

**Language, regulation, and practice in the informational linguistic landscape of Bogor Botanical Garden**

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**ABSTRACT**

The objective of this research is to explore the informational linguistic landscape of Bogor Botanical Garden as a synchronic signage study. As a heritage site governed by national regulations with diverse visitors, the botanical garden provides a relevant case study for exploring how language can be used to exercise control and regulate public space. Based on the informational functions defined by Landry and Bourhis (1997), part writing identified by Backhaus (2007) and code preference analysis described by Scollon and Scollon (2003), this paper investigates signs that primarily perform informational functions, namely information signs, prohibition and warning signs, advertising signs, and street signs. The signs are classified according to the sign taxonomy proposed by Spolsky and Cooper (1991). The findings show that the Indonesian language is dominant within all the taxonomies, as it constitutes the primary language of regulation and control. The English language supports international accessibility, while the Latin language is commonly employed as a scientific language in plant-related signs. Other languages, such as Sundanese, Arabic, French, and Dutch, are used selectively for promotional and contextual purposes. This study contributes to linguistic landscape research by analyzing botanical garden as an underexplored setting and by emphasizing how institutional regulation, scientific communication, and tourism impact language functions within a public space in Indonesia.

**Keywords:** Bogor Botanical Garden, linguistic landscape, sign taxonomy, informational function, signage

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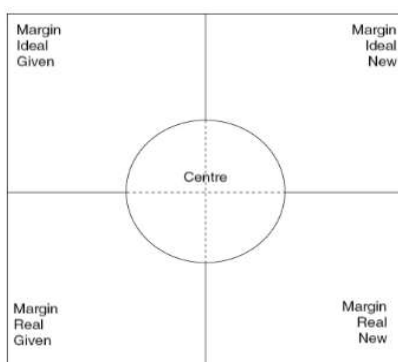
**INTRODUCTION**

As part of sociolinguistics study, linguistic landscape (LL) refers to the language exposed in dynamic public spaces (Shohamy & Waksman, 2009). LL is not only the language of public signs, but also the language of anything that could be seen in changeable public spaces. No public space is ever stagnant, and the language displayed there is no exception. Furthermore, a public space is not a mere open area provided for society to socialize and communicate with each other. Blommaert (2013) mentions that, philosophically, a public space contains social, cultural, and political values. It is an arena of history full of expectations, norms, and traditions. Therefore, LL also covers the knowledge of language use, including its speech community to detect language varieties and multilingualism of a certain space (Gorter, 2006, 2013). LL can be both a geographical marker (informational function) and an identity marker (symbolic function) of a particular community (Landry & Bourhis, 1997). The former informs in-group and out-group members of the linguistic characteristics, territorial limits, and language boundaries of the region they have entered. It reflects the relative power and status of competing language groups. The latter function is salient in settings where language has emerged as the most important dimension of ethnic identity. It also symbolizes the strength or vitality of one's language group on the demographic and institutional control relative to other language communities within the intergroup setting. The two major functions of signs are also related to the taxonomy of signs as proposed by Spolsky and Cooper (1991). Signs such as building signs and commemorative plaques are usually on the symbolic assertion, while warning notices and informative signs the informative.

According to Backhaus (2007), in the study of LL, no matter what place is observed, what methodology is applied, and what research perspective is used, there are always three basic questions

that need to be answered: linguistic landscaping by whom, for whom, and *quo vadis*. First of all, the source of a sign should always be tracked, whether they are from the official or non-official, also known as “top-down” or “bottom-up” signs (Ben-Rafael et al., 2006). This tracking later on deals with the power relations between coexisting linguistic groups, or also known as ‘code preference’. It will also correlate with the law regulations. The second is the readers of the signs. The presupposed reader is one of the key determinants for a language to be displayed in public space. The use of a foreign language, for example, does not always show that it targets a foreign group or has something to do with the locals’ mastery of that language. It can serve as exoticism (Masai, 1972), image writing (Someya, 2002), image stimulation (Inoue, 2000), or even a symbol of modernity, internationalism, technological progress, or ‘snob appeal’, like the English language (Rosenbaum et al., 1977). The last question concerns the dynamics of languages and scripts in contact. It focuses on what the signs on the streets reveal about the diachronic development of a city’s linguistic condition.

Furthermore, in investigating the “for whom” question, Backhaus (2007) mentioned that there are four types of part writing to see whether the texts contained on a sign are multilingual and constitute translations or transliteration of the languages used. The first part writing is *monophonic*, which means that only one language is used in the sign. In other words, mutual translation or transliteration is not available in this kind of sign. The second one is *homophonic*. Two or more different languages are available and are fully translated in the sign, making the mutual translation or transliteration completely available to the readers. The third is *mixed*, which means that two or more languages are available, but are partially translated in the sign. Since parts of the information are given only in one of the languages, in principle, knowledge in all languages involved is a requirement for a full understanding of the sign. Last, *polyphonic* means that two or more languages are available, but are not translations of each other. Alternatively, one code does not reveal any information contained by the accompanying code.



**Figure 1. The Dimensions of Visual Space (Kress and van Leeuwen, 2021, p.300)**

When examining homophonic, mixed, and polyphonic structures, it is essential to recognize the decisions made regarding the hierarchy of language. This is because multiple codes found in a single sign or image cannot be displayed at the same time in the same location, thereby allowing for a selection system. Adapting from the dimensions of visual space, in the theory of composition by Kress and van Leeuwen (2021), there are two main information structures: the centered and polarized. The polarized is divided again into two systems, which are the left/right (given and new) system and the upper/lower (ideal and real) system. What is on the left is *given*, and what is on the right is *new*. Additionally, what appears in the upper position of the image is the *ideal*, and what is in the lower position is *real*. This is emphasized in Figure 1. In most cases researched so far, the preferred code is located above the peripheral codes when they are aligned vertically, and is located in the left position when they are aligned horizontally. A third possibility is that the preferred code is located in the *center* and the secondary ones are placed around the *periphery* (Scollon & Scollon, 2003). The examination of the composition in public signs will reveal a strong preference for a particular language as well as the ideological choices made by sign creators.

Besides being related to the social and cultural elements, as a multidisciplinary study, LL is also valuable for purposes such as language mapping, language planning, especially for language policy regulated by law. It is related to language vitality, power relations, and language attitude (Munawarah & Datang, 2019). In the case of Indonesia, regulations concerning the linguistic landscape are already

provided in the prevailing legislation. *Undang-Undang Nomor 24 Tahun 2009 tentang Bendera, Bahasa, dan Lambang Negara, serta Lagu Kebangsaan* (Law Number 24 of 2009 on the National Flag, Language, Emblem and Anthem) mandates that the Indonesian language, or the language of the Republic of Indonesia, is the official national language used throughout the territory of Indonesia. It must be used for the names of buildings, roads, apartments or residential areas, office complexes, commercial centers, trademarks, business entities, educational institutions, and organizations established or owned by Indonesian citizens or legal entities. This is stated in Article 36, Paragraph (3). The following paragraph of the same article stipulates that names may use local or foreign languages if they hold historical, cultural, customary, and/or religious significance. In addition, Article 38, Paragraph (1) mandates that Indonesian must be used in public signs, road signs, public facilities, banners, and other information tools that constitute public service. The use of the Indonesian language as referred to in that paragraph may be accompanied by local and/or foreign languages.

These regulations are further reinforced through *Peraturan Presiden Republik Indonesia Nomor 63 Tahun 2019 Tentang Penggunaan Bahasa Indonesia* (Regulation of the President Number 63 of 2019 on the Use of the Indonesian Language), Article 33, Paragraph (2). Buildings that are required to use the Indonesian language in their names include, at a minimum, monuments, places of business, public meeting venues, entertainment venues, performance venues, cemetery complexes, and/or other buildings or structures. According to the following paragraph of the same article, the names of these buildings may use local or foreign languages if they hold historical, cultural, customary, and/or religious significance. In such cases, the names must be written in Latin script. Specifically for the use of regional languages, local scripts may also be included. Furthermore, Article 40, Paragraphs (1) to (4) stipulate that the Indonesian language must be used in public signs, road markers, public facilities, banners, and other forms of written or visual information displayed in public spaces that serve public functions. Although local and/or foreign languages may accompany the Indonesian language as equivalents, their use is merely supplementary and forms an inseparable part of the Indonesian-language content. Adherence to these regulations in public places needs to be further examined. One of the spaces which provides a representative case is Bogor Botanical Garden (BBG), a two-century botanical garden in Bogor.

Bogor is one of the cities in West Java province, Indonesia. It is located near the Special Capital Region of Jakarta, making it part of the Jakarta Metropolitan Area. Situated 190 to 350 meters above sea level, Bogor is also popular for its high intensity of rainfall and is a home to numerous types of natural tourist sites, including Bogor Botanical Garden (BBG) or *Kebun Raya Bogor*. BBG is an ex-situ conservation site, as well as a research center for taxonomy and plant utilization, which can attract up to 7000 visitors per day, especially during long holidays (Ministry of Tourism, 2025; Bempah & Hidayat, 2025). Spread over 87 hectares, BBG is the “Crown Jewel” of Bogor City (Khrisrachmansyah et al, 2023) due to its impact on the city as a vital urban green open space for the residents. Located in the heart of the city, BBG today collects 15.000 plant species and also develops as a major botanical research center in Indonesia. Beyond its scientific role, the botanical garden operates as a public institutional space where visitors interact not only with plants, but also with various forms of written language displayed throughout the area.



**Figure 2. Governor-General's palace (1905)**  
 Source: *Leiden University Libraries Digital Collections*



**Figure 3. Bogor Botanical Garden (2025)**  
 Source: *Wonderful Indonesia Official Website*

Language selection in public signage frequently reflects visitor profiles and target audiences, according to earlier linguistic research. In tourist-oriented areas, English is occasionally used in conjunction with local languages to improve accessibility and accommodate foreign visitors (Backhaus, 2007; Piller, 2001). Signage in regulated public areas commonly employs the national language and prioritizes authority and clarity. Additionally, linguistic landscapes may reveal the presence of tourists, influencing business to modify their marketing plans in accordance with their target markets through language use (Adam & Kurara, 2022; da Silva et al., 2021; Prasert, 2019).

Botanical gardens as educational and institutional spaces, however, have received comparatively little attention. Although some languages are employed symbolically to improve visitor experience, a study conducted in Singapore by Teo and Cacciafoco (2022) illustrates that language use in botanical gardens may indicate visitor demographics. Other languages are merely incidental in the Singapore Botanic Gardens, whereas English is the primary language. Despite these revelations, research on botanical gardens is still scarce, especially in Indonesia, where the National Research and Innovation Agency oversees at least four botanical gardens and local governments 43 gardens (Kebun Raya Indonesia, 2025; Medcom.id, 2024). Furthermore, the unique sociolinguistic and institutional circumstances of Indonesian contexts are not covered by current research yet.

Addressing this gap, the current study looks at the informational linguistic landscape of the oldest botanical garden in Southeast Asia, Bogor Botanical Garden (BBG), and focuses on how language is used to control behavior, transmit scientific information, and promote tourism. This study further argues that language use in public signage indicates continuing linguistic changes, especially with regard to language planning and policy, rather than only reflecting the presence of tourists. Thus, the following questions become the focus of this study: (1) How are the languages used and distributed in informational signs of BBG according to Backhaus' (2007) part writing? (2) How are code preferences and their multimodal features (Scollon & Scollon, 2003) realized in these signs?

## METHOD

This qualitative study uses digital photography to record public signage using a linguistic landscape method within a sociolinguistic framework (Cenoz & Gorter, 2006). To comprehend language use in context, data are gathered, analyzed, and interpreted in accordance with the principles of qualitative research (Creswell & Creswell, 2018). Eighteen samples of public signage that were gathered from Bogor Botanical Garden (BBG) between February 2023 and February 2025 make up the data. The study focuses on informative signage, such as information boards, prohibition and warning notices, advertising signs, and street signs, which are used as means of communication to regulate activities, provide institutional information, and manage visitor behavior.

As a purposive sample (Creswell, 2009), 18 sign samples were identified based on visual, accessible characteristics, and multilingualism. Given the vast 87-hectare space of the BBG, it was not feasible to document all the signs. Rather, representative samples from different places in the garden, including plant collections, themed gardens, and the Orchid House, have been collected. This research project focuses on synchronous observation despite recognizing the fact that some signs alter over time. The samples collected for this study are representative of the top-down signs that have been designed by the institutional authorities, which include PT Mitra Natura Raya, management of BBG, and public companies such as Bank Mandiri and Bank BRI. The coding system is LL/INF/BBG/[number].

A number of theoretical frameworks are used to analyze the data. First, signs are categorized into informational groups using Spolsky and Cooper's (1991) taxonomy. These classifications follow the informational function proposed by Landry and Bourhis (1997) and acts as the primary theoretical framework of the research. Classification through building names and commemorative plaques, as examples of symbolic classifications, do not fall under the scope of this research. Secondly, language distribution is analyzed with the help of Backhaus' (2007) part writing model. Language hierarchy from the perspective of spatial location is studied on the basis of the code preference model put forth by Scollon and Scollon (2003). Finally, multimodality is used to understand the role of visual elements, such as layout, color, and typography, in signification.

## RESULTS AND DISCUSSION

Following the classification framework suggested by Spolsky and Cooper (1991), the 18 found linguistic phenomena are categorized into four classes, namely: information signs, prohibition or warning messages, advertisements, and street names. The language usage and presence, such as part-writing, language choice, and multimodal nature, are explored based on the four taxonomies. There are seven languages involved: Indonesian, English, Latin, Dutch, Arabic, French, and Sundanese.

### Results

As publicly managed sites with interpretive signs, conservation messages, and visitor management (Ward, 2010), botanical gardens like Bogor Botanical Garden (BBG) become the appropriate setting for linguistic landscape research. The extensive use of standardized signage and institutional language choices is essential for conservation, research, and education (Chen & Sun, 2018). Although the linguistic landscape of BBG has previously been studied (Sriyani, 2024), it has only focused in one location (the Nepenthes Garden). The current study offers a more thorough examination of language use across sign categories by adopting a wider geographical and informational perspective.

According to the data, the most prevalent signs are polyphonic and monophonic, each with five occurrences (27,78%). Whereas polyphonic signs include several languages, such as Indonesian, English, Latin, Arabic, French, and Sundanese, monophonic signs only employ one language, either English or Indonesian. These kinds can be found in any taxonomy. There are four examples of both homophonic and mixed signs (22,22%). Whereas mixed signs, which only appear in information signs, contain partial translations between Indonesian, English, Latin, and Dutch. Homophonic signs, which are found in information, prohibition, and street signs, give Indonesian-English translations.

Overall, these results do not entirely support Garvin's (2010) theory that the linguistic landscape is a stable picture of language use associated with a particular location and period. Instead of a single, consistent linguistic representation, the occurrence of numerous languages in this study represents contextual heterogeneity.

**Table 1. Categories of Informational Signs in the Linguistic Landscape of Bogor Botanical Garden (BBG)**

No.	Data Code	Part Writing Type	Language Use	Remark
Information Signs in Bogor Botanical Garden				
1.	LL/INF/BBG/01	Monophonic	English	Welcome sign in a store
2.	LL/INF/BBG/02	Monophonic	Indonesian	"Sneak peek" sign on bench
3.	LL/INF/BBG/03	Homophonic	Indonesian English	Guest house description sign
4.	LL/INF/BBG/04	Mixed	Indonesian English	Visitors' rules sign
5.	LL/INF/BBG/05	Mixed	Indonesian Latin	Orchid description sign
6.	LL/INF/BBG/06	Mixed	Dutch Indonesian English	Teijsmann Garden sign
7.	LL/INF/BBG/07	Mixed	Indonesian English Latin	Plant description sign
8.	LL/INF/BBG/08	Polyphonic	Indonesian English Latin	Cactus description sign
9.	LL/INF/BBG/09	Polyphonic	Latin Indonesian	Tree description sign
Prohibition and Warning Notices in Bogor Botanical Garden				
10.	LL/INF/BBG/10	Monophonic	Indonesian	No picking plants notice
11.	LL/INF/BBG/11	Homophonic	Indonesian English	No littering notice
12.	LL/INF/BBG/12	Homophonic	Indonesian English	'Not for public area' notice
Advertising Signs in Bogor Botanical Garden				
13.	LL/INF/BBG/13	Monophonic	Indonesian	Sponsorship promotional board
14.	LL/INF/BBG/14	Polyphonic	English Arabic Indonesian	Restaurant promotion banner
15.	LL/INF/BBG/15	Polyphonic	Indonesian French English	BBG promotion banner
Street Signs in Bogor Botanical Garden				
16.	LL/INF/BBG/16	Monophonic	English	Sponsor street sign
17.	LL/INF/BBG/17	Homophonic	Indonesian English	Official BBG street sign
18.	LL/INF/BBG/18	Polyphonic	Sundanese Indonesian	Sponsor street sign

### Discussion

#### *Information Signs in Bogor Botanical Garden (BBG)*

In BBG, nine different types of information signs are identified. This finding illustrates the variety of linguistic variants and distributions seen across the garden, even though it does not reflect the overall

number of signs. Similar sign types may appear in different places, according to the data, but this study selects samples to highlight unique linguistic patterns.

Monophonic signs appear in either solely English or solely Indonesian. The English-only sign (LL/INF/BBG/01), read as “Welcome to Olive Store” at the merchandise store door near the main gate, indicates a marketing strategy in line with global audiences and signifies an immediate orientation toward foreign visitors. This is consistent with Piller (2001), who suggests that English is frequently used in commercial signage to create a modern and internationally accessible image, as well as Nederstigt and Hilberink-Schulpen (2018), who assert that businesses strategically select English for foreign-language advertising objectives. Its significance is increased visually by the use of capital letters and striking contrast. Conversely, Indonesian-only signs, such as the “sneak peek” sign (LL/INF/BBG/02), which read as “*It is said that the first honor in the Bogor Botanical Garden is the banyan tree planted by Bung Karno (the first president of Indonesia) in 1959. Let us get to know this historic tree, only in Sudjana Kassan Garden (Bhinneka Garden)*” function as locally oriented informational texts and the absence of translation can limit accessibility for non-Indonesian visitors.



Figure 4. LL/INF/BBG/01.

Welcome sign at the Olive Store merchandise outlet



Figure 5. LL/INF/BBG/02.

“Sneak peek” sign on a bench in *Teijsmann Garden*



Figure 6. LL/INF/BBG/03. A guest house (*Wisma Tamu Nusa Indah*) description sign

The next part writing type is the only one homophonic sign, the Indonesian-English, seen in the guest house description sign in Figure 6. According to the information provided by the sign, the *Nusa Indah Guest House* is a former residence of the BBG director, which is now rented out to the public. The sign itself is put in front of the guest house building. The leftmost space is filled with two big pictures of the guest house served as visual aids, leaving the text to be put in the rightmost space. The text starts with BBG logo, Indonesian BBG name (*Kebun Raya Bogor*), and the logo of LIPI (*Lembaga Ilmu Pengetahuan Indonesia* or Indonesian Institute of Sciences, which now becomes BRIN, *Badan Riset dan Inovasi Nasional*, or National Research and Innovation Agency). The name of the building is written first in Indonesian and then in English. The Indonesian name is written using a bigger font than the English. The English name is not only written using a smaller font, but also italicized to display specific meaning; its foreignness (van Leeuwen, 2005). The name of the building is followed by a brief description. Just like the title, the description is written first in Indonesian and then in English.

Both descriptions are written in the same font size, in the same font type, Roman font. Morton (2003) states that some fonts arouse different emotions in different publics and communicate connotatively. Roman font, for example, appears nostalgic and traditional to some publics, and it shows in this guest house sign. Since this is a homophonic sign, the English description is the translation of the Indonesian description. Both provide the exact amount of information. Only that in the English translation, there is one additional information added. The name of *Nusa Indah* is accompanied by an English definition, ‘Beautiful Island,’ to give more context to the English-speaking tourists, but not to the Indonesian-speaking ones.



Figure 7. LL/INF/BBG/04.  
Visitor rules in BBG



Figure 8. LL/INF/BBG/05.  
Orchid description sign in Orchid House

The next part of the writing found in information signs is a mixed sign. Mixed signs combining Indonesian and English are more frequent and demonstrate a functional distribution of languages. English appears as a translation or accompanying explanation, with Indonesian usually taking the lead. Due to its largest size and top-most location, the “visitor’s rule” sign (LL/INF/BBG/04) gives Indonesian greater importance, indicating its role as the primary language of instruction. To increase accessibility, smaller English font sizes are used. Landry and Bourhis (1997) described the informational function of signage, and this distribution is indicative of that.

In plant-related signs, Latin is utilized as a scientific register. The primary descriptive language in the orchid description sign (LL/INF/BBG/05) is in Indonesian, whereas Latin is used specifically for the taxonomic categorization. In accordance with typographical classifications proposed by van Leeuwen (2005), the Latin words are frequently italicized to mark their foreign nature. The hierarchical difference between languages is strengthened by the visual hierarchy, which uses larger fonts for Indonesian and smaller, italicized Latin.



Figure 9. LL/INF/BBG/06.  
Teijsmann Garden sign



Figure 10. LL/INF/BBG/07.  
Plant description in Aquatic Garden

The third mixed sign, spotted in Figure 9, is the Teijsmann Garden sign. It employs a mix of Dutch, Indonesian, and English. Dutch is the first language that appeals to sign readers as it is located in the leftmost and top part of the sign. Although it is in the margin area, it immediately catches visually since it is big in size. The text says, “*ter Herinnering aan Johannes Elias Teijsmann*” or equals “in Memory of Johannes Elias Teijsmann.” However, it is not translated in the sign. This text is accompanied by a classic and colorless portrait of Johannes Elias Teijsmann, the curator of s’Lands Plantentuin (the former name of BBG) from 1831 to 1869 (Turner, 2012). Right below the Dutch text and the portrait is the current picture of the garden. These three elements fill the left part of the sign. On the right part, or in the new position, the readers are equipped with the description of Teijsmann Garden in Indonesian and its English translation. This Indonesian-English translation makes it a mixed sign. The only difference between the two languages is only on the title. The Indonesian title is bigger in size and in bold, while the English title is smaller and in italic instead of bold. The descriptions are of the same size, with the same type of Roman font, adding a touch of classic visual to the historical information provided, supports the finding of Shaw (2015) on how Roman letterforms have been used to signal monumentality, as well as Burns and Jarratt (2022) on how certain typefaces are used to evoke place identity and history.

The last mixed sign (Figure 10) displays a structured layout in which BBG logo and Bank Mandiri logo occupy the top section, establishing institutional authority and sponsorship. Key information, such as plant codes, names, descriptions, origins, photos, and QR codes, are displayed in the center section. Indonesian is the major language of instruction, as seen by the title appearing in the largest, bolded font, making it visually dominating. The English translation, “Water Edge Plant”, appears next in smaller, italicized text and is visually peripheral because it is enclosed in brackets. Latin is only used for plant names, reflecting its use as a scientific register in botanical contexts; additional English is only used in supporting parts. In keeping with the aquatic garden motif and preserving visual coherence, all languages are displayed in white lettering on a blue backdrop.



Figure 11. LL/INF/BBG/08  
Bayonet description in *Mexican Garden*



Figure 12. LL/INF/BBG/09  
*Arecaceae* tree description in *Arecaceae Garden*

The last two information signs are polyphonic. The Mexican-themed cactus garden sign (Figure 11) blends Latin, English, and Indonesian. The most noticeable is Indonesian, which highlights the primary message for local visitors by displaying in a large, bold, white sans-serif font in the given (left) position. With supporting designations like “scientific name,” “family,” and “origin”, English comes next in smaller, non-bold text. The Latin language is italicized and has a distinct font to reflect its scientific function. The new (right) position is occupied by the plant’s real picture, which complements the textual content. Decorative elements such as earthy hues, zigzag patterns, and cactus representations, on the other hand, demonstrate multimodal integration with the Mexican theme. In addition, white text against a terracotta backdrop enhances its visual salience. Similar to other signs, the top slots are reserved for sponsorship (Bank BRI) and authority (BBG) in order to gain instant visibility.

The second sign (Figure 12) combines both Latin and Indonesian languages and features a simpler polyphonic composition. The botanical name, *Saribus rotundifolius (Lam.) Blume* and the *Arecaceae* family are mentioned using bold and black typeface in sans-serif font, where Latin dominates the optimum positions: the top and center. The use of Indonesian such as “N.Sulawesi” is shown through smaller and lighter font in the margin-real-new position. Font used is fairly simple and straightforward,

emphasizing taxonomical information rather than aesthetics. Following botanical-educational practices, Latin is used as a worldwide scientific register along with other languages to educate the community (Heenan et al., 2021; Zelenika et al., 2018). Lack of any sponsorship enhances BBG's institutional reputation.

BBG primarily uses structured language distribution in its informative signs where Indonesian serves as the instructional language, while Latin is the scientific one and English improves access. It becomes apparent that the linguistic context there is largely regulatory and institutionalized.

### ***Prohibition and Warning Notices in Bogor Botanical Garden (BBG)***

Research conducted in high-risk environments such as petrol stations (Wahyuni, Kurniati, & Susilawati, 2024) indicates that prohibition and warning signs are intended to communicate clear and specific messages, emphasizing that there may be fatal consequences should an individual fail to adhere to the rules outlined. While not at the same risk level, BBG still employs prohibition and warning signs in the regulation of visitors' conduct, particularly with regard to plant protection and conservation.



**Figure 13. LL/INF/BBG/10  
No picking plants notice in BBG**



**Figure 14. LL/INF/BBG/11  
No littering notice in BBG**

In the prohibition and warning notices, there are three sets of data that have been analyzed: two sets are homophonic Indonesian-English, while the third one is monophonic Indonesian. In this classification, there is no polyphonic nor mixture signs. For instance, no-picking plant sign, as seen in Figure 13, represents the monophonic Indonesian prohibition sign that stresses on the sign's legality without translating it to English. As such, the arrangement of the information within the sign is according to the ideal-real organization pattern, wherein the sign starts with a collection of official logos of BBG, name, BBG emblem, and LIPI logo. Moreover, in order to draw people's attention immediately, the ban is written using the biggest font size. The message is extremely obvious and urgent because of the formal, black lettering's contrast with the yellow backdrop, which is typically linked with caution and warnings (St. Olaf College, n.d.).

The bolded phrases "Kebun Raya" and "Rp. 5.000.000,-" in this sentence highlight two significant aspects regarding the prohibition: the universal application of the law across all areas of BBG and the heavy fine levied against any violations. A picture of a flower that has been plucked, placed right below the message of prohibition serves to illustrate the meaning behind the law, ensuring that it can be understood even by non-readers. The message written in the smallest font serves to justify the restriction legally. At the very bottom, another set of institutional logos, the name, and social media links function as official promotions and offer additional information access points.

The second prohibition and warning sign can be found in Figure 14. This homophonic sign, which carries an environmental message in Indonesian and English, functions as a no littering sign in BBG. The name and logo of BBG are located at the very top of the visual hierarchy. The "No Rubbish Throwing" icon on the leftmost provides immediate visual support. The prohibition message in Indonesian, which is bold, capital letters, and written in the biggest font in the sign, constitutes the primary warning. The translation into English, which serves a secondary but still readable purpose for foreign tourists, follows immediately after the Indonesian message in a smaller, italicized font. This difference between font thicknesses, bold vs. thin, creates a hierarchy between languages, where Indonesian remains the dominant language while ensuring that stays supportive rather than equally dominant. As for colors, the white background makes the black text more visible.



Figure 15. LL/INF/BBG/12. 'Not for public area' notice

The "Not for Public" sign from Figure 15 is an example of an Indonesian-English homophonic sign. Understanding of the sign's content is assured by the prohibition symbol presented at the very top of the sign, serving as an immediate visual aid to the regulation that does not depend on the linguistic competence of the viewers. The Indonesian prohibition message located underneath the symbol, which emphasizes the superior role of the Indonesian language within the context of the sign, is displayed immediately below in all capital letters and the largest font. Such a choice of the typological style of the writing assures its clearness and the sense of urgency for the reader. The English version of the prohibition notice is written in small capital letters below the Indonesian message, indicating its secondary role. The notice attached to the fence of a private building in BBG warns the visitors not to enter the restricted area.

BBG's banning notices and warning messages highlight control and clarity through the frequent use of Indonesian language, supported by the English language and icons. Such emphasis highlights the regulatory nature of the informational linguistic landscape in relation to the behavioral guidance and environmental preservation of visitors.

### ***Advertising Signs in Bogor Botanical Garden (BBG)***

There were three samples of data used in the advertising sign. Even though they all play an informative function, they differ in their part writing styles. One is a monophonic Indonesian style, whereas the other two are polyphonic with a mixture of other languages such as Indonesian, English, Arabic, and French. As can be seen in Figure 16, the first advertisement is a sponsorship promotional poster. This is a monophonic advertisement poster that was written only in Indonesian language, emphasizing the partnership between Indonesia's State-Owned Enterprises (SOEs), and BBG.

At the very top, there is the sponsor's official logo, the Bank Mandiri logo, with official typography to promote corporate identification with the sponsor. Right below the logo, the #AyokeKebunRaya hashtag written in informal letters is the largest text of the whole poster and is written without spaces to give modern energy appeal to youth. The text means 'Let's go to Kebun Raya' and is the promotion slogan used by BBG. Further below, the words 'Taman Akuatik' or 'Aquatic Garden' written in an informal typeface but with a smaller size can be seen. The text is accompanied by eye-catching illustrations to make the poster look attractive. Finally, there are social media contacts of BBG written in a very small font on the poster's bottom part. In terms of language, only Indonesian is used in the entire poster design.



Figure 16. LL/INF/BBG/13.  
#AyokeKebunRaya  
sponsorship banner



Figure 17. LL/INF/BBG/14.  
raasaa restaurant promotion banner



Figure 18. LL/INF/BBG/15.  
BBG activities promotion  
banner

The polyphonic advertisement for Resto Raasaa is demonstrated in Figure 17; here the languages used are English, Arabic, and Indonesian. In such a manner, the advertisement becomes accessible to people of different ethnic backgrounds. Despite the fact that Ardhian et al. (2023) define Arabic as a language which refers to religious identity for many people, in the current example, Arabic functions as the means of marketing in Islamic religious season. At the top, there is presented the Resto Raasaa brand logo. The phrase "Buffet Ramadhan" stands out because it is emphasized through boldness and bigger font size. The chosen wording is used to draw customer attention. It should be noted that, despite the existence of a similar Indonesian word, in the current case the English one is applied for the purposes of conformity to hospitality standards. The term "Ramadhan" comes from Arabic language رَمَضَانَ (ramadān); it refers to the ninth month of Hijri calendar (Kamus Besar Bahasa Indonesia, n.d.). It has been integrated into the Indonesian language but still retains a clear connection to its Arabic roots.

To further add value to the marketing copy on the sign, the price (Rp. 150.000) is clearly stated using big letters to ensure clarity of financial terms. The duration (1-14 April 2023) is provided in a universally recognizable format to ensure that it can be read by both Indonesians and foreigners. Further below, the #AyokeKebunRaya hashtag in Indonesian text motivates readers to visit BBG's social media pages. Other information like phone number of the restaurant is in Indonesian to enhance readability by local customers. The design of the sign has hierarchy of multiple fonts. Food graphics are placed at the center, and white borders are provided at the top and bottom sides of the poster. This makes the sign more attractive due to color contrast.

Figure 18 presents the final advertisement board. The use of polyphony for advertising the event in Bogor Botanical Garden (BBG) has included the use of Indonesian, French, and English while ensuring a clear hierarchy whereby the use of Indonesian is prioritized. BBG is clearly identified using the Indonesian name that heads the entire sign. Following this, there is the use of "Taman Hari Raya" as the title of the event. It should be noted that "Taman Hari Raya" constitutes the biggest font on the sign. This is meant to reinforce the local relevance of the festival. Information about the event like the date, which is April 23-30, 2023, the market for decorative plants and gardening products, and the Nusantara food bazaar, is all presented in Indonesian. The hashtag #AyokeKebunRaya reinforces the association of the sign with BBG's marketing campaign.

Despite the obvious superiority of Indonesian, the inclusion of French and English brings linguistic variety. The French term "Tour de Kebun Raya," which translates to "Garden Tour," implies a guided tour of the gardens. It is noticeable in the French preposition of *de*, which means *of*, and borrows the linguistic prestige that is linked with French tourism terminology (Cambridge Dictionary, n.d.). In English, "Kids Corner" refers to a specific area set aside for children's activities. In line with the preference for the Indonesian language, the other two languages are presented in a smaller font size and

only appear once. In relation to the image of a picnic backdrop featuring dominant colors such as green, brown, and checkered red and white stripes, the contrast of colors helps enhance readability and gives an appealing impression of outdoor celebrations. The text appears in white, which makes it highly visible against the colorful background. It is also important to note that all elements work harmoniously since the design is centered on visual hierarchy.

The strategic incorporation of multilingualism in the advertising billboards of BBG highlights the fact that while the Indonesian language has superiority in communication, other languages are carefully selected to increase audience engagement and make the advertisements more appealing.

### ***Street Signs in Bogor Botanical Garden (BBG)***

There are three types of data samples used in the analysis of the street signs, namely monophonic, homophonic, and polyphonic, and each falls under different categories of part writing. Street sign number one is monophonic English, as shown in Figure 19. Unlike the official BBG emblem, this sign is funded by the State-Owned Enterprises. In conjunction with the bold font in the English writing, the arrow serves as the guide. The deer in the illustration symbolizes the identity of Bogor (Pemerintah Kota Bogor, n.d.) and alludes to the freely roaming deer known throughout the Presidential Palace compound. Such symbolism enriches the sign with cultural meaning and makes it an image of Bogor's past and natural heritage. Since the sign is in a single language only, it is intended for a particular tourist segment that will be able to understand English without the need for translation into the local tongue.



**Figure 19. LL/INF/BBG/16.  
Sponsored street sign**



**Figure 20. LL/INF/BBG/17.  
Official BBG street sign**

The second street sign is depicted in Figure 20. It is a homophonic street sign and originates from Bogor Botanical Garden (BBG). It uses English along with the Indonesian language. In this case, the words in Indonesian precede the words in English, with the latter being written in larger fonts to reflect the hierarchy, as follows. The English translation is shown below in italicized text with a smaller font size to set it apart from the prevalent Indonesian material. In compliance with the name of the store, "Olive Store," which is in English at first, only this single word is presented in the upper half in English. The common measurement used in this particular sign is intriguing; Indonesian and English share the same measurement unit, "m," which means meter/metres. Universal spatial orientation does not require translation. Additionally, there are symbols of all of the locations in question.

The last street sign is seen in Figure 21. Unlike the previous two signs, which are situated at the entrance of the main entrance (Gate 1), this street sign is located within the BBG. This polyphonic street sign is funded as opposed to formally installed by the Bogor Botanical Garden (BBG). It combines Indonesian and Sundanese to provide a multilingual depiction inside the signage system of the garden. The Sundanese word for "river", "Walungan", shows up first at the top of the list. Visually, the bat artwork acts as a symbolic homage to BBG's famously high bat population (Tanjung, 2016). Unlike many street signs that build linguistic hierarchy by means of font size differentiation, this sign preserves equal font sizes across all textual components, guaranteeing that both languages coexist without dominance. This design decision represents inclusiveness rather than privilege. Every word on the sign is followed by symbolic arrows and directional arrows.



Figure 21. LL/INF/BBG/18. Sponsored street sign

Language distribution on street signs in BBG appears practical and audience-centered, where Indonesian ensures intelligibility and forcefulness, while English provides access and local languages represent culture. This phenomenon highlights the importance of the informational linguistic landscape for its navigational and representative purposes.

The presence of Indonesian in the warning signs reflects its role as the leading language of authority and control in Indonesian public organizations. The administration ensures that the majority of the visitors comprehend the safety and environmental information through instructions and prohibitions written in their native tongue. In contrast, the use of foreign and local languages in advertisement signs suggests that commercial communication within the garden addresses not only local customers but also foreign tourists. Therefore, the multilingualism in the garden signage serves communicative purposes.

## CONCLUSION

The present study adopted the qualitative approach to examine eighteen samples of informative signs located in the Bogor Botanical Garden. The results reveal the extent to which the informational linguistic environment is influenced by the functions of regulation and pragmatics. In line with its function as the official language of the government and public educational institutions within a governmental setting, the most frequent language among all categories is Indonesian. Visual salience, such as using larger font sizes, positioning the text in the center, and writing bold or capital letters, intensifies the dominance of Indonesian, while other languages are positioned more subtly.

English, Latin, Arabic, French, Dutch, and Sundanese are utilized to achieve different purposes. To facilitate foreign visitors' understanding, Indonesian is accompanied by English. Other languages, such as Sundanese, Arabic, French, and Dutch, are employed rarely for cultural, contextual, and commercial reasons. Latin is often employed in botanical signs to refer to the scientific nomenclature of plants.

In terms of part writing, the use of monophonic signs in part writing is a way of emphasizing authority and clearness. Signs that combine both homophonic characteristics in English and Indonesian make a balanced representation of regulation and accessibility. The majority of the mixed and polyphonic language signs are found in the description of plants and informativeness, where multiple languages have complementary roles. The implication from the observation is that multilingualism in gardens is practical rather than aesthetically appealing.

Overall, the main factors that have impacted the linguistic landscape of the information provided in the Bogor Botanical Garden include science communication, tourism, security, and regulation. This paper proves the relationship between the use of language and regulation, practice as well as its significance in the management of public spaces and tourists. Nevertheless, the study is restricted to a single botanical garden and does not account for seasonal or event-based variations. Future studies can expand this investigation to other botanical gardens or look at how signage has changed over time in various environments.

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