCT, +SERVICE	<i>shop</i>	<i>tiệm</i>	+PRODUCT, +SERVICE	30	1.9
				<i>hiệu</i>	+gold, +tailor, +cake, +iron, +cloth, +glass, +drug, +selling	9	0.6
3.1	55	+PRODUCT	<i>store</i>	<i>cửa hàng</i>	+PRODUCT, +SERVICE	106	6.7
3.1	54	+FASHION, +CUISINE, +ENTERTAINMENT, +CARE/ exclusively	<i>house</i>	<i>nhà</i>	+book, +tailor, +drug, +vehicle	51	3.2
1.3	22	+CUISINE/ basic decoration; with affordable prices	<i>bistro</i>	<i>quán</i>	+CUISINE/ basic decoration; with affordable prices	162	10.2
1.1	19	+HEALTH, +LAW, +REAL ESTATE, +ACCOUNTING	<i>office</i>	<i>phòng</i>	+HEALTH, +LAW, +REAL ESTATE	25	1.6
0.6	10	+INSURANCE, +REAL ESTATE, +HUMAN RESOURCES/ private enterprises; branches	<i>agency</i>	<i>đại lý</i>	+LOTTERY, +TRAVEL, +PRODUCT/ branches	24	1.5
12.4	217	Total	6	7	Total	407	25.7

(N=1,748)

(N=1,585)

In terms of semantics, pragmatics, and generative capabilities, Table 5 shows that such prototype pairs as *bistro-quán, store-cửa hàng, and office-phòng* are quite similar, while the

others have some significant differences. First, *houses* and *shops* have a variety of combinations with various types of products and services (e.g., *Thai noodle houses*, *Barbershop*), but *nhà* and *hiệu* are usually limited to several objects, namely books, tailors, drugs, gold, cake, etc.; however, *tiệm* in Vietnamese (e.g., *Tiệm cơm* ‘rice shop’, *Tiệm tóc* ‘hair shop’) is quite semantically and pragmatically alike to *shop* and *house* in English. Second, *the agency* is usually used for private enterprises or branches, whereas *đại lý* is usually used as a representative business; also, the *agency* often goes with services of insurance, real estate, and human resources (e.g., *The Agency Real Estate Group*, *Farmers Insurance Agency*), while *đại lý* is often used with the lottery, travel, and a variety of products (e.g., *Đại lý vé số* ‘agency of lottery ticket’, *Đại lý vé máy bay* ‘agency of flight ticket’, *Đại lý gạo* ‘agency of rice’).

Table 6

Categories of LARGE SCALE

		American English		Vietnamese			
%	n	Generative capacity/ Pragmatic meaning	Prototypes/ Subcategories	Prototypes/ Subcategories	Generative capacity/ Pragmatic meaning	n	%
2.7	47	+CUISINE/ high quality	<i>restaurant</i>	<i>nhà hàng</i>	+CUISINE/ high quality	74	4.7
3.4	60	+PRODUCT, +SERVICE/ a main source of distribution	<i>center</i>	<i>trung tâm</i>	+PRODUCT, +SERVICE/ a main source of distribution	38	2.4
0.5	8	+PRODUCT/ covering a variety of many types	<i>super-market</i>	<i>siêu thị</i>	+PRODUCT/ covering a variety of many types or one type	33	2.1
1.1	20	+PRODUCT/ diverse origins from many parts of the world	<i>world</i>	<i>thế giới</i>	+PRODUCT/ varied kinds of one certain type	33	2.1
2.5	44	+IDENTITY	<i>company (Co.)</i>	<i>công ty</i>	+IDENTITY	29	1.8
0.3	6		<i>Incorporation (Inc.)</i>	<i>tập đoàn</i>		9	0.6
1.1	19	+PRODUCT, +SERVICE/ varied and natural	<i>whole</i>	.	.	.	.
.	.	.	.	<i>thiên đường</i>	+PRODUCT/ varied kinds of one type	13	0.8
11.7	204	Total	7	7	Total	229	14.4

(N=1,748)

(N=1,585)

As Table 6 shows, English and Vietnamese shop signs both apply LARGE-SCALE categories at high frequency (11.7% and 14.7%); the most commonly used equivalent pairs include *restaurant-nhà hàng*, *center-trung tâm*, *company-công ty*, and *incorporation-tập đoàn*. Some differences were detected in the following pairs. First, *supermarket* (0.5%) and *siêu thị* (2.1%) are both used for businesses with a variety of products, but the latter has a higher enactive rate and is often utilized to emphasize a variety of one kind (e.g., *Siêu thị điện máy* ‘supermarket of electronics’, *Siêu thị mắt kính* ‘supermarket of glasses’, *Siêu thị tóc* ‘supermarket of hair’). Second, *the world* (1.1%) is generally used for businesses that focus on a variety of products or services sourced from different parts of the world (e.g., *World Market* is a chain of stores selling

imported products around the world); its Vietnamese equivalent, i.e., *thế giới* (2.1%), is often used to refer to the richness and diversity of a specialized type of product or service (e.g., *Thế giới đồ tập* ‘world of sportswear’, *Thế giới di động* ‘world of mobile phones’). Third, *whole* (1.1%) is only available in English, usually used for businesses that offer a variety of products or services of natural origin (e.g., *Whole Foods Market*, *Whole Health Pharmacy Partners*); while *thiên đường* ‘paradise’ (0.8%) can be used to replace *thế giới* in Vietnamese shop signs (e.g., *Thiên đường sữa* ‘paradise of milk’).

Cultural Categories of IDENTITY

Business recognition is one of the main goals of advertising and marketing. In order to fulfill this, shop sign language often refers to a business's identity in terms of name (TRADEMARK category), location (LANDMARK category), and infrastructure (SIGNATURE OBJECT category).

A trademark is understood as the name of a business to help customers easily identify and distinguish products or services of this business from those of the same type belonging to others. The trademark of an enterprise is manifested in English and Vietnamese shop signs with some subcategories as follows. (1) PROPER NAME includes names commonly found in everyday life, usually referring to the business owner or someone else that inspires the business (e.g., *Joe's Stone Crab*, *Quán cơm Hải* ‘rice bistro Hải’). (2) NICKNAME includes names based on a specific feature of a product, service, or business owner (e.g., *Dunkin'* is the name of an American chain of cafes featuring the act of dipping bread into milk or coffee; *Ông Mập* ‘Mr. Fat’ refers to a small restaurant named after the appearance of the owner). (3) BRAND NAME includes special names that are made up based on semantic, phonetic, grammatical, or morphological characteristics of existing words or actual objects whose meaning is associated with products, services, and businesses (e.g., *Nike* is named after the syllables in the name of the Goddess of Victory Νίκη in the ancient Greek language; *Vinamilk* is made up of ‘Vietnam’ combined with ‘milk’). (4) SYMBOLS include names of iconic images chosen for the branding of a business to convey certain meanings. For example, *Phoenix Communications Inc.* and *Mohegan Sun* use ‘phoenix’ and ‘sun’ to refer to such concepts as ‘prosperous’, ‘brilliant’, and ‘sustainable’. Vietnamese shop signs also take advantage of similar images, such as *Nhà hàng Phượng Hoàng* ‘phoenix restaurant’, *Nhựa Bình Minh* ‘sun plastic’.

Table 7

Categories of TRADEMARK

		American English		Vietnamese		
%	n	Generative capacity/ Pragmatic meaning	Prototypes/ Subcategories	Generative capacity/ Pragmatic meaning	n	%
6.6	115	+PRODUCT, +SERVICE/ creating a business identity mark	PROPER NAME	+PRODUCT, +SERVICE/ creating a business identity mark	489	30.9
3.7	65		NICKNAME		64	4.0
4.2	74		BRAND NAME		80	5.0
2.6	45		SYMBOL		23	1.5
17.1	299	Total	4	Total	656	41.1

(N=1,748)

(N=1,585)

It is clear from Table 7 that TRADEMARK categories in Vietnamese shop signs are used as often as in English (41.1% vs 17.1%). Subcategories of TRADEMARK also appear more in Vietnamese

than in English, that is, proper names are expressed much more often (30.9% vs 6.6%), followed by brand names (5.0% vs 4.2%) and nicknames (4.0% vs 3.7%), except for symbols which have a higher frequency in English than Vietnamese (2.6% vs 1.5%).

Table 8

Categories of LANDMARK

		American English		Vietnamese		
%	<i>n</i>	<i>Generative capacity/ Pragmatic meaning</i>	<i>Prototypes/ Subcategories</i>	<i>Generative capacity/ Pragmatic meaning</i>	<i>n</i>	%
4.0	70	+PRODUCT, +SERVICE/ recalling a business identity	<i>CITY/ TOWN/ TOURIST</i>	+PRODUCT, +SERVICE/ recalling a business identity	46	2.9
0.5	8	quickly	<i>ATTRACTION</i>	quickly	38	2.4
0.6	11		<i>ADDRESS NUMBER</i>		8	0.5
5.1	89	Total	5	Total	92	5.8

(N=1,748) (N=1,585)

Nearby landmarks are also often attached in shop sign language to make it easy for customers to remember and quickly visualize the business's geographical location when mentioned (see Pham, 2021b). The category of LANDMARK in English and Vietnamese shop signs includes CITY (e.g., *Miami Beach Bicycle Center*, *Mắt kính Sài Gòn* 'Glasses Sài Gòn'), TOWN (e.g., *Chevy Chase Florist*, *Nha khoa Lữ Gia* 'dentistry Lữ Gia'), TOURIST ATTRACTION (e.g., *The Golden Gate Grill*, *Công ty Lịch Tao Đàn* 'calendar company Tao Đàn'), ADDRESS NUMBER (e.g., *1215 Wine Bar and Coffee Lab*, *Cửa hàng di động 787* 'mobile store 787'), ADDRESS STREET (e.g., *Elm Street Bakery*, *Lẩu cá kèo Bà Huyện* 'fish hot pot Bà Huyện').

As can be seen from Table 8, the category of LANDMARK is generally applied with almost the same frequency in English and Vietnamese shop signs (5.1% & 5.8%). However, in each subcategory, there was significant variation between the two languages, i.e., cities, towns, and tourist destinations were mentioned more in English (4.0% vs 2.9%), but address numbers were mentioned more often in Vietnamese (2.4% vs. 0.5%), while address street was mentioned at nearly the same level in both English and Vietnamese (0.6% vs 0.5%).

Table 9

Categories of THE SIGNATURE OBJECT

		American English		Vietnamese		
%	<i>n</i>	<i>Generative capacity/ Pragmatic meaning</i>	<i>Prototypes/ Subcategories</i>	<i>Generative capacity/ Pragmatic meaning</i>	<i>n</i>	%
0.5	9	+PRODUCT, +SERVICE/ recognized at the level of an overall landscape	<i>PLANT</i>	+PRODUCT, +SERVICE/ recognized in typical singularity	20	1.3
0.1	2	+PRODUCT, +SERVICE/ recognized as an original part of the facility architecture	<i>ARCHITECTURAL COMPONENT</i>	+PRODUCT, +SERVICE/ attached to the facility intentionally or randomly	14	0.9
0.5	8	+PRODUCT, +SERVICE/ recognized as a color in the business branding	<i>COLOR</i>	+PRODUCT, +SERVICE/ recognized as a color in the business branding	33	2.1
1.1	19	Total	3	Total	67	4.2

(N=1,748) (N=1,585)

In addition to trademarks and landmarks, shop signs often create a business identity by mentioning recognizable objects associated with the architecture of the business facility. The categories of SIGNATURE OBJECTS in English and Vietnamese shop signs differ in the following aspects. First, THE PLANT is often referred to in English shop signs at the overall landscape level; for example, *Cedar Creek Clothing* is the name of a clothing store in Cedarburg, Wisconsin, where there are many cedar trees. By contrast, plants in Vietnamese shop signs are often mentioned in typical singularity, as in *Điểm tâm-cây me* ‘Breakfast-tamarind tree’, the name of a restaurant with a tamarind tree in front. Second, THE ARCHITECTURAL COMPONENT of the business facility is often mentioned as an original outstanding part in English shop signs; for instance, *The Golden Nugget Casino* is the name of a Las Vegas casino featuring a large golden nugget designed right above the main door. Such objects in Vietnamese counterparts are often an architecture attached to the business building intentionally (e.g., *Com-Gạch* ‘rice-brick’, a restaurant designed with bricks) or randomly (e.g., *Cây cột điện* ‘electricity pole’, a café with an electricity pole accidentally put in the front). Third, COLOR is also employed as identity in both speech communities (e.g., *Orange Theory Fitness*, *Căn nhà màu tím* ‘the purple house’). Table 9 indicates that the SIGNATURE OBJECT category is used more often in Vietnamese than in English (4.2% vs 1.1%). The most recognizable objects in Vietnamese are colors (2.1%), followed by plants (1.3%). English subjects favor plants (0.5%) as much as colors (0.5%). The category of architectural objects is the least used in both languages, although Vietnamese has more frequent expressions than English (0.9% vs 0.1%).

Cultural Categories of ORIGIN

The origin of products or services is often promoted to increase customers’s impression of the business quality. The categories of ORIGIN in English and Vietnamese shop signs include members of DOMESTIC ORIGIN, FOREIGNNESS, and OFFICIAL SOURCE.

Table 10

Categories of DOMESTIC ORIGIN

		American English		Vietnamese			
%	n	Generative capacity/ Pragmatic meaning	Prototypes/ Subcategories		Generative capacity/ Pragmatic meaning	n	%
1.1	19	+CUISINE/ familiar origin in the country	<i>FAMOUS ORIGIN</i>	<i>FAMOUS ORIGIN</i>	+CUISINE/ familiar origin in the country	60	3.8
0.5	8	+FASHION, +CUISINE, +FURNITURE/ American styles	<i>American</i>		+FASHION, +CUISINE, +FURNITURE/ pride in quality; Vietnamese styles	55	3.5
0.3	6	+PRODUCT, +SERVICE/ pride in quality; supporting American workers and businesses	<i>USA</i>	<i>Việt</i>			
.	.	.	.	<i>xuất khẩu</i>	+PRODUCT; high quality	23	1.5
1.3	22	+PRODUCT, +SERVICE/ locally familiar materials; clean and natural	<i>local</i>	<i>nhà làm</i>	+CUISINE/ for small businesses; distinct quality and safety	9	0.6
0.3	5		<i>homegrown</i>				
3.4	60	Total	5	4	Total	147	9.3

(N=1,748)

(N=1,585)

The DOMESTIC ORIGIN category is mentioned in shop sign language to attract customers' attention to products that are locally sourced or domestically produced. Table 10 shows that this category is generally used more often in Vietnamese than in English (9.3% vs 3.4%). Both communities often mention famous origins associated with typical domestic cuisines such as *Kentucky fried chicken*, *San Francisco sourdough bread*, *Yến sào Nha Trang* 'bird's nest Nha Trang', *Bánh pía Sóc Trăng* 'pía cakes Sóc Trăng' with Kentucky, San Francisco, Nha Trang, Sóc Trăng respectively as the most famous places of these products. However, this application in Vietnamese is more than three times as frequent as in English (3.8% vs 1.1%). The origin of Vietnamese identity (3.5%), such as *Lẩu Việt* 'Vietnamese hotpot,' *Cửa Việt* 'Vietnamese windows' is also mentioned more often than *American* and *USA* origins in English (0.5% & 0.3%) as in *All-American Burger*, *Made in the USA*. Another notable difference lies in the local origin to imply clean natural products, such as *local* and *homegrown* expressions in English shop signs (e.g., *The Local Butcher Shop*, *Hometown Coffee*), while Vietnamese is typical of homemade and export origins (e.g., *Trà sữa nhà làm* 'homemade milk tea', *Quần áo xuất khẩu* 'clothes for export'), which are said to be of guaranteed quality and distinct style.

Table 11

Categories of FOREIGNNESS

		American English		Vietnamese		
%	n	Generative capacity/ Pragmatic meaning	Prototypes/ Subcategories	Generative capacity/ Pragmatic meaning	n	%
7.3	128	+PRODUCT, +SERVICE/ other countries of the world	FOREIGN COUNTRY	+DEVELOPED COUNTRIES/ high quality	77	4.9
1.7	30	+CAPITAL CITY, +CUISINE/ identity of the foreign community	FOREIGN LANDMARK	+CHINESE LANDMARK, +CUISINE/ favorite food origin	12	0.8
0.6	11	+COMMON WORDS/ identity of the foreign community	FOREIGN LANGUAGE	+ENGLISH/ high quality and international trend	348	22.0
.	.	.	nhập khẩu	+PRODUCT/ high quality and international trend	23	1.5
9.7	169	Total	3	Total	460	29.0

(N=1,748)

(N=1,585)

Although both communities often present foreignness in shop signs to show international trends, Table 11 gives out that Vietnamese subjects have a much higher frequency of such practice than English (29% vs 9.7%). Up to 22% of foreign languages (mostly English) were found in Vietnamese shop signs (e.g., *shop*, *café*, *buffet*, *hotel*, etc.). In English, the FOREIGN LANGUAGE category is less frequent and arbitrary, accounting for only 0.6% and mainly concentrating on some familiar words derived from immigrant communities, such as *bonjour* 'hello' (French), *hola* 'hello' (Spanish), *sushi* 'rice rolls' (Japanese). However, the English subjects mentioned foreign countries and landmarks more often than Vietnamese ones (7.3% vs 4.9%, and 1.7% vs 0.8%, respectively). Generally, while English perceives foreignness as international origins (e.g., *The German Deli*, *Paris Baguette*), Vietnamese relate it to high quality, usually with developed countries. In addition, foreign landmarks in Vietnamese shop signs are usually limited to famous Chinese culinary regions such as Shanghai, Hong Kong, Beijing, and Chaozhou. Another striking difference is that Vietnamese subjects often include

imported origin to emphasize international standards and better quality (e.g., *Trái cây nhập khẩu* ‘imported fruits’); such expression is rarely found in English counterparts.

Table 12

Categories of OFFICIAL SOURCE

American English		Vietnamese					
%	<i>n</i>	<i>Generative capacity/ Pragmatic meaning</i>	<i>Prototypes/ Subcategories</i>	<i>Generative capacity/ Pragmatic meaning</i>	<i>n</i>	%	
.	.	.	.	<i>chính hãng</i>	+PRODUCT/ mass production	26	1.6
.	.	.	.	<i>chính gốc</i>	+CUISINE, +IDENTITY	17	1.1
.	.	.	.	<i>chính hiệu</i>	+ORIGIN	10	0.6
.	.	.	.	<i>chính chủ</i>	+REAL ESTATE, +VEHICLE	5	0.3
0	0	Total	0	4	Total	58	3.7

(N=1,748)

(N=1,585)

The OFFICIAL SOURCE category is hardly noticed in English shop signs but is often used in Vietnamese subjects to ensure reliability in terms of quality and origin. As shown in Table 12, prototypes of this category in Vietnamese shop signs include (1) *chính hãng* ‘official producer’ for important or large products to emphasize official production (e.g., *Xe máy chính hãng* ‘motorbikes of the official producer’, *Mỹ phẩm chính hãng* ‘cosmetics of the official producer’), (2) *chính gốc* ‘official origin’ for specialties of a region (e.g., *Đặc sản Phú Yên chính gốc* ‘specialties of Phú Yên’s official origin), (3) *chính hiệu* ‘official brand’ for cuisines of an heirloom brand or a long-standing business to emphasize quality assurance and reputation (e.g., *Phở Quỳnh chính hiệu* ‘phở Quỳnh of the official brand’), and (4) *chính chủ* ‘official owner’ for sale or rental of real estate and vehicles to emphasize the official ownership from which transaction will be directly conducted without intermediaries or fake companies (e.g., *Nhà bán chính chủ* ‘house on sale with official owner’).

Cultural Categories of RELATIONSHIP

Shop sign language often employs the RELATIONSHIP category to connect businesses with customers, creating a feeling of warmth, familiarity, and closeness. This increases customers' trust in the business. Relationships commonly mentioned in English and Vietnamese shop signs include family relations (KINSHIP category), friendship (FRIENDSHIP category), and romantic relationships (LOVE category).

As can be seen from Table 13, KINSHIP categories generally have a higher frequency in Vietnamese than in English shop signs (17.2% vs 12.2%). However, English has 17 prototypes to be found, more than Vietnamese with 14. To compare them between the two languages, *grandpa-ông*, *sister-chị*, *brother-anh*, and *family-gia đình* are typical pairs of semantic equivalents; *dad/pop/papa/father* and *son* only appear in English subjects, while *út* ‘the youngest child’ and *bé* ‘a little sister/brother’ only exist in Vietnamese ones; *mẹ* and *bà* in Vietnamese have many equivalent expressions in English, that is, *mom/mama/mother* and *grandma/nana/granny* respectively; nevertheless, *auntie* and *uncle* in English have many equivalent expressions in Vietnamese, that is, *cô/dì/thím* and *bác/chú/cậu* respectively.

Table 13

Categories of KINSHIP

		American English		Vietnamese			
%	<i>n</i>	<i>Generative capacity/ Pragmatic meaning</i>	<i>Prototypes/ Subcategories</i>	<i>Generative capacity/ Pragmatic meaning</i>	<i>n</i>	%	
1.2	21		<i>mom</i>				
0.6	11	+CUISINE, +HOUSEWORK	<i>mama</i>	<i>mẹ</i>	+CUISINE, +BABY, +PROPER NAME	28	1.8
0.6	10		<i>mother</i>				
0.6	10	+FOOD, +ALCOHOL	<i>dad</i>				
0.6	10	+HAIR, +EQUIPMENT, +FASHION,	<i>pop</i>				
0.7	13	+HOUSEWORK,	<i>papa</i>				
0.9	15	+ANTIQUE	<i>father</i>				
0.6	11	+CARE, +CUISINE,	<i>grandma</i>				
0.6	10	+DECORATION,	<i>nana</i>	<i>bà</i>		19	1.2
0.5	8	+ANTIQUE	<i>granny</i>				
0.6	10	+PRODUCE, +CUISINE, +DECORATION, +ANTIQUE	<i>grandpa</i>	<i>ông</i>		12	0.8
0.6	10	+CUISINE, +FASHION	<i>sister</i>	<i>chị</i>	+CUISINE,	15	0.9
0.8	14	+CUISINE, +VEHICLE	<i>brother</i>	<i>anh</i>	+PROPER NAME,	10	0.6
				<i>cô</i>	+ORDINAL NUMBER	23	1.5
0.7	13	+CUISINE, +DECORATION, +ANTIQUE, +PROPER NAME	<i>auntie</i>	<i>dì</i>		22	1.4
				<i>thím</i>		5	0.3
0.6	10	+CUISINE, +JEWELRY, +HOUSEWORK, +PROPER NAME	<i>uncle</i>	<i>chú</i>		32	2.0
				<i>bác</i>		3	0.2
				<i>cậu</i>		16	1.0
0.7	12	+FATHER,+MOTHER	<i>son</i>				
1.5	26	+CARE, +HOUSEHOLD GOODS	<i>family</i>	<i>gia đình</i>	+CUISINE, +CARE, +ENTERTAINMENT, +HOUSEHOLD GOODS, +FURNITURE	21	1.3
.	.			<i>út</i>	+CUISINE, +PROPER	52	3.3
.	.			<i>bé</i>	NAME	14	0.9
12.2	214	Total	17	14	Total	272	17.2

(N=1,748)

(N=1,585)

There are also other differences to note. First, kinship words in English shop signs are often used for a variety of products and services (e.g., *Mom's Pie House*, *Dad's Garage*, *Pop's Barber Shop*, *Auntie's Antique Mall*, *Family Fresh Market*, *Father & Sons*, *Men's Clothing*), while Vietnamese subjects mostly mention them with culinary objects (e.g., *Bếp mẹ Đăng* 'mother Đăng's kitchen', *Mì Chú Tắc* 'uncle Tắc's noodles', *Quán ăn gia đình* 'family bistro', *Quán Ốc Chị Tư* 'sister Fourth's snail bistro', *Bánh xèo Dì Ba* 'aunt Third's pancakes'). Second, kinship words in Vietnamese shop signs always go with the category of PROPER NAME or ORDINAL NUMBER, whereas English subjects are independent of these in use; some might include names (e.g., *Auntie Ruth's Donuts*, *Uncle Woody's Popcorn*) but barely numbers.

Table 14

Categories of FRIENDSHIP

		American English		Vietnamese	
%	n	Generative capacity/ Pragmatic meaning	Prototypes/ Subcategories	Generative capacity/ Pragmatic meaning	n %
0.6	10	+CUISINE/ creating a feeling of youthfulness, wit, intimacy, familiarity	<i>pal</i>	<i>anh em</i>	19 1.2
0.3	6	+CUISINE, +FURNITURE, +HOUSEHOLD GOODS/ creating a sense of perennial camaraderie	<i>buddy</i>	<i>huynh đệ</i>	12 0.8
0.7	12	+CUISINE, +CARE, +PET/ creating a sense of friendliness, loyalty, and trustworthiness	<i>friend</i>	<i>bạn</i>	10 0.6
0.3	6	+CUISINE, +ALCOHOL/ used for places for groups of friends to meet and party	<i>sidekick</i>	<i>đồng đội</i>	10 0.6
0.3	5	groups of friends to meet and party	<i>wingman</i>	<i>chiến hữu</i>	8 0.5
0.7	13	+PRODUCT, +SERVICE/ cooperating and supporting customers	<i>partner</i>	.	. .
3.0	52	Total	6	5	Total 59 3.7

(N=1,748)

(N=1,585)

Table 14 shows that prototypes of this category in Vietnamese are generally more frequent than in English (3.7% vs 3.0%). However, in terms of generative capabilities, English prototypes have more diverse combinations with various categories such as cuisine (e.g., *Friend's Café*), alcohol (e.g., *Pal's Lounge*, *Wingman Liquor & Deli*, *Sidekicks Bar & Grill*), furniture or household appliances (e.g., *Buddy's Home Furnishings*, *Buddy's Small Lots*). Their Vietnamese equivalents are generally limited to dining and partying contexts (e.g., *Quán ăn Những người bạn* 'friends' bistro', *Ám thực huynh đệ* 'buddies' cuisine', *Quán Chiến hữu* 'wingmen's bistro', *Bia hơi đồng đội* 'sidekicks' beer'). In addition, the prototype *partner* has the highest frequency in English shop signs (e.g., *Your Thrift Shopping Partner*, *Fitness Partner*, *Your Pet's Partner*), but its Vietnamese equivalents are rarely used.

Table 15

Categories of LOVE

		American English		Vietnamese	
%	n	Generative capacity/ Pragmatic meaning	Prototypes/ Subcategories	Generative capacity/ Pragmatic meaning	n %
1.4	25	+CUISINE, +FASHION, +HEALTH, +ART	<i>love</i>	<i>yêu</i>	+PRODUCT 10 0.6
0.9	15		<i>heart</i>	.	. .
0.6	10		<i>valentine</i>	.	. .
0.9	15	+CUISINE	<i>sweetie</i>	<i>cưng</i>	+PET, +KID 5 0.3
3.7	65	Total	4	2	Total 15 0.9

(N=1,748)

(N=1,585)

As is presented in Table 15, English shop signs often use such words as *love*, *valentine*, *heart*, and *sweetie* to increase connection with customers, while Vietnamese ones only usually favor *yêu* ‘love’ and *cưng* ‘sweetie’ with certain categories such as flowers, pets, and kids (e.g., *Hoa yêu thương* ‘flowers loving’, *Cửa hàng thú cưng* ‘store of sweetie pets’, *Con cưng* ‘baby sweetie’). Moreover, the frequency of using the love category in English is significantly higher than in Vietnamese (3.7% vs 0.9%). The English prototypes also have a combination with more diverse categories such as HEALTH (e.g., *Love Yoga Center*), FASHION (e.g., *Valentine's Salon*), ART (e.g., *Purple Heart Tattoo*), and CUISINE (e.g., *Sweetie's Café*).

Cultural Categories of QUALITIES

In addition to such usual positive qualities as *delicious*, *pretty*, *beautiful*, *wonderful*, etc., shop sign language is also characterized by several highly cultural categories, namely ETHICS (normative qualities), HEALTH SAFETY (natural qualities), SUPERIORITY (outstanding qualities) and SPECIAL TREATMENT (priority qualities).

Table 16

Categories of ETHICS

		American English		Vietnamese			
%	n	Generative capacity/ Pragmatic meaning	Prototypes/ Subcategories	Generative capacity/ Pragmatic meaning	n	%	
0.6	10	+HEALTH, +CUISINE, +CHARITY, +GIFT/ sharing, gentleness, thoughtfulness	<i>kindness</i>	<i>hiền</i>	+CUISINE, +FASHION/ dedication, thoughtfulness, accessibility	24	1.5
0.7	12	+CUISINE, +FASHION, +HOUSEWORK, +HEALTH, +FEMALE/ thoughtfulness and attraction	<i>grace</i>	<i>duyên</i>	+CUISINE, +FASHION, +FURNITURE/ thoughtfulness and elegance	23	1.5
0.6	11	+CUISINE, +HEALTH, +SKILL/ strength and encouragement	<i>courage</i>	<i>dũng</i>	+CUSINE, +FASHION, +FURNITURE, +MACHINE/ strength	21	1.3
0.6	11	+REPAIR, +CONSULT/ dedication and trustworthiness	<i>integrity</i>	<i>ngĩa</i> <i>tín</i>	+PRODUCT, +SERVICE/ dedication and trustworthiness	18 16	1.1 1.0
0.6	10	+HEALTH, +SKILL, +TECHNOLOGY/ healing and connection	<i>unity</i>	<i>đoàn kết</i>	+PRODUCT, +SERVICE/ dedication and trustworthiness	6	0.4
0.6	11	+HEALTH/ understanding and trustworthiness	<i>compassion</i>	.	.	.	.
0.6	11	+HEALTH, +CUISINE, +GIFT/ friendliness and peace	<i>gratitude</i>	.	.	.	.
0.3	6	+CUISINE, +REPAIR/ sincerity and devotion	<i>honest</i>	.	.	.	.
4.7	82	Total	8	6	Total	108	6.8

(N=1,748)

(N=1,585)

Table 16 shows that Vietnamese shop signs have a higher frequency of applying ethical categories than English (6.8% vs 4.7%). However, English has a greater number of prototypes to be found (8 vs 6). Generally, both speech communities have an ethical approach to a variety of products and services. English examples include *Kindness Café*, *Grace Hair Salon*, *Courage Strength Fitness*, *Integrity Auto Repair*, and *Unity Technologies*. Vietnamese examples can be taken in *Nhà thuốc Tín Nghĩa* ‘intergrity drugstore’, *Duyên quán* ‘grace bistro’, *Cửa hàng điện máy Anh Dũng* ‘courage machine store’, *Cơ sở sắt Đoàn Kết* ‘unity iron branch’, *Shop Hiền* ‘kindness shop’. Such prototypes as *compassion*, *gratitude*, and *honesty* are more common in English (e.g., *Compassion Medical Center*, *Gratitude Gifts*, *The Honest Mechanic*).

Table 17

Categories of HEALTH SAFETY

		American English			Vietnamese		
%	n	Generative capacity/ Pragmatic meaning	Prototypes/ Subcategories		Generative capacity/ Pragmatic meaning	n	%
3.3	58	+CUISINE, +HEALTH, +CARE, +FURNITURE, +HOUSEHOLD GOODS	<i>healthy</i>	<i>khỏe</i>	+CUISINE, +HEALTH, +COSMETIC	20	1.3
1.6	28		<i>natural</i>	<i>tự nhiên</i>	+CUISINE, +FURNITURE, +FASHION	8	0.5
0.7	12		<i>non-toxic</i>	.	.	.	.
2.3	41		<i>fresh</i>	<i>tươi</i>	+CUISINE	25	1.6
2.3	40		<i>organic</i>	<i>hữu cơ</i>		8	0.5
1.1	20		<i>green</i>	<i>xanh</i>		18	1.1
1.0	18	+CUISINE	<i>clean</i>	<i>sạch</i>	+PRODUCT, +SERVICE	24	1.5
0.8	14		<i>plant-based</i>	.	.	.	.
0.7	13		<i>gluten-free</i>	.	.	.	.
0.7	13		<i>non-GMO</i>	.	.	.	.
14.7	257	Total	10	6	Total	103	6.5

(N=1,748)

(N=1,585)

According to Table 17, the category of HEALTH SAFETY in English shop signs has more diverse expressions and higher frequency than Vietnamese. Specifically, English has 10 prototypes, appearing with a frequency of 14.7%, while Vietnamese has only 6 found with a frequency of 6.5%. Both the speech communities make frequent use of *healthy* (3.3%)-*khỏe* (1.3%), *fresh* (2.3%)-*tươi* (1.6%), *green* (1.1%)-*xanh* (1.1%), and *clean* (1.0%)-*sạch* (1.5%) although each member of English generally has a higher frequency. Prototypes of *organic* and *natural* are common in English shop signs (2.3% and 1.6%), but their Vietnamese equivalents, i.e., *hữu cơ* and *tự nhiên*, are rarely mentioned (0.5% and 0.5%). In addition, English subjects often use refer to *plant-based*, *gluten-free*, *non-GMO*, and *non-toxic*, while these are rare in Vietnamese counterparts.

The category of SUPERIORITY is also employed in shop sign language to create a strong impression on the quality of products or services. This category usually refers to ROYAL objects or those of SUPERLATIVE as follows.

Table 18

Categories of ROYAL

		American English		Vietnamese			
%	<i>n</i>	<i>Generative capacity/ Pragmatic meaning</i>	<i>Prototypes/ Subcategories</i>	<i>Generative capacity/ Pragmatic meaning</i>	<i>n</i>	%	
0.7	12	+PRODUCT, +SERVICE	<i>royal</i>	<i>hoàng gia</i>	+PRODUCT, +SERVICE	33	2.1
0.9	16	+CUISINE, +VEHICLE, +FURNITURE, +JEWELRY	<i>king</i>	<i>vua</i>	+CUISINE, +FURNITURE	27	1.7
0.6	10	+CUISINE, +FASHION	<i>prince</i>	<i>hoàng tử</i>	+CUISINE, +ENTERTAINMENT, +FASHION	12	0.8
0.6	11	+CUISINE, +CARE, +JEWELRY, +HOUSEHOLD GOODS	<i>queen</i>	<i>nữ hoàng</i>	+CUISINE, +ENTERTAINMENT, +FURNITURE, +FASHION	5	0.3
1.0	17	+PRODUCT, +SERVICE	<i>palace</i>	<i>hoàng cung</i>	+PRODUCT, +SERVICE	4	0.3
0.6	10	+CUISINE, +FASHION, +CARE	<i>princess</i>	<i>công chúa</i>	+CUISINE, +FASHION	3	0.2
0.6	10	+PRODUCT, +SERVICE	<i>crown</i>	.	.	.	.
4.9	86	Total	7	8	Total	84	5.3

(N=1,748)

(N=1,585)

Table 18 shows that English shop signs have quite even distribution of ROYAL categories while Vietnamese subjects are mainly concentrated in *hoàng gia* 'royal' (2.1%), *vua* 'king' (1.7%), and *hoàng tử* 'prince' (0.8%). The prototypes of *palace* (1.0%)-*hoàng cung* (0.3%), *queen* (0.6%)-*nữ hoàng* (0.3%), and *princess* (0.6%)-*công chúa* (0.2%) occur frequently in English but are quite limited in Vietnamese. Particularly, *a crown* is almost exclusive in English subjects (e.g., *Crown Fried Chicken*). In general, this category in both languages has a diverse combination with many different categories on shop signs. Some typical English examples are *Burger King*, *Palace Barber Shop*, *Royal Spa*, *Queen's Nails*, *Prince Tailoring*, and *Princess Jewelry*. Vietnamese examples include *Nhà hàng Hoàng gia*, 'royal restaurant,' *Vua nệm* 'king of the mattress,' *Thời trang nam Hoàng tử* 'male fashion of the prince,' *Lẩu công chúa* 'the princess' hot pot'; *Phấn nụ hoàng cung* 'the palace pollen.'

Table 19 indicates that SUPERLATIVE categories are used more often in Vietnamese than in English (4.5% vs 3.1%). Shop signs of either language mainly favor *luxury* (0.7%)-*cao cấp* (1.5%) and *best* (1.1%)-*đệ nhất* (1.4%), although Vietnamese subjects have a significantly higher frequency. The other prototype pairs, including *top-số 1/hàng đầu*, *exclusive-độc quyền*, *premium-thượng hạng* are almost alike in all the dimensions between the two languages.

Table 19

Categories of SUPERLATIVE

		American English		Vietnamese			
%	<i>n</i>	<i>Generative capacity/ Pragmatic meaning</i>	<i>Prototypes/ Subcategories</i>		<i>Generative capacity/ Pragmatic meaning</i>	<i>n</i>	%
0.7	13	+PRODUCT, +SERVICE	<i>luxury</i>	<i>cao cấp</i>	+PRODUCT, +SERVICE	23	1.5
1.1	19		<i>best</i>	<i>đệ nhất</i>		22	1.4
0.1	2		<i>finest</i>				
0.6	10		<i>top</i>	<i>số 1</i>		11	0.7
				<i>hàng đầu</i>		5	0.3
0.6	10		<i>exclusive</i>	<i>độc quyền</i>		7	0.4
0.1	1	<i>premium</i>	<i>thượng hạng</i>	4	0.3		
3.1	55	Total	6	6	Total	72	4.5

(N=1,748) (N=1,585)

Some English examples are *Luxury Perfume*, *Best Donuts*, *Top Fitness Store*, *Exclusive Salon*, *World's Finest Chocolate*, and *Japan Premium Beef*. Vietnamese examples are also given as in *Rèm cửa cao cấp* 'luxury curtains', *Đệ nhất mì cay* 'best spicy noodles', *Tiệm bánh số 1* 'bakery No. 1', *Mỹ phẩm độc quyền* 'exclusive cosmetics', *Tròng kính Pháp hàng đầu thế giới* 'world-top French lenses', *Lẩu bò thượng hạng* 'premium beef hotpot.'

Table 20

Categories of SPECIAL TREATMENT

		American English		Vietnamese			
%	<i>n</i>	<i>Generative capacity/ Pragmatic meaning</i>	<i>Prototypes/ Subcategories</i>		<i>Generative capacity/ Pragmatic meaning</i>	<i>n</i>	%
1.4	24	+PRODUCT, +SERVICE	<i>sale</i>	<i>giảm giá</i>	+PRODUCT, +SERVICE	24	1.5
0.8	14		<i>discount</i>			8	0.5
0.8	14		<i>special</i>	<i>đặc biệt</i>		9	0.6
0.6	11	+PRODUCT	<i>bargain</i>	<i>giá rẻ</i>	+PRODUCT	21	1.3
0.9	15		<i>clearance</i>	<i>xả kho</i>		62	3.9
4.5	78	Total	5	4	Total	62	3.9

(N=1,748) (N=1,585)

Some beneficial qualities related to price or preference are also often mentioned to increase the competitiveness of the product or service. It is clear from Table 20 that SPECIAL TREATMENT categories in English shop signs have a greater number of prototypes and higher frequency than Vietnamese counterparts (4.5% vs 3.9%). The main prototypes of both languages are *sale* (1.4%)/*discount* (0.8%)-*giảm giá* (1.5%) and *clearance* (0.9%)-*xả kho* (1.3%). The remaining pairs, i.e., *special*-*đặc biệt* and *bargain*-*giá rẻ*, have almost equivalent performance. Here are some examples in English: *Entire Store on sale*, *Discount Furniture*, *Special Auto Repair*, *Bargain clothing store*, *Clearance event*; and in Vietnamese: *Giảm giá toàn bộ đến 50%* 'full discount up to 50%', *Phở gà ta đặc biệt* 'special chicken noodle soup', *Siêu thị xả kho* 'supermarket warehouse clearance.'

Discussion

The study focused on cultural categories in American English and Vietnamese shop signs. The prototypes and subcategories of these cultural categories are analyzed in three aspects: (1) linguistic expressions and frequency of occurrence, (2) generative capacity (in combination with other categories), and (3) pragmatic meaning (other communicative functions). Some conclusions can be drawn as follows.

About Similarities between Cultural Categories

As can be seen from Table 21, shop signs in both English and Vietnamese have a distinct distribution of categories into two groups. The frequently used group of categories in both languages includes subjects related to BRAND NAME, FOREIGN ORIGIN, SCALE, KINSHIP, and HEALTH SAFETY. The others belong to a less common group, in which ROYALTY, SUPERIORITY, and SPECIAL TREATMENT are categories with very little variation between the two languages in all aspects of semantics, frequency, generative compacity, and pragmatics.

Table 21

Variation of cultural categories in shop sign language

(American) English			Vietnamese	
+Categories	Frequency	Cultural categories	Frequency	+Categories
Various	*****	BRAND	*****	Various
CUISINE	****	FOREIGNNESS	*****	Various
Various	****	SMALL/MEDIUM	*****	Various
Various	****	KINSHIP	*****	CUISINE
Various	****	LARGE SCALE	*****	Various
Various	*****	HEALTH SAFETY	**	Various
Various	**	GENDER	*	FASHION
Various	*	DOMESTIC ORIGIN	***	Various
Various	*	LANDMARK	**	Various
Various	*	ETHICS	**	Various
Various	*	AGE	*	FASHION
Various	*	FRIENDSHIP	*	CUISINE
Various	*	ROYAL	*	Various
Various	*	SUPERIORITY	*	Various
Various	*	SPECIAL TREATMENT	*	Various
Various	*	LOVE	.	PRODUCT
Various	.	SIGNATURE	*	CUISINE
.	.	OFFICIAL ORIGIN	*	Various
Various	.	JOB	.	CUISINE
Various	.	CLASS	.	CUISINE

(Notes: Each * represents every 3% of the category's occurrence in the register. Each represents less than 3% of the occurrence. The colored area marks the difference.)

The above similarities reflect some systematic move structures or generic patterns of advertising discourse (see Bhatia, 2005), such as 'detailing the product or service' (with FOREIGN ORIGIN, SCALE, HEALTH SAFETY), 'creating credibility' (with KINSHIP, ROYALTY), 'confirming verifications' (with SUPERIORITY), 'providing incentives' (with SPECIAL TREATMENT), 'presenting slogans and logos' (with BRAND NAME). In other words, these categories are said to

be universal in all advertising discourses of different speech communities and, therefore, have little intercultural difference. However, Biber & Conrad (2001) argue that similar communication activities should be compared to distinguish modal characteristics. In fact, some categories occurring with the same frequency may nevertheless embed different cultural conceptualizations that manifest themselves in different forms, reflecting the different specific perceptions of speech communities (Sharifian, 2011, 2017). The next section will discuss the differences that occur within these cultural categories and their prototypes or subcategories in terms of distribution, generative compacity, and pragmatics.

About Differences between Cultural Categories

Table 21 shows that English shop signs generally have a uniform level of application among categories, each of which is quite like another from the frequency to the diverse combination with other objects. In contrast, Vietnamese shop signs tend to have an uneven distribution between the categories applied in terms of frequency and diversity of the combined objects. In other words, some categories are more favored while others are not because of preferences or the status of the economy and society in Vietnam. Sharifian (2017) explains that cultural cognition is 'enactive' (formed through linguistic and social interaction), 'distributed' (different levels of comprehension and shared understanding), and 'dynamic' (varied across space and time). Accordingly, it can be observed that cultural categories in English shop signs are more enactive and dynamic, manifested in a richer number of prototypes and applied flexibly in a variety of contexts, whereas those in Vietnamese counterparts are limited to certain choices (e.g., see comparisons on categories of GENDER, JOB, FRIENDSHIP, LOVE, and ETHICS).

Generative capacity (i.e., the ability to combine with some specific categories) is one of the aspects of analyzing cultural characteristics associated with language (Lakoff, 1986, 1987; Biber & Conrad, 2001; Jenshen, 2017); in other words, category is a powerful tool for analyzing cultural conceptualizations entrenched in language (Sharifian, 2011, 2017). The results of the current study have tried to briefly present certain distinctives in the generative capacity of each prototype, helping to distinguish them from objects of the same category or cross-cultural equivalents. For example, *Grandpa* distinguishes itself from other prototypes of KINSHIP in English shop signs in its ability to incorporate with the category of farm products (e.g., *Grandpa's Garden*, *Grandpa's Farm*, *Grandpa's Cheese Barn*), and get distinctive from its own Vietnamese equivalent, which is more accompanied by a proper name or an ordinal number (e.g., *Quán ông Diệm hủ tiếu mực* 'Grandpa Diem's octopus noodles bistro', *Quán ông Tám lẩu và nướng bình dân* 'Grandpa Eighth's hotpot and grill popular bistro').

Cultural categories reflect not only cultural conceptualizations related to semantic structures but also potential pragmatic meanings that are specific to the cultural cognition of each speech community. Each category used in shop sign language is associated with one or more certain speech acts/events (i.e., potential pragmatic actions/ contextual actions), which tend to vary between speech communities. For instance, FOREIGNNESS categories in English shop signs are associated with 'describing the origin of products or services,' while in Vietnamese, they are more likely to relate to 'affirming international prestige and better quality.' On the other hand, cultural categories can be interpreted as pragmemes that are general situations where typically specific linguistic expressions (i.e., prototypes) are conducted as pragmatic acts or practs (Mey,

2001, 2010). Kecskes (2010, 2014) refers to such linguistic practices as “formulaic language”, that is, typical linguistic expressions of a given pragmatic unit shared among members of a language community and thus considered a cultural indicator, marking the ability to identify or integrate with native speakers. For example, *ladies, elite, local, senior, whole, father and son* are standard linguistic practices to identify the characteristic cultural pragmatic meanings of English shop signs, while Vietnamese counterparts are characterized by *trung niên* ‘middle-aged’, *mẹ và bé* ‘mom and kid’, *bình dân* ‘common’, *thiên đường* ‘paradise’, *út* ‘the youngest’, *nhà làm* ‘home-made’, *xuất khẩu* ‘exported’, *nhập khẩu* ‘imported’, *chính hãng* ‘official producer’, etc.

Conclusion

Although there are limitations in the size of the survey data and analysis methods, the study has basically accomplished the initial goals, that is, analyzing and comparing cultural categories in shop sign language between (American) English and Vietnamese in terms of linguistic expressions, frequency, semantics, and pragmatics. The results show that cultural categories have characteristics of both advertising discourse and shop sign language as a register. These linguistic features have many variations found in English and Vietnamese due to differences in the degree of enactment, distribution, and dynamic of cultural conceptualizations in the cognition of each speech community. Besides, the results of the study consist of detached hierarchies to clarify cultural categories (cultural categorizations/ cultural conceptualizations) in shop sign language. Specifically, the pragmatic cultural schema of ‘advertising’ underlies the specific speech acts/events associated with certain pragmemes that are eventually expressed into specific categories as pragmatic acts. It is these specific categories (i.e., prototypes/ linguistic expressions) that are instrumental in approaching and evaluating cultural conceptualizations (through semantic structure, application frequency, and pragmatic meaning).

The study contributes some useful insights into the characteristics of shop sign language in English and Vietnamese from the perspective of Cultural Linguistics, thereby adding some practical theoretical foundations that might be effectively applied in teaching, learning, research, translation, and intercultural communication between the two languages. For example, Pham (2023) suggested adapting the linguistic landscape as content for TEIL (Teaching English as an International Language) to develop learners’ meta-cultural competence, which involves skills in handling cultural conceptualizations during the interaction between individuals from different cultural backgrounds. In this context, cultural categories in shop sign language can be delivered directly to learners with teacher presentations, or indirectly through awareness-raising tasks, or incidentally in exploratory projects. The knowledge of categorizations between speech communities is supposed to be useful for the learners to accept other cultural conceptualizations, get curious enough to ask for more explanations as well as be able to explicate their own and know how to make decisions on the degrees of conceptual adaptation. The approach was favored and suggested in Tran & Bui’s study (2021) with arguments for the conceptual analysis of (cultural) categories in EFL teaching and learning.

The current findings on cultural categories will also serve as basic criteria for assessing the degrees of cultural contact manifested in the linguistic landscape. Pham (2021a, 2021b)

explained that public signage language can be known to have been used based on the knowledge of local conceptualizations (native cultural categories), foreign conceptualizations (borrowed cultural categories), or both sources (mixed cultural categories). Thanks to this, cultural contact in a certain linguistic landscape will not only be investigated from the perspective of semiotics but also from the conceptual levels. In addition, the approach will contribute to the strategies of creating and translating shop signs with certain choices of cultural target, that is, native base, international base, or cultural-blended base. Apparently, these implications are open to further studies with detailed examples, larger scales, and updated theoretical and analytical methods, that is, more cultural backgrounds should be taken into account, more items should be collected for the corpus, and more dimensions should be considered in the framework.

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