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A VISUAL GRAMMAR ANALYSIS OF A TIME MAGAZINE COVER PHOTO IN THE FRAMEWORK OF MULTIMODAL DISCOURSE APPROACH

Çok Ortamlı Söylem Çözümlemesi Çerçevesinde Time Dergisi Kapak Fotoğrafının Görsel Dilbilgisi Çözümlemesi

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Abstract: The purpose of this study is to analyze the Time Magazine cover photo of BioNTech co-founders, together with the accompanying "Vaccine Revolution" text, using Kress and Van Leeuwen's (2006) Visual Grammar theory. In this study, the qualitative analysis method is applied. The sample of the research is the cover photo published on January 3rd, 2021. From the analysis, it is concluded that the participants have been represented at the same level as the reader, rather than being

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represented as superior. The relationships built between characters and the audience reinforce the identities depicted. In addition, the magazine cover photo and the central framing of the "Vaccine Revolution" text within the borders contribute to the overall structure of multimodal discourse.

Key words: *Multimodal discourse analysis, Multimodal texts, Visual grammar analysis*

Öz: Bu çalışmanın amacı, BioNTech kurucularının Time Dergisi kapağında "Aşı Devrimi" metni ile birlikte yayınlanan fotoğraflarının Kress ve Van Leeuwen'in (2006) Görsel Dilbilgisi Kuramı çerçevesinde incelenmesidir. Çalışmada, nitel çözümleme yöntemi benimsenmiştir. Çalışmanın veri tabanını, 3 Ocak 2021 tarihinde yayınlanan kapak fotoğrafı oluşturmaktadır. Çalışmanın bulgularına göre, fotoğrafın katılımcıları ve izleyiciler aynı düzeyde temsil edilmekte; katılımcılar izleyicilerden daha üstün olarak gösterilmemektedir. Katılımcılar ve izleyiciler arasında kurulan ilişkiler iki tarafın kimliklerini temsil etmektedir. Ek olarak, dergi kapağı fotoğrafı ve fotoğrafın sınırları içerisinde verilen "Aşı Devrimi" metni çok ortamlı söylem yapılanmasını desteklemektedir.

Anahtar sözcükler: *Çok ortamlı söylem çözümlemesi, Çok ortamlı metinler, Görsel dilbilgisi çözümlemesi*

1.INTRODUCTION

Communication, in the most basic sense, is the exchange of feelings, thoughts, and information between people in all kinds of ways. It is the tool that provides the relationship, which is considered the most basic requirement of being a humankind. In this regard, communication may be talking to someone else, watching TV, reading a newspaper, designing a hairstyle or a clothing style, painting on the cave wall, even sometimes touching, seeing and hearing. The common feature of these is that they all contain a kind of communicative act; however, all of these situations are taken place in different modes. According to The New London Group (1996, p.83), a mode is a mean of communication and there are five different modes: visual, linguistic, spatial, aural, and gestural.

Multimodal texts combine several modes, such as written language, spoken language, visual, aural, gestural, and spatial meaning (The New London Group, 2000, p.10; Cope and Kalantzis, 2009, p.363). Picture books, newspapers, brochures, print advertising, posters, and digital slide presentations are some examples of multimodal texts since they transmit meaning to the reader through various combinations of written language, visual, gestural, and spatial modalities. Dance, presentations, and oral storytelling also include a combination of various modes; thus, meaning is conveyed to the viewers via these means.

Halliday's (1978, 1989) social semiotic approach to language has served as the foundation for the majority of multimodal discourse analysis investigations. It is a point of view that considers semiotic sources including gestures, visuals, and music that people use to communicate or generate meaning (Paltridge, 2012, p. 170). Multimodal analysis or multimodality is used to study the interplay of semiotic resources (Jewitt, 2009, p.194; Machin, 2007, p.59; O'Halloran, 2011, p.121). Language, according to this viewpoint, cannot be regarded as independent of meaning and must be examined within the social context in which it is uttered. Furthermore, multimodal discourse analysis seeks to discover the semiotic resources we employ in social communication (Paltridge, 2012, p.170). According to Jewitt (2009, pp. 194-195), there are three forms of social meanings or functions that are used concurrently in the use of language. There are three types of meanings;

1) *ideational meanings* (what the text is about),

2) *interpersonal meanings* (relationships between participants),

3) *textual meanings* (how the message is ordered)

Multimodal discourse analysis seeks to comprehend how texts generate meaning by combining means of communication such as photos, films, videos, images, and sounds with words. It investigates how multimodal texts are created, as well as how semiotic strategies such as color, framing, emphasis, and element location contribute to textual meaning (Paltridge, 2012, p.170). As an instance, the study of Uçar (2014) makes an analysis of humor in Turkish by using a multimodal data base which includes laughs, acclamation, gestures, mimic and puns.

From this point of view, this study analyzes a *Time Magazine* cover photo which was published on January 3rd, 2021 and which visualizes

Dr. Uğur Şahin and Dr. Özlem Türeci, who have developed one of the major vaccines against COVID-19, with the accompanying text "The Vaccine Revolution". The vaccine became the first one available for widespread use and it has already been used substantially in many countries around the world. Hence, the two scientists are considered as the most significant names in the fight against this global epidemic with the success of their COVID-19 vaccine.

The analysis was conducted by utilizing Kress and van Leeuwen's (2006) Visual Grammar as the theoretical framework and seeking answers for the following questions.

1. How were the participants represented in the *Time Magazine*'s cover photo published on January 3rd, 2021?
2. What kind of a relationship was created between the viewer and represented participants in the *Time Magazine* cover photo by using visual stimuli?
3. How were the visual and linguistic elements of the *Time Magazine'*s cover photo arranged to form the whole layout of multimodal discourse based on the compositional aspect of Kress and van Leeuwen's Visual Grammar (2006)?

It is significant to comprehend how multimodal texts are designed because the daily communication activities take place multimodally in a great extent. Humankind, as functioning members of society, should know how to negotiate between words, sounds, images, and gestures to achieve communication in a multimodal way; so, identifying the combination of multiple modes such as verbal signs and pictures is substantial when producing or interpreting a multimodal text. In this respect, this paper is an attempt to examine the cover photo of *Time Magazine* carried a picture of BioNTech co-founders who developed a vaccine against COVID-19 in order to find the combination of more than one mode.

2.THEORETICAL FRAMEWORK

2.1. VISUAL GRAMMAR

Kress and van Leeuwen's basis in visual communication relies on the first attempts of linguist Michael Halliday. Halliday (1978) suggested that language is a semiotic system that employs semiotic resources to

produce meaning. He defined language as being organized in three different structures that work concurrently, with each configuration representing a separate function, or 'metafunction', in meaning-making. The ideational function, which conveys the speaker's perception of the world, is the first metafunction of Halliday's (1985) systemic functional architecture. It is a linguistic function that contains sentences like "clouds are white." The interpersonal function of language is the second metafunction. It expresses the relevance of relationships and individual identities in interpersonal social interactions. The third metafunction, textual, joins linguistic parts (for example, sentences) to form fully coherent texts. It is the metafunction that brings together the individual bits of representation and interaction into the kind of wholes we recognize as specific kinds of text or communicative event (Jewitt and Oyama, 2001, p. 140). Kress and van Leeuwen (2006) consider that visual design, like other semiotic modes, fulfills these three metafunctions and incorporate Halliday's concepts into their theoretical framework of semiotic analysis. Although the framework is broad, Jewitt and Oyama (2001, p. 154) characterize it as a descriptive framework that does not offer all that is needed for the sociological interpretation of images. They make the case that it can only ever be one part in an interdisciplinary relationship which must also involve appropriate ideas and histories.

2.2. THE DIMENSION OF REPRESENTATION

This dimension is based on Halliday's (1978) ideational meta-function and is intended to show the interactions that exist between items in the environment and within ourselves. The dimension employs two types of processes known as processes of narration and processes of conception. According to Kress and van Leeuwen, the dynamic patterns are the narrative ones, assisting in the "presentation of unfolding acts and occurrences, processes of change, and transient spatial arrangements," whereas the static processes are conceptual, assisting in the "representation of actors in terms of their class, structure, or meaning" (2006, p.59). Kress and van Leeuwen (2006, p.61) define two different participant roles in their paradigm. The first kind is people, places, and things described in photographs and textual material. The second category, the participants that are viewed as interactive, includes individuals who create the pictures and writings as well as those who see and comprehend them.

The represented actors in an image are connected in narrative processes by a transponder, which is a line generated by the picture's pieces. Transponders may be formed by bodily parts or instruments in action when participants are depicted as doing something to or for each other (Kress and van Leeuwen, 2006, p.75). They are "eye-lines or gestures indicating a line of force in a specific direction." 214 (Bell and Milic, 2002). The person doing the staring is referred to as the "Reacter," while the item or person receiving the gaze is referred to as the "Phenomenon." A reaction in a picture might be transactional (both the Reacter and the Phenomena are there) or non-transactional (just the Reacter is present) (Kress and van Leeuwen, 2006, p.81).

When compared to narrative processes, conceptual processes are static and depict participants in terms of their "more generalized and more or less stable and timeless essence, in terms of class, structure, or meaning" (Kress & van Leeuwen, 2006, p.84). Conceptual processes, in other words, are related to the idea presentation in pictures in which participants may be studied, categorised, or described. Visual aspects are represented in a part-whole structure via analytical procedures. The structure's two components are "Possessive Attributes" (the sections) and "Carrier" (the sum). Photos related to fashion and staged images in advertising may be analyzed, with the Carrier being the complete outfit as a whole and the components of the costume being the Possessive Attributes (Kress & van Leeuwen, 2006, p.98). In contrast, symbolic processes are focused for the participant to identify the underlying meaning relationship and/or the self of a represented participant. An image can have two actors in Symbolic Attributive Processes: the "Carrier," whose sense or self is formed in connection to the "Symbolic Attribute," which reflects the meaning or identity itself. Symbolic Attributes, which are conspicuous regarding the visual exaggerations about its size, color etc are represented by a gesture in the picture, seem being in a different place, or have traditional symbolic meanings, are the primary means of symbolization in images (Kress & van Leeuwen, 2006, p.105). Human participants in such photos, depicted sitting or standing for no apparent purpose rather than engaging in any action, frequently pose for the spectator.

2.3. THE DIMENSION OF INTERACTION

The second feature described by Kress and van Leeuwen (2006) is the interaction between the image's maker and viewer (interactive

participants), which is based on Halliday's (1978) interpersonal function. Image creators encode meanings about social issues into images via visual clues such as the gaze of a participant, the distance created among the viewer and the participant, and the angle that the viewer sees the participant from.

Kress and van Leeuwen say that the transponders are established between the participants and the spectator in images when the participants are looking at the viewer, linking both parties on an imaginative level. These pictures create "demands" : "The participant's gaze demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her" (2006, page 108). Kress and Van Leeuwen (2006, p.113) refer to images in which the participants do not choose to look at the viewer directly as a kind of image of offering because they offer "the represented participants to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display case" (p. 119).

A second construction that the image creator makes is related with the many implications created by the distance between a portrayed participant and the observer. Kress and van Leeuwen (2006) use Hall's (1966) work on "proxemics" to show how differing fields of vision influence social relations. According to Hall (1966, p.54), the closer the relationship gets the shorter the gap between the participant and the spectator.

The angle or point of view is a third component that generates relationships between portrayed participants and the observer. Kress and van Leeuwen (2006, p.125) explore the horizontal and vertical angles. The angle at the horizontal axis is "a function of the relation between the frontal plane of the image-producer and the frontal plane of the represented participants" . The angle helps to convey the image-maker’s and viewer’s involvement or detachment from the portrayed actors; an angle from the front implies involvement, but an angle from the sides shows separation. The vertical angle, on the other hand, might be connected to power. If a represented participant is seen from a high perspective, it is considered less powerful than the viewer. When the represented participant is observed from a low perspective, the represented person is perceived to be in control of the connection. When the image is at eye level, the power relations of the participant and the viewer are set as equal, with no difference in power. According to Kress and van Leeuwen (2006, p.149), the angle

determines the engagement levels, impartiality of the participants and power relations.

Modality of the image is another part of the framework's interactive dimension that is connected to how the image viewers perceive reality in visuals. Kress and van Leeuwen (2006) define modality judgments as "social and dependent on what is considered real in the social group for which the representation is primarily intended" (p. 156); as a result, they believe modality to be interactive rather than representational. Modality indicators that are listed determine the veracity or believability of a picture.

The reality of the picture, however, is reliant on the employed context. According to Kress and van Leeuwen (2006, p.157), there are various domains of representation, namely the scientific, abstract, naturalistic, and sensory domains, which have a distinct orientation of coding and, as a result, there are varied definitions of high modality which affect the realism of an image. They use blue printing as an image which is represented colorless. Blue prints are viewed with low modality in the normal domain, and with the orientation of naturalistic coding, whereas blue prints which are colorless are perceived as having high modality in the technical coding orientation.

2.4. THE DIMENSION OF CONCEPT

Halliday's (1978) third dimension is textual metafunction. The emphasis is on "the composition of the whole, the way in which the representational and interactive elements are made to relate to each other, and the way they are integrated into a meaningful whole" (Kress & van Leeuwen, 2006, p.172). As senders of a particular meaning, we have to construct a link between what we have said and what is said at present. So, there is a vital role of language in the ordering of information and cognition in addition to other metafunctions (Eggins, 2004, p.12; Kadman, 2001, pp.200-203). Systematic modes and semiotic texts with an ordered pattern should be organized regarding the linguistic textual metafunctions. So, the elements in a picture can be examined according to information value, salience and framing.

2.5. STUDIES ON MULTIMODAL DISCOURSE

Scholars conducted studies on multimodal discourse from many perspectives. Image and visual design were explored by Kress and Van

Leewuen (2006). O'Toole (2010) utilized systemic functional mode to symbols in the arts, painting, sculpture, and architecture. O'Halloran (2011) conducted a multimodal discourse study of a multi-party discussion in Australia.

Linguistic semiotics has made significant contributions to the development of general semiotics, yet it has been greeted with criticism from certain scholars in this field. Based on Halliday's notion of language as social signals, social semiotics focuses on the semiotic practices of a certain group inside a specific culture, which advances the study of multimodal presentations, i.e. multimodal semiotics. Hu (2007) distinguished multimodal semiotics from multimedia semiotics; the former was founded on the belief that all discourses are fundamentally multimodal, and it then discussed the function of computer semiotics. He also addressed certain relevant concerns, such as semiotic resources as a semiotic system, the substitution of books with screens in the creation of multimodal signs, and the realization of coherence by conversation participants.

So far, discourse analysis has concentrated on language itself, with some concentrating on the language system and semantic structure and others on their relationship to culture and cognition. Zhu (2007) attempted to explore a variety of aspects concerning multimodal discourse analysis, including the genesis, definition, nature, theoretical foundation, content, technique, and relevance of multimodal discourse (Zhu, 2007).

On the basis of people's websites, Ye (2006) interpreted the multimodality of hypertext. He examined a social semiotic explanation of multimodal texts, visual space, states of affairs, and the viewer's and image's social interactions.

Huang and Liao (2008) investigated the process of communicative commitment and meaning negotiation in CNN TV interview show Larry King Live using the theory of systemic functional linguistics, language functions, and interactive mode. According to the findings, there are three language interaction modes: collaboration, provocation, and avoidance.

Tian and Zhang (2013) conducted a multimodal discourse analysis of photographs from the Olympic torch lighting event using Kress and van Leeuwe's Visual Grammar. They exposed the ideologies hiding in Chinese and British media.According to the research, media agents have broadened their image from representational meaning,

interactional meaning, and compositional meaning to many ideologies.

Dai (2017) explored the interaction of language, picture, motion, posture, sound, and other modalities.It is critical to realize the formation of meaning based on the coordination of various semiotic resources. Interactive sociolinguistics and cognitive linguistics collaborate on research into the interaction of multiple modalities in multimodal conversation.He aimed to go into and uncover the discourse aspects of multimodal discourse, therefore improving knowledge and cognition of the interaction between various modalities.

Researchers studied on a vast number of different modalities in the field of multimodality, such as sound and music, scientific textbooks, education research, action and gesture and multiliteracy. Newspaper, advertising, television interview, PPT, hypertext, and movie analysis are all examples of data sources which are focused on multimodal discourse analysis.

3. METHODOLOGY

3.1. DATA COLLECTION TECHNIQUE

In order to analyse the *Time Magazine*'s cover photo, in terms of Kress and van Leeuwen's (2006) Visual Grammar; a visual grammar analysis was carried on. The data used in this study is the cover photo of *Time Magazine* which was published on January, 3rd 2021. The image was obtained from https://time.com/, the home page of *Time* news website. Time is an American news magazine and news website based in New York City, and it is widely regarded as one of the world's most recognized and respected publications. The scientists on the cover photo of *Time Magazine* have developed one of the major vaccines against COVID-19, which was an infectious disease that has been declared as a pandemic, in other words, a global epidemic, by the World Health Organization (WHO). The pandemic began in December 2021 in Wuhan, China, and the sickness had a global spread and resulted an epidemic.

Dr. Uğur Sahin and his wife, Dr. Özlem Türeci, co-founded the German biotech business BioNTech in 2008. It is one of the largest

pharmaceutical companies in Germany. BioNTech Company developed the COVID-19 vaccine in cooperation with the US Company Pfizer. The Pfizer / BioNTech COVID-19 vaccine was the first widely accessible vaccination and it has already been used substantially in many countries around the world. Therefore, Dr. Şahin and Dr. Türeci became the most important names in the fight against this global epidemic with the success of the COVID-19 vaccine and appeared in the cover photo of Time Magazine. The photo was selected as the research material for the current study for the analysis of the visual and linguistic elements used in the picture, with the aim of explaining how different modes are used in images having such a great effect on audiences.

3.2. METHOD OF ANALYSIS

This study's research material, a Time Magazine cover photo, is analyzed in the framework of Kress and van Leeuwen's (2006) Visual Grammar. This study is an analysis which regards the three aspects of Visual Grammar, namely representational meaning, interactive meaning, and compositional meaning, using a qualitative analytic technique. Representational meaning is primarily concerned with the portrayal of objects in the actual world. According to Kress and van Leeuwen (2006, p.79), representational meaning may be realized through two processes: narrative and conceptual. The vector is a criteria for determining if the process is narrative or conceptual. A vector is a group of components that create a diagonal. "Vectors are the marks of narrative process." 82 (Kress and van Leeuwen, 2006) The social relationships between actors and the evaluative attitudes that participants take towards one other and the depicted environment are related with interactive meaning (Kress and van Leeuwen, 1996, p.110). This meaning may be accomplished through four different aspects: touch, attitude, distance, and mode. Compositional meaning refers to the overall structure of multimodal discourse. The compositional meaning is made up of three elements: information value, framing, and salience. The location of specific information, such as fresh and old information, is referred to as information value. Framing refers to whether or not there are techniques to link the pieces of speech. Background and foreground features are examples of salience for readers (Kress and van Leeuwen, 2006, p.172).

The Time Magazine cover photo will be explored in this linguistic study in three dimensions, namely the representational meaning,

interactive meaning, and compositional meaning of Kress & van Leeuwen's (2006) Visual Grammar. The results to be attained as a result of these examinations are revealed.

4. DATA ANALYSIS

4.1. REPRESENTATION OF PARTICIPANTS

There are only two participants on the cover photo, Dr. Uğur Şahin and Dr. Özlem Türeci. The models do not seem 'doing something' and they appear static, which is an indication of the conceptual process of creating an innovation. In this procedure, human participants frequently show themselves in a sitting or standing stance for the viewers or readers for no apparent purpose. The male model, Dr. Şahin, follows this explanation and he stands without any purpose whereas the female model, Dr. Türeci, is sitting on a chair and leaning on somewhere for no reason as well. It appears to be an analytical method in which the models are the Carrier and the components of their clothes are the Possessive Attributes. Furthermore, the participants' outfits on this cover photo contain a detailed description. Both of them wear white aprons. It is difficultly observed that the female participant wears a pair of trousers while the male participant wears a light blue shirt under the white apron. However, their clothing was mostly covered and cannot be seen under the apron. The name of Türeci and the name of the company that she is a founding partner are written on her collar, but the names can hardly be seen because of the title of the magazine. By doing so, the image producer intends to represent the participants with their scientific identities of a German couple of Turkish origin who developed The Pfizer / BioNTech COVID-19 vaccine to combat the COVID-19 pandemic.

4.2. RELATIONS BETWEEN THE VIEWER AND THE PARTICIPANT

4.2.1. THE GAZE

The eyes of both Dr. Şahin and Dr. Türeci in the image are directed towards the reader. The represented participants look straight at the camera, which allows them to make eye contact with the reader and

"demand" that the reader enters into an imaginary relationship with them. Their facial expressions give clues about the type of relationship. Both of the models smile without showing their teeth and without squinting. Smiling as a facial expression is the rim of the mouth rising towards the eyes, and this means a demand for a relation of social affinity between the participant and the reader. Therefore, the image producer intends to provide the trust of the German couple who developed the first vaccine available for the widespread use in order to fight against the COVID-19 and to indicate that there will be no harm or any side-reaction in using the vaccine developed by them.

4.2.2. SOCIAL DISTANCE

In the image, head-to-knees of the represented participants are visible, as well as a limited space around them is also present. They are the participants that stand out at first glance, and what can be understood from the spaces around is that they are in a laboratory, which is an indication of the image producer's intention to represent the participants with their scientific identities. Furthermore, the bodies occupying the whole page create a proximity that engages the reader.

4.2.3. ANGLE

The shot of *Time Magazine*'s cover photo was positioned at eye level. Kress and van Leeuwen state that the degree of engagement and power is graded and determined by the angle. This emphasizes that the relationship between the represented participants and the reader is equal and there is no difference in power relation. This relationship points out the participants who developed the Pfizer / BioNTech COVID-19 vaccine serve for the wellbeing of the society to which each reader and viewer belongs. By doing so, the image maker's intention is to show that the scientists in the Time Magazine cover photo on the same level as the public. This intention is supported by the following statements: "...and the COVID-19 vaccine made possible by the technology, that has pushed the famously hardworking couple into the limelight - and helped them become one of the richest pairs in Germany, though they reportedly still bicycle to work and live in a modest apartment near their office." Dina Litovsky, Redux for TIME.

The frontal view of the portrayed participants suggests that the spectator is not removed from the participants and their reality. What

the reader sees is a part of his or her own universe, which both participants and the reader share. This frontal angle indicates that the vaccine has already been used extensively in many countries around the world. Both the participants and the reader are part of the common world, which has been fighting COVID-19, schools have been closed, university dormitories have been abandoned, government agencies have started working half a day with limited staff, homes have returned to offices. It is a world where restaurants, all sports clubs, courts, pools, and even public sports areas are prohibited for everyone. Based on the emphasis on the world with which the reader and the participants are involved, it can be said that the perception of reality is high. Therefore, the image is intended to be viewed as authentic and real, and to connect with the reader.

4.2.4. MODALITY

Kress and van Leeuwen (2006) classify the advertising environment as sensory coding, as previously indicated. High modality or with another name, realism, is achieved in this orientation by enhanced values of modality, which makes a picture appear "more than real" as compared to the usual naturalistic coding orientation.

The advertising setting is classified as sensory coding by Kress and van Leeuwen (2006). Color as a modality indicator is assessed using three criteria. According to the “Color Variation”, neither "fully diverse range of colors" nor "monochrome" is visible; hence, it can be said that the color differentiation is in the middle of the scale. With regards to the “Color Saturation”, it is considered that there is no "full color saturation" and black and white colors with "minimum scale value" are not dominant as well. It is thought that matte and pale colors dominate. Furthermore, in accordance with the “Color Modulation”, it can be considered to be in the middle of fully modulated color (many shades of a color), which is the maximum scale value, and plain, unmodulated, which is the minimum scale value. As a result, the image has varying degrees of validity and reliability. By presenting the images quite "realistic", the image maker may suggest that readers and participants can identify, that their identities are real.

4.3. COMPOSITIONAL MEANING

The page layout and the positioning of the picture in the middle are equally important since each has a certain information value and communicates the prominence of the message to the readers (Kress and van Leeuwen, 2006). Dr. Sahin and Dr. Türeci are put in the center of the page to draw the greatest attention. The picture is positioned prominently within the magazine cover's borders and supported by the text of "The Vaccine Revolution," demonstrating how these two components (the words and the image) belong together and create a strong intermodal complementarity to the pieces on the page.

Another text on the cover photo is “Racing to beat the virus” supported the image. Many countries and companies in the world have tried to develop a vaccine rapidly since the virus emerged. The company that succeeded in developing a vaccine would be the winner both economically and as the company's name was heard. The fact that the German couple of Turkish origin, who developed the Pfizer/BioNTech vaccine rather than other vaccines developed such as Sinovac and Sputnik, was on the cover photo, led to the thought of these people as the winners of the race by creating an innovation on medical treatment for a global viral disease.

Furthermore, by using a front-on viewpoint (showing engagement), a close-up (producing close social distance), and their eyes establishing direct contact with the readers (showing visual focalisation), the image creates a strong interpersonal connection with the readers. Each component of the page's design, such as information value, salience, and framing, as well as the interpersonal connection the picture establishes with its viewers, therefore work together to support a specific interpretation of the page.

5. CONCLUSION

The purpose of this research was to apply Kress and van Leeuwen's (2006) theoretical framework of visual design to the cover photo of Time Magazine. This cover photo was studied in the light of the framework's representational, interactive, and compositional characteristics. Despite the fact that this analysis was conducted on the Time Magazine cover shot, the framework proved capable of deciphering the semantic potential of the photographs. The study

revealed that 1) the portrayed participants, Dr. Ugur Şahin and Dr. Ozlem Türeci, appear to be on the same level as the reader, rather than being superior. 2) The identitites are reinforced by the social relationships built among the participants and the viewers; and 3) the identities and relations constructed to build the overall layout of multimodal discourse by framing prominently inside the bounds of "The Vaccine Revolution" magazine cover and content.

These findings corroborate Kress and van Leeuwen's (2006) notion of visual grammar by indicating that pictures include grammatical structures that may be assessed for meaning. However, in this study, the visual and linguistic parts of the pictures were evaluated using various sources on advertising, current themes, and communication. The usage of these sources may lend credence to Jewitt and Oyama's (2001) contention that the framework alone is insufficient for sociological interpretation of pictures and must be combined with other transdisciplinary notions. Nonetheless, the main conclusion from this investigation is that pictures have the capacity to express multi-layered meanings. The improvement of visual semiotic theory creates a very important role in communication and images play a crucial role as semiotic resources.

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APPENDIX

The photograph of Dr. Özlem TÜRECİ and Dr. Uğur ŞAHİN which appeared in Time Magazine Cover on January, 3rd, 2021