

# Negotiating History and Culture in Linguistics: Analysis of George Town Heritage Celebration Brochures

Lim Xiao Wei and Darwalis Sazan\*

School of Distance Education, University Sains Malaysia, 11800, Gelugor, Penang, Malaysia

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## ABSTRACT

The George Town Heritage Celebrations feature a series of events and activities in the historic Malaysian city, celebrated for its rich cultural heritage, diverse traditions, historic sites, artistic expressions, and culinary offerings. This study examines the visual and linguistic components of the celebration brochures to uncover how heritage narratives are constructed through images, layouts, and textual elements, reflecting both denotative and connotative meanings, as well as ideological perspectives, based on the framework of van Leeuwen and Jewitt (2004) and Critical Discourse Analysis by Fairclough (1995). The findings reveal that heritage landmarks are the most prominent explicit visual elements, while implicit representations of multiracial groups include figures from Malay, Chinese, and Indian backgrounds, symbolizing unity and the collective identity of the George Town Heritage Celebration. The interplay of denotative and connotative elements serves as a central synecdoche of the city's cultural representation, and this study offers insights into the preservation and promotion of George Town Heritage Celebrations.

**Keywords:** Content Analysis; Cultural; Linguistics; Heritage Celebrations; Multiracial

## INTRODUCTION

George Town, the vibrant capital of Penang, Malaysia, was established in 1786 by the British East India Company on previously uninhabited land, marking one of the earliest British settlements in Southeast Asia. The colonial period left enduring imprints not only on the built environment but also on social hierarchies, commercial networks, and intercultural interactions, setting the stage for the city's complex multicultural fabric (Zhao, Hanafi & Wong, 2018). The city exhibits an intricate interplay of cultural and historical influences through traditional shophouses, mosques, temples, churches, murals, clan houses, and culturally named streets. Beyond its material legacy, George Town thrives as a locus of cultural and artistic expression, culinary diversity, and community life, solidifying its reputation as a leading heritage tourism destination in Malaysia (Byram, 2008).

The linguistic landscape of George Town reflects its long-standing multicultural character, where multiple languages have appeared on shop signs and public displays since the late eighteenth century (Said & Ong, 2019). This multilingual environment showcases the city's historical development and its dynamic intercultural interactions. Nevertheless, defining and preserving heritage authenticity within such a context presents considerable challenges. Heritage evaluation frameworks are often shaped by Eurocentric perspectives, which may marginalize local interpretations and overlook the importance of intangible cultural heritage. Consequently, scholars argue that a more comprehensive understanding of heritage should incorporate the voices and experiences of local communities (Bakri et al., 2025).

Against this backdrop, the present study critically investigates the visual and linguistic strategies embedded in George Town Heritage Celebration brochures. The analysis seeks to reveal how these promotional materials negotiate the complex relationship between historical narratives, cultural representation, and the interpretative challenges associated with heritage in a multicultural urban environment.

In particular, the study explores how brochures visually and textually construct narratives surrounding George Town's multiethnic communities. This inquiry is especially relevant considering ongoing debates regarding the

representation of certain groups, such as the Muslim community, and the perceived predominance of Chinese cultural imagery within heritage promotional materials. Heritage towns in Malaysia continually struggle to balance the preservation of authenticity with pressures from contemporary development. This tension is particularly evident in George Town, Penang, a UNESCO World Heritage Site (WHS), where efforts to comply with international heritage standards must also consider the everyday lives and cultural needs of the local population (Bakri et al., 2025).

Furthermore, the analysis evaluates whether these brochures align with or diverge from the official narrative of George Town as a multicultural port city, as articulated in the city's Outstanding Universal Value under its World Heritage inscription (Rugkhanan, 2017). From this perspective, the study considers brochures not merely as promotional artifacts but as influential tools of cultural communication. These materials have the potential to either reinforce or contest prevailing perceptions of place, which emerge through the interaction between tangible heritage elements and the intangible cultural practices of the local community (Bakri et al., 2022).

## LITERATURE REVIEW

Tourism promotional materials increasingly rely on persuasive narratives, including communication, images, texts, layout, color, and typography, that work together to shape how places are imagined and experienced by potential visitors. Scholars argue that tourism promotion functions as a form of discourse that not only informs but also persuades audiences by presenting carefully curated representations of culture, heritage, and place identity (Dann, 1996). Through the interplay of visual and linguistic resources, tourism materials guide audiences toward interpretations of a destination while simultaneously reinforcing specific cultural narratives.

### Cultural Heritage Representation within Tourism Narratives

Cultural heritage has increasingly assumed a prominent role in tourism narratives, particularly in destinations recognized for their historical depth and cultural diversity. Contemporary heritage tourism extends beyond the preservation of historic buildings or monuments; it also involves the strategic production and circulation of narratives that shape how visitors perceive and interpret the past in relation to the present (Smith, 2006). In many heritage destinations, tourism discourse tends to emphasize themes such as authenticity, tradition, and historical continuity. These narratives play an important role in legitimizing the cultural significance of heritage spaces and reinforcing their symbolic value at national and international levels (Jin, Hou & Kong, 2024). As a result, the dominant narratives circulated through tourism promotion can reproduce historical viewpoints while obscuring the plurality of cultural voices that shape heritage landscapes.

In contexts such as George Town, heritage narratives frequently highlight themes of multiculturalism, coexistence, and cultural exchange. Promotional materials associated with heritage tourism often depict this diversity through images of cultural festivals, religious architecture, traditional practices, and everyday urban life (Katahenggam, 2019). While such representations promote a harmonious image of intercultural coexistence, they may also simplify the historical complexities and socio-political tensions that have shaped relations among different ethnic groups (Ong & Ting, 2024). In this sense, tourism narratives may function not only as celebratory accounts of multicultural heritage but also as discursive constructions that selectively frame the past in ways that align with contemporary branding strategies and national cultural narratives.

Tourism narratives are typically communicated through various promotional media, including brochures, guidebooks, websites, and digital platforms. These materials, such as brochures, operate as interpretive tools that frame heritage destinations for visitors by combining textual descriptions with carefully curated visual imagery. According to Arifin, Salim, and Mat Som (2018), the integration of visual and linguistic elements enables tourism materials to construct meanings about place while shaping visitors' expectations before their arrival. Importantly, these semiotic choices are not merely aesthetic; they reflect deliberate communicative strategies that highlight certain cultural narratives while downplaying others. Visual and textual portrayals of ethnic communities may reinforce national discourses that celebrate unity in diversity, yet they can simultaneously reflect unequal power relations in cultural representation. Certain cultural symbols or communities may receive greater visibility in tourism promotion, while others remain less prominently represented (Hall, 1997).

These elements contribute to the city's branding as a vibrant heritage destination and reflect broader efforts to promote its historical and cultural uniqueness. Ultimately, this research helps reveal how tourism discourse participates in shaping public understandings of cultural heritage while mediating the relationship between local identity, historical memory, and global tourism audiences.

### **Visual and Verbal Representation in Tourism Advertising Materials**

The images and verbal features in these materials are closely intertwined with the cultural, artistic, and tourism sectors, serving as key instruments for promoting engagement and participation in the festival activities (Chen & Yu, 2025). By capturing and communicating the essence of heritage celebrations, these images provide viewers with immersive experiences that enhance their understanding of, and emotional connection to, the cultural events being showcased. From a multimodal perspective, meaning in tourism advertising is produced through the interaction of multiple semiotic modes. Communication is not limited to written language but involves a range of semiotic resources, including images, spatial organization, and visual design. Besides, the audience consumes heritage for knowledge or sightseeing, but also for experiential and emotional value (Steriopoulos et al., 2023).

In tourism brochures and promotional materials, photographs of heritage architecture, cultural performances, landscapes, and local communities often function as powerful symbolic representations of authenticity and cultural identity. In heritage tourism contexts, visual and verbal representations frequently emphasize iconic landmarks and culturally recognizable symbols to communicate a sense of historical continuity and authenticity (Winter, 2009). For example, images of heritage buildings, temples, mosques, colonial architecture, and traditional cultural practices are often employed to construct narratives of cultural richness and historical depth and are recognized by UNESCO. While these representations contribute to a compelling and accessible narrative of heritage, they may also simplify complex sociohistorical realities by highlighting visually appealing cultural symbols over less visible aspects of heritage life.

Through the strategic arrangement of images, text, and design elements, brochures and advertisements construct a coherent narrative that aligns with broader tourism marketing strategies. The use of digital tools allows heritage narratives to be communicated more effectively through the combination of visual and textual elements (Rahaman, 2018). In the context of George Town, analyzing the visual and linguistic elements of heritage celebration brochures offers a valuable opportunity to understand how narratives of multiculturalism, heritage authenticity, and cultural unity are constructed for both local and international audiences.

## **METHODOLOGY**

This study adopts a qualitative research design to facilitate a critical examination of the visual and textual representations embedded in the George Town Heritage Celebration brochures. A qualitative approach is appropriate as the study seeks to interpret how cultural meanings and ideological messages are constructed and communicated through multimodal discourse, rather than to quantify measurable variables. Heritage tourism materials, particularly promotional brochures, function not merely as informational media but also as discursive instruments that shape and influence public perceptions of culture, identity, and heritage.

Consequently, the simultaneous examination of visual and linguistic elements enables a more comprehensive understanding of how heritage narratives are strategically framed and communicated to tourism audiences. The study employs a multimodal analytical framework that integrates social semiotics with Critical Discourse Analysis (CDA). Social semiotic analysis provides a systematic approach for investigating how visual elements generate meaning through compositional structures, symbolic representations, and design arrangements (van Leeuwen & Jewitt, 2004). In parallel, CDA, particularly the framework proposed by Fairclough (1995) is utilized to examine how discourse constructs ideological meanings while reflecting broader socio-cultural relations and power structures. By synthesizing these analytical perspectives, the study explores how images, visual design features, and textual language interact to construct representations of cultural diversity, heritage identity, and tourism narratives associated with George Town.

## Data sources and sampling

The primary dataset for this study comprises six official digital brochures of the George Town Heritage Celebrations, retrieved from the website of the George Town World Heritage Incorporated (GTWHI). The brochures selected for analysis were published between 2014 to 2019, representing six consecutive years of heritage celebration promotion. The digital brochures of the George Town Heritage Celebration were obtained from the official website of the George Town World Heritage Incorporated (<https://gtwhi.com.my/>). These materials were chosen through purposive sampling, as they constitute official promotional publications produced by the heritage management authority responsible for promoting George Town as a UNESCO World Heritage Site. The brochures include a combination of photographs, graphic design features, event descriptions, and promotional narratives related to heritage festivals, traditional performances, cultural exhibitions, and community-based activities. The images portray various cultural representations, including traditional performances, artisanal practices, heritage architecture, and multicultural community engagement. The selection of these visuals was determined based on their prominence within the brochures, such as cover images, central promotional visuals, and recurring thematic imagery. To broaden the analytical perspective, the brochures were also considered within the context of contemporary digital tourism promotion. This includes reflecting on how comparable heritage narratives are disseminated through digital platforms such as tourism websites and social media. Although the primary focus of the dataset remains on digital brochures, this contextual perspective enables the study to situate brochure representations within the wider landscape of digital heritage promotion.

## Data analysis procedure

As previously discussed, visual content analysis and image interpretation are grounded in semiotic theory and, in this study, are limited to the compositional meaning aspect. Analyzing all three dimensions of semiotic meaning, representational, interactive, and compositional, would expand the scope beyond what is feasible for this research. Focusing on compositional meaning is justified because it directly aligns with the study's aim of examining the ideological messages embedded in the production and arrangement of visual content within the brochures. In addition, this study employs CDA by Fairclough (1995) to uncover the ideologies present in the Heritage Celebration brochures. Fairclough's model consists of three interrelated dimensions (1) textual analysis, which examines the linguistic features of the text, including structure, grammar, lexis, and cohesion, (2) discourse practices, which consider the processes of production, distribution, and interpretation of texts; and (3) social practices, which explore the relationship between discourse and broader social, political, cultural, and ideological contexts, including issues of leadership, power, hegemony, and economy. However, this study focuses specifically on the ideological dimension, aiming to reveal how the Heritage Celebration brochures construct and convey cultural and social values. CDA in this context seeks to interpret the meanings embedded in visual elements such as images, logos, colors, and symbols. Figure 1 shows the flow of the analysis procedure for the George Town Heritage Celebration brochures.

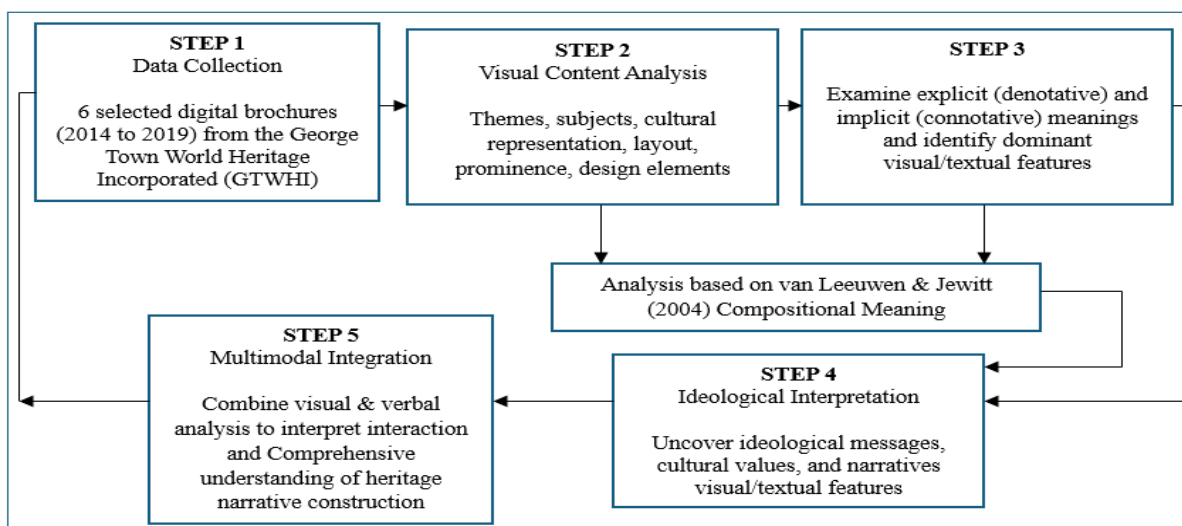


Figure 1: The analysis procedure for the George Town Heritage Celebration brochures.

# FINDINGS

Based on the results, the concrete features of the visual elements reflect reality and are interpreted through their organization and meaning within the images. The denotative and connotative representations of heritage concepts depicted in the George Town Heritage Celebration brochures as below.

## Examples of Denotative Visual Elements in the George Town Heritage Celebration Brochures



Figure 2: Example of handcrafted heritage (GTWHI 2014 Brochure)



Figure 3: Example of festive foods workshops (GTWHI 2015 Brochure)



Figure 4: Example of traditional sports and games workshops (GTWHI 2016 Brochure)

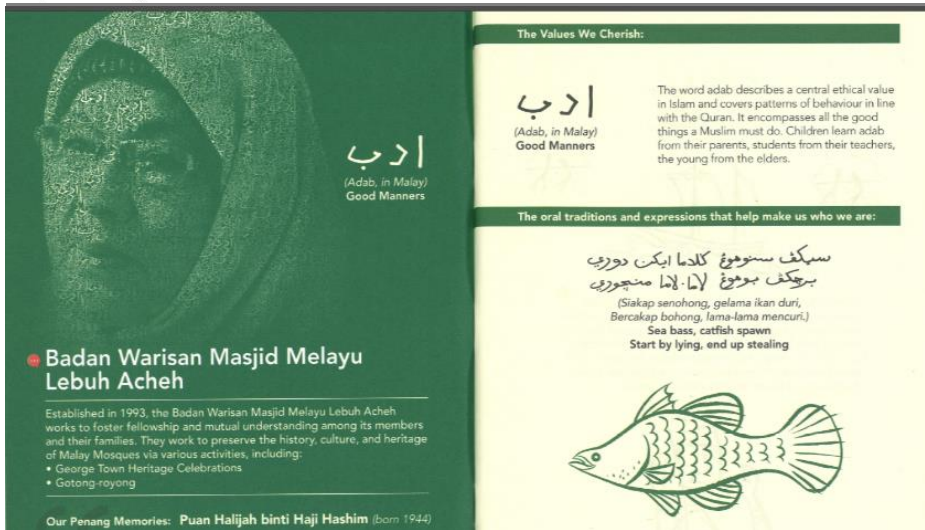


Figure 5: Example of Jawi language, oral tradition, and expression (GTWHI 2017 Brochure)



Figure 6: Example of cultural celebration symbols for Malay (GTWHI 2018 Brochure)



Figure 7: Example of community workshop (GTWHI 2019 Brochure)

## Denotative Elements in the George Town Heritage Celebration Brochures

The visual content relies on denotative features in photographs to classify types of images and evaluate their prevalence. The analysis results, summarized in the table below, present the overall frequency of denotative elements identified within the George Town Heritage Celebration brochures.

TABLE 1. Denotative elements in the George Town Heritage Celebration brochure

Visual Element	Representation	Frequency of The Visual Data
Headlines	George Town Heritage Celebration slogan	6
	Celebration avenues and dates	6
	Celebrations logo	6
	Sponsorship acknowledgement	5
	George Town Heritage landmark	3
	Malay, Chinese, Indian, and other races figure	4
Language	Malay	6
	Chinese	6
	Indian	5
	English	6
	Jawi	6
	Telugu	1
	Malayalam	1
	Punjabi	1
	Gujarati	1
Color	Light blue	1
	Light brown	3
	Other color combinations	1
Architecture symbols	Mosques	3
	Temples	3
	Churches	3
	Peranakan houses	2
	Malay Houses	4

	Chinese Houses	4
	Indian houses	6
	Monumental structures	6
	Other heritage buildings	
Human figure symbols	Malay	6
	Chinese	6
	Indian	6
	Other races	6
Celebration symbols	Site Excursions	4
	Singing, and heritage dance floor	5
	Arts and handcrafts	3
	Drawing	3
	Traditional games	5
	Traditional and symbolic cuisine from Malay	5
	Traditional and symbolic cuisine from Chinese, and Traditional and symbolic cuisine from Indian	5
	Community workshop	6
Other Images	Map	6
	QR code	3
	Other information (e-mail, phone number, Facebook page)	6

The analysis of the George Town Heritage Celebration brochures reveals a deliberate and structured deployment of visual elements designed not only to communicate explicit information but also to reinforce the city's cultural identity and heritage significance. Through denotative analysis, it becomes evident that the brochures strategically employ photographs, architectural symbols, human figures, and textual features to convey clear, factual messages while simultaneously framing a curated cultural narrative.

### The Headlines and Textual Features

The George Town Heritage Festival brochure places primary emphasis on the festival slogan, the featured heritage sites, location, and event dates. The slogan, intimately linked to the heritage site, serves as a concise guide that directs readers toward a deeper understanding of the festival's offerings. By strategically incorporating such slogans, the brochures underscore the historical and cultural value of the featured sites, increasing their potential to attract and engage visitors. This approach contributes to a cohesive and compelling narrative, showcasing the distinctive features of the festival and the cultural richness of George Town's heritage locations. The brochures prominently feature key textual elements, including the festival slogan, dates, logos, and sponsor

acknowledgments, occurring consistently across the six brochures. According to van Leeuwen and Jewitt (2004), textual components in visual media are vital for guiding audience interpretation, serving as compositional markers that organize meaning within an image. In this context, the repetition of slogans and dates functions as a denotative anchor, providing essential information while reinforcing the festival's thematic focus and the identity of George Town as a heritage city. Critically, this approach ensures that the textual narrative maintains visibility amidst the visual content, effectively structuring the audience's engagement with the brochures.

### **Language Representation**

The brochures utilize multiple languages, including Malay, Chinese, Indian scripts, English, Jawi, and others, with the primary languages appearing most frequently. This multilingual presentation aligns with social semiotics, highlighting language as a semiotic resource that conveys both informational content and social context. By including a spectrum of languages, the brochures overtly communicate George Town's multicultural identity. Beyond the denotative function of providing understandable information, this approach symbolically signals inclusivity and recognizes the city's historical and contemporary diversity.

### **Color Usage**

Color selection in the brochures is light blue, light brown, and other combinations serves both denotative and connotative functions. Within visual semiotics, color is a meaningful signifier capable of evoking cultural, historical, or thematic associations. For example, light brown may reference heritage materiality, subtly reinforcing the connection between the festival and George Town's historical architecture. The selective use of color also enhances readability, guides attention, and contributes to the overall aesthetic cohesion of the brochures, demonstrating how denotative features intersect with design principles to facilitate interpretation.

### **Architecture Symbols**

Visual depictions of mosques, temples, churches, Peranakan houses, and other heritage buildings (frequencies 2–6) perform a clear denotative role by identifying George Town's tangible heritage. Critically, these architectural symbols also operate as synecdochical markers, representing broader themes of multicultural coexistence and historical depth. This aligns with Smith's (2006) concept of curated heritage representation, whereby visual emphasis is placed on select cultural and historical features to shape audience perceptions of the city's identity.

### **Human Figure Symbols**

Other prominent visual features include the acknowledgment of sponsors, identified as the second most frequently represented element. The brochures also showcase images of George Town's heritage landmarks and portray individuals from Malay, Chinese, Indian, and other ethnic backgrounds, emphasizing the city's multicultural identity. This approach encourages a more profound understanding and appreciation of the festival's cultural richness and diversity. Figures representing Malay, Chinese, Indian, and other ethnicities appear consistently across all brochures (frequency 6). Denotatively, these images portray the festival participants, but they carry additional connotative meaning by embodying multicultural harmony and social cohesion. In social semiotic terms, human figures serve as conduits for expressing social roles, identities, and intercultural relations (van Leeuwen, 2005). The careful placement of diverse figures reinforces an ideological narrative of inclusivity, subtly embedding the festival's underlying cultural values into the brochures' visual language.

### **Celebration Symbols**

Activities such as site excursions, heritage dances, arts and crafts, traditional games, and ethnic cuisine are visually depicted to communicate concrete aspects of the festival. These elements function denotatively by illustrating the festival's offerings while also enhancing audience comprehension of participatory experiences. Following Richards (2018), such images not only inform visitors but also shape their expectations and engagement with the cultural environment, highlighting the brochures' dual role in education and promotion.

## Other Informational Images

Practical visuals, including maps, QR codes, and contact information, serve an essential denotative purpose by providing logistical guidance. These elements complement the festival’s informational structure and demonstrate the integration of functional and cultural content, reinforcing Kress and van Leeuwen’s (2006) assertion that visual and textual modes collectively enable a complete communicative experience.

The brochures exemplify compositional meaning, where the arrangement of images, text, and symbols guides audience interpretation. Denotative elements function systematically to structure the presentation of heritage, festival activities, and cultural identity, allowing audiences to navigate the visual narrative effectively. The selective emphasis on specific cultural elements, architectural landmarks, ethnic groups, and festival activities reflects curated heritage representation. By foregrounding certain features while omitting others, the brochures construct a specific, attractive narrative of George Town’s cultural and historical significance. Color, architecture, human figures, and slogans work synergistically to create a layered message, enhancing the brochures’ capacity to communicate both factual and experiential content. The deliberate depiction of multicultural participants, diverse architectural forms, and cultural activities conveys an underlying ideology of harmony, unity, and inclusivity. Even as denotative elements relay information, they are embedded with connotative meanings that reinforce social and cultural values, exemplifying how promotional materials can simultaneously inform and ideologically shape audience perceptions.

## Connotative Elements in the George Town Heritage Celebration Brochures

The analysis of the George Town Heritage Celebration brochures indicates a deliberate and structured use of visual elements that encapsulate the overarching theme of the festival. The study highlights both denotative and connotative aspects, showing how specific imagery, such as iconic heritage landmarks, cultural performances, and figures from diverse ethnic backgrounds, is strategically employed to communicate the city’s cultural richness. Table 2 summarizes the key denotative and connotative features identified in the brochures.

TABLE 2. Summary of denotative elements in the George Town Heritage Celebration brochure

Celebration Representation	Denotative Element	Connotative Element
Heritage landmarks	Old buildings physically exist in George Town  Unique and heritage design architecture	Symbolize historical events, cultural values, or significant community achievements.  Physical attributes attract tourists, serving as cultural and historical focal points.
Malay, Chinese, and Indian figure	Wearing hijab (veil)  Wearing a traditional Chinese costume  Wearing an Indian traditional costume	Signature of unity from different races portrays the distinctive image of the multicultural representation of George Town Celebration.

Heritage landmarks featured in the George Town Heritage Celebration brochures function as synecdochical symbols, where individual architectural structures represent broader historical, cultural, and community significance. These visual elements operate not only to convey factual, denotative information about the physical environment but also to invite audiences to actively interpret and engage with the city’s heritage. From a social semiotic perspective (van Leeuwen & Jewitt, 2004), the arrangement and prominence of these architectural symbols within the brochures exemplify compositional meaning, guiding readers’ attention and constructing a coherent narrative about George Town’s cultural identity.

Similarly, depictions of Malay, Chinese, and Indian figures dressed in traditional attire operate at both denotative and connotative levels. Denotatively, these visuals present authentic cultural identities of festival participants, offering factual representations of multicultural participation. Connotatively, they symbolize intercultural harmony and inclusivity, reinforcing the festival's ideological narrative of unity within diversity. The brochures' emphasis on both architectural heritage and diverse cultural figures reflects a deliberate communicative strategy designed to foreground George Town's unique historical and cultural assets. This approach aligns with the dual objectives of heritage tourism: promoting local attractions and preserving cultural legacies. By highlighting these tangible and symbolic elements, the brochures actively shape audience perceptions, fostering an understanding of the city's multicultural identity and historical significance.

The deployment of synecdoche in these brochures mirrors broader strategies observed in other heritage celebrations, such as those in Penang. By representing complex cultural and historical narratives through selected symbolic visuals, the brochures condense multifaceted meanings into accessible, impactful, and engaging representations. These symbolic elements act as interpretive shortcuts, enabling audiences to quickly grasp the festival's cultural and social dimensions. Ultimately, this approach demonstrates that visual strategies in heritage tourism materials do more than inform; they actively shape cultural understanding, reinforce societal ideologies, and facilitate meaningful engagement with heritage spaces.

## DISCUSSION

The George Town Heritage Celebration brochures reveal a meticulously orchestrated deployment of visual elements that operate on both explicit and implicit communicative levels. From a denotative standpoint, these brochures utilize tangible, immediately recognizable features, heritage landmarks, architectural motifs, festival activities, human figures, and textual elements to convey concrete, informational content. Headlines, slogans, event dates, logos, and sponsor acknowledgments function as compositional anchors, structuring the visual narrative and guiding audience interpretation within the temporal, spatial, and cultural dimensions of the festival. In line with van Leeuwen & Jewitt (2004), such textual and visual markers are critical in organizing meaning, acting as navigational signposts that render complex information accessible and coherent to the audience.

The recurrent representation of heritage landmarks, including mosques, temples, churches, Peranakan houses, and other architectural icons, exemplifies a clear denotative function, foregrounding George Town's tangible cultural heritage. Human figures depicted in traditional Malay, Chinese, and Indian attire serve as denotative markers of cultural identity, simultaneously reflecting the festival's diverse demographic composition and offering audiences a visual affirmation of George Town's multicultural ethos.

However, a connotative reading exposes the more nuanced, symbolic dimensions of these representations. Heritage landmarks transcend their literal depiction, embodying historical continuity, cultural pride, and communal achievement, functioning as synecdochical devices that encapsulate broader societal and cultural narratives in condensed visual forms. As Cruz, Seo, & Scaraboto (2024) argue, synecdochical representation allows audiences to apprehend complex cultural phenomena with immediacy, reinforcing the ideological underpinnings of heritage promotion. The depiction of festival activities, heritage dances, traditional games, culinary showcases, and artisanal crafts operates dually as denotative and connotative communication. Denotatively, these visuals inform potential visitors of tangible festival experiences. Connotatively, they underscore the performative and living nature of culture, demonstrating that heritage is actively practiced, collectively experienced, and socially enacted. Such dual-layered representation highlights the brochures' role as cultural mediators, shaping not only audience comprehension but also affective engagement with George Town's heritage.

Heritage representation theory foregrounds the selective nature of visual curation, revealing how tourism institutions highlight specific cultural and historical features, landmarks, ethnic groups, and activities while potentially omitting others, thereby curating the narrative of heritage for targeted consumption. Multimodality reinforces the understanding that text, imagery, color, and spatial arrangement interact synergistically, producing holistic, layered messages that communicate both informational content and ideological perspectives. These brochures transcend their function as mere informational tools, acting as instruments of cultural pedagogy and ideological communication. The integration of denotative and connotative analyses demonstrates the brochures'

synergistic communicative power. Factual representations (denotation) and symbolic meaning (connotation) operate interdependently to construct a comprehensive cultural narrative that not only informs audiences but also frames George Town as a dynamic, culturally pluralistic, and ideologically inclusive heritage site.

## CONCLUSION

The visual and textual composition of the George Town Heritage Celebration brochures highlights how they strategically communicate both information and symbolic cultural meanings. The primary function of these brochures is to inform audiences about the celebration while simultaneously promoting George Town as a culturally rich and historically significant destination. The careful attention to image composition, textual features, and language choices is central to attracting attention, conveying key messages, and influencing audience perceptions. For future research, this study recommends exploring the brochures' influence on audiences through digital platforms, such as social media, to understand how different demographic groups perceive and interact with promotional materials. Such investigations could provide further insights into the effectiveness of visual communication in heritage tourism and the role of symbolic representation in shaping cultural understanding. In conclusion, the George Town Heritage Celebration brochures exemplify a deliberate integration of denotative and connotative strategies, creating a rich, layered narrative of cultural diversity, historical significance, and communal identity. This research inspires engagement, instills pride, and reinforces an ideological vision of multicultural unity as cultural knowledge while fostering appreciation for a city's unique historical and cultural landscape.

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