



Satirical Depictions of Political Cartoons: A Semiotic Analysis of President Muhammadu Buhari's War Against Corruption

## Satirical Depictions of Political Cartoons: A Semiotic Analysis of President Muhammadu Buhari's War Against Corruption

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### Abstract

*This study investigates the satirical representations of President Muhammadu Buhari's anti-corruption campaign as depicted in political cartoons from the Daily Trust, a prominent Nigerian newspaper. Employing a semiotic framework, including Roland Barthes' social semiotics and the General Theory of Verbal Humour (GTVH), the research analysed five cartoons from a corpus of 300 published between 2015 and 2018. The findings highlight two contrasting perspectives: one that critiques the anti-corruption campaign as biased and politically selective, and another that portrays the campaign as an arduous and solitary battle waged by the president against pervasive corruption. The study underscores the role of political cartoons in shaping public opinion by using humor, exaggeration, and metaphor to critique and satirise governance. It concludes that these cartoons serve as powerful tools for public discourse, reflecting societal challenges and the complexities of anti-corruption efforts.*

**Keywords:** Political Cartoons, Satire, Semiotic Analysis, Anti-Corruption, Social Semiotics,

### Introduction

This research intends to examine and study the representations president Muhammadu Buhari's war against corruption cartoons as portrayed in the one of the Nigeria's most read National Daily which is the Daily Trust. For the researcher to effectively do that, the social semiotic framework and *General Theory of Verbal Humour* (GVHN) were applied by the researcher being the most effective frameworks for the study of images.



## Satirical Depictions of Political Cartoons: A Semiotic Analysis of President Muhammadu Buhari's War Against Corruption

Images being one of the key players in the communication industry have received little or no attention over the years. Many scholars and semioticians have over the years appreciated the increasing recognition governing the power of image representations in the public discourse, politics, sciences and entertainment (humour). This is what was recently termed as “The Pictorial turn” by Mitchell (2004). Studies that have given heed to these semiotic turns could be traced down to the Frankfurt school and the work of C.S Pierce.

### Research Design

This research employed a qualitative research design to analyse five out of the corpus of 300 cartoons.

### Research Objectives

1. To explore how the media depicts and represents president Muhammadu Buhari war against corruption in the political cartoons
2. To determine the relationship between the soldiers of anticorruption and the victims

### Research Questions

1. How do the media represent the depiction of president Muhammad Buhari’s War against Corruption in political cartoons?
2. What is the relationship between the soldiers of the anti-corruption war and the victims?

to ensure that this research is highly reliable and valid, the researcher enlisted the use of 5 cartoons for analysis from the corpus of 300 cartoons. As this research is strategically a socially discursive construct, the research applies the Roland Barthes theory of social semiotics to interpret the meaning that underlie the social representation of the war against corruption of the president.

### Research Delimitations

This research is only interested in analysing five out of the corpus of 300 cartoons that were collected. This in essence is as a result of the limited availability of the published political cartoons in respect to the study.

The study relied heavily on the online data sourcing as it was easy to access the corpus from 2014 to the present (from the beginning of his first tenure to its very end).

### Problem Statement

Although political cartoons have proven to play informative and entertaining roles, it is believed that this area of study has received less interest based on the literature as only few studies were made on political cartoons in Nigeria. Of the few, there was little or no research on the political cartoons concerning president Muhammad Buhari's war on corruption.

In the light of the above, this study intends to fill in the gap by providing a social semiotic analysis of the war against corruption cartoons of the president.



## Theoretical Underpinnings

According to the De Saussure “Semiotics is the science of the life of signs in the society” which according to Robert Hodge (1988) "every cultural artifact (both material and non-material) could be seen as form of communication which is contrary to that of the verbal language but which could be understood based on certain organised set of roles of principles. Semiotics is an interdisciplinary field of study as it could be found in political sciences sociology, philosophy and linguistics. The relationship between semiotics and linguistics is born out of the traditional semiotics. Sign according to De Saussure (1913) is any linguistic unit which is divided into the signifier and the signified. The signifier according to De Saussure is the *image, the word forms* or the *language structure* which could be subjected to multiple interpretations. On the other hand, the signified is the feelings or interpretations we have on those language forms that appear in the surface of discursive forms.

According to De Saussure, the relationship between the signifier and the signified is always arbitrary and could therefore amount to unrestrictive dimensions of interpretations. In the light of that, this study as a social phenomenal study could be subjected to barrage of interpretations depending on the contexts at which it is subjected.

## Social Semiotics

Roland Barthes championed the theory of social semiotics where he fused ideas from his diachronic study of meaning with that of Saussure’s synchronic study. The major pre-occupation of social semiotic theory is its stand on the semiotic change and innovation (Van Leeuwen 2001).

The key elements of concern in social semiotic analysis are on the following layers of meaning:

- a) The representational meaning
- b) Interactive meaning
- c) Compositional meaning

While the *representational meaning* is concerned about the participants represented in the discursive piece which are the people, the things and the places that are represented in the text denotatively, the *interactive meaning* is purely concerned with the existing relationship between those participants and the audience while *compositional meaning* is the meaning that sets the visual images together and makes them function into a coherent piece. This theory is very concerned about the *how* and the *what* of a message.

## General Theory of Verbal Humour (GTVH).

GTVH is one of the most researched theories in the study of cartoons, jokes and other semiotic caricatures. The theory came into limelight with the publication of Raskin (1991) and also following the Attardo’s (2001) publication. The scope of GTVH expanded to cover almost all discursive analyses. Based on Attardo’s taxonomy, all texts bear relationships with other texts they appear together in a textual level.

## Literature Review



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According to Dalacosta et al., (2011), cartoons are contemporary art forms with political cartoons which when compared to different types of cartoons portray certain political ideologies, social situation and other forms of beliefs (Greenberg, 2002).

Political cartoons provide solution into issues that directly affect the well-being of the people. They can be used as instruments of satire to expose the follies and the perils of the government or aristocrats which could not likely be exposed in the verbal media (Mullen 2008).

### *Characteristics of Political Cartoons*

Every cartoon, be it political or comical, tells a story, portrays a history or reflects on the immediate social reality of the community. Political cartoons are context-driven as they are used for political campaigns. They could also be used for satirical effect, in which case, they most often at times remain anonymous. Most often, political cartoons express certain political exaggerations of political activities and they usually have target whose appearances are realised through comics, humour, imaginative fantasy and other tools of criticism (Vokey, 2000).

According to Dominguez (2013), political cartoons are instruments used to pass across news to the audience based on their socio-cultural, and religious realities.

Cartoon are powerful tools for *agenda setting* in a society based on their entertaining qualities (Sani et al, 2012)

### *Past Studies on Political Cartoons*

Feldman (1995) interpreted the qualitative implications of cartoons and in the study, he uncovered that cartoons are pervasive tools that are used to achieve an effect in various fields.

Greimas' (1987) and Angenot's (1985) theory have been adopted and used by Morris (1991) to explore their complementary semiotic analysis. Similarly, the same Greimas' theory was applied by Desmedt (2003) in the analysis of cartoons following the principles and doctrine of the school of Parisian Semiotics which sets a practical method of analysing a corpus of cartoons against just a single one.

Raskins's (1991) General theory of Verbal Humour was equally applied in the analysis of humorous cartoons by EI-Arousy (2007). While this research focuses more on the translation analysis of the cartoon from Arabic to English, this research focuses more on the representation of "war on corruption cartoons".

The general theory of verbal humour could be classified into three distinguishing groups which are: The *superiority*, *incongruity* and the *release theories*. GTVH is a semiotic analytical theory which was popularised by Attardo (1994). In an attempt to express the various roles or functions that humorous images, sounds, jokes etc. perform in a text or in any multimodal setting based on the group of theories identified, it is believed that GTVH belongs to the *incongruity theory* although no amount of generalisation could be applied to this respect. The idea and claim that no theory is superior to another is another piece of evidence that suggests that GTVH doesn't belong to the *superiority group*. This theory is set to analyse cartoons considering the extra linguistic factors that guided the formation of the cartoons, the cartoonists, the targeted audience, and the environment at which the cartoon is created, the historical background, and the cultural norms that govern how the society is structured (Bal et al, 2009). These functions are set to be achieved by GTVH according to Attardo and Raskin (1991) as the General theory of Verbal Humour is but the continuation of SSTH. GTVH



provides flexibility for the analysis of humorous images such as cartoons, from the visual point of view. According to Attardo (2001), GTVH uses six parameters to analyse humour-related visuals such as cartoons or jokes. These are:

- a) *The Situation*: This includes the time, place, object, participants, etc. that are present or could be seen in the picture or text.
- b) *Language*: The linguistic codes of letters that form the words or phrases of the text, the punch line and jab line distribution within a text.
- c) *Logical Mechanism*: This is the playful logic which causes the script opposition.
- d) *Target*: The people, places or organisation that are satirised by the cartoon.
- e) *Script opposition*: This is an important aspect of humour text which could be divided into three types which are: *the actual and non-actual*, *the normal and abnormal* and *the possible and the impossible* (Raksin, 1985).
- f) *The Narrative Strategy*: The way in which the humorous text is organised and structured such as: the dialogue, riddle, cartoonified techniques or even the speech act.

## Methodology

### Research Design

This study employs Merriam's descriptive Interpretive qualitative research design in analysing the data obtained.

### Sampling

A purposive sampling technique is used in selecting the samples of the five cartoons that were analysed from 2015 to 2018 that covers the tenure of the president and the start of the war against corruption.

### Sample Size

Only a sample of five cartoons were selected by the researcher from the corpus of 300 cartoons obtained from online national dailies.

### Procedure of Data Analysis

The samples were obtained using purposive sampling technique. The obtained samples were further subjected to analysis using Attardo's (2001) and Raskin's (1985) six parameters of analysing jokes and cartoons using the General Theory of Verbal Humour (GTVH)

## Data Analysis

### Cartoon 1



## Satirical Depictions of Political Cartoons: A Semiotic Analysis of President Muhammadu Buhari's War Against Corruption

Two Years of Buhari Administration



### *Situation*

The cartoon depicts two people, likely the ailing president and his deputy battling to put down a raging bull.

### *Language:*

The bull's facial expression denote that it is wicked and dangerous as it clenched tightly its spread tongue. The drip and the IV pole denote that the president is sick and the giant nature of the bull compared with the lanky figure of the president already decided who would win the bull fight. The bull here is metonymous with the linguistic representations of corruption, Boko Haram, Economic recession, power shortages, kidnappers and Niger Delta militants which are the menacing issues that the president is fighting with. The background dust that is overwhelming and the fold in the president's and the vice president's trousers expresses how long it has taken the president to be fighting with the raging *bull of corruption* in Nigerian, virtually, three years of his administration. The determination to fight the monster is seen from the folded trousers and from the idea that even from the sick bed, the president remains determined to fight for the success of the country.

### *Logical Mechanism*

The humour lies in the exaggerated strength of ailing president and a feeble vice president to fight a monster.

### *Target*

The target here is on the other members of the presidential cabinet who are expected to partake in the war with the monster but were nowhere to be seen.

### *Script opposition*

The *normal/abnormal* in the cartoon is represented by having a sick president cannulated with drips on hospital bed/having drips in the fighting arena. The *possible/impossible* in the cartoon is represented by fighting corruption, kidnappers, Niger Delta Militants by the whole country (the police, EFCC, Military etc)/fighting the corruption, recession etc by an ailing president and a lanky Vice President.

### *Narrative Strategy*

The cartoon has blank narrative.

### **Cartoon 2**



## Satirical Depictions of Political Cartoons: A Semiotic Analysis of President Muhammadu Buhari's War Against Corruption



### *Situation*

The president is seen blocking a half-open door to a room that is stacked with unfinished documents which are the corruption cases that seem to be too much to be tackled not with the pressure the president is undergoing. Pushing the door are people in their thousands trying to get themselves in to the room. Both the hand, head, eyes, leg of the president were busy at the moment as inscribed by the sign on the door. The president hold a pen to his right hand while his right leg prevents the people from thrusting into the room.

### *Language*

The heap of documents on the table are on corrupt officials who have caused the hunger in the country and this is represented by the idea that the table has bold inscription "tackiling Corruption" which the president is in nowhere close. The president is so worried because he did not know what to start with, he is in a quandary. This is represented with the question mark on his head and his moody facial expression. The confusion is exaggerated by the incessant complaints given by the lazy masses who put all their energy and direct their problems to the president. At the front of which are the Igbo's and the Kwankwasiyya group who could be identified from the Igbo cap on the man by the door and the red cap that represents another political opposition of the administration. Here also the president is a one-man fighter of corruption as he stood steadfast all alone in the room which is a metonymy to the country, Nigeria. The noticeable linguistic code is the paradoxical "Baba do something fast, Hunger is killing us, Please help" Their energy to push themselves into the office of the president is rather ironical as their energy has given away the fact that they are dying of hunger.

### *Logical Mechanism*

The humour here also lies in the exaggerated caricature of the strength of the president to stop the wailers in thousands from getting into the office. The idea that the president is surrounded and confused would make him incapable of taking any rational decision that would move the country forward.

### *Target*

The cartoon targets the corrupt officials, the citizen who complain often and the cabinet who leave the war to be fought by the president alone.

### *Script Opposition*

The *possible/impossible* is represented by the president tackling corruption together with his cabinet undisturbed and his brain relaxed and focused/the president tackling corruption while the wailers are wailing and his leg simultaneously trying to stop them from entering and confused hook, line and sinker.



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### *Narrative Strategy*

The narrative strategy is through dialogue that is one sided from the part the masses who would not allow the president to remain focused. The dialogue is in imperative mood, declarative and polite request.

### **Cartoon 3**



### *Situation*

The president is spotted dressed in combatant carrying a shot gun and dragging down a cuffed corrupt politician from the opposition party (PDP) down to be incarcerated.

### *Language*

The uniform with a belted holster indicated that the president is ready for a combatant. The curly lines from the nozzle of the gun indicate that some gunshots were fired before the arrest was made. The straight lines from the legs of the umbrella-supporting politician suggest that a speedy force was exerted in dragging the stomach-protruded politician who is alleged to be corrupt. As he has shown all the myth of corruption represented by the victim's *protruded stomach exaggeration of ugly face*. The party affiliation of the said victims was evident from the mark of identities of the different political parties. Based on the cartoonist's depiction, there is every indication that the president is biased in his war against corrupt officials of the "umbrella political party" as he even went to a greater extent of shielding the corrupt official of the "broom political party". The president was also portrayed targeted only people from different cultures with him. This is evident from the appearance of the corrupt culprits as the one arrested is dressed like someone from a different culture. This is supported by the linguistic realisation "When he saw the broom"

### *Target*

The target here is the president as his war on corruption which is biased.

### *Logical Mechanism*

The humour in this cartoon is developed through the exaggeration of habituation logics of APC against PDP.

### *Script Opposition*

The normal/abnormal contrast in the cartoon is heavily represented by arresting all corrupt victims/arresting only victims that are umbrella politically inclined.



### *Narrative strategy*

The narrative strategy is unidirectional dialogue from the corrupt officials that are loyal to the broom.

### **Cartoon 4**



### *Situation*

The cartoon represents two different pictures of the president spraying deodorant to a vermin caught inside his cabinet and "Ota pia pia" (a deadly arsenic) to a vermin caught with loot outside his cabinet.

### *Language*

In the two cartoons, the two vermin (one inside the cabinet and the one outside) are represented like some kind of a giant bugs both carrying loots. The two vermin are all believed to be corrupt northern politicians based on their attires. The president is portrayed to be biased in his anti-corruption war. This is represented from the picture on the left where the president sprays the vermin with loot with only deodorant. He (the president) was happy while doing that. This is represented by his facial expression which is different from that of the image on the right where the same kind of vermin (corrupt politician) is being sprayed frontally by the president with "Pia Pia" a very deadly arsenic because of the caption that says "vermin caught outside the cabinet". This representation of the president is biased and subjective because the heading has contextualised that it is from the point of view of a senator "*How a senator sees Buhari's war against corruption*". The two vermin each has reacted differently to the spray. The interjections "pitseeeee!!!" and "nyssccc!!!" suggest that the in-house vermin's cry was pleasurable, this is confirmed by the facial expression of the vermin as against the other vermin who cried out in pain and squirmed his face often carrying out "wooshh"

The vermin here are metaphors for corrupt politicians.

### *Logical Mechanism*

The humour here is generated by means of exaggeration of sheer selfishness and injustice.

### *Target*

The cartoon makes fun and ridicule the serious war of President Muhammad Buhari on corruption

### *Script Opposition*



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The normal/abnormal is represented by the president spraying "Ota pia" to vermins/ the president spraying deodorant to kill vermin. The real/unreal is vermin killed by a Ota pia pia/ vermin being killed by a deodorant.

### *Narrative Technique*

The narrative technique of the cartoon is a declarative unidirectional dialogic sentences and interjections.

### **Cartoon No.5**



### *Situation*

The cartoon projects the picture of the president in a dried land that is robbed of all development cutting down a tree of corruption with an axe while the branch of corruption strangles the president with a noose.

### *Language*

The flag of Nigeria in the dried forest is what suggests that the dry land is Nigeria and the lack of any living activity in the forest shows how the country is turned in to a dead zone. This idea is emphasised with the presence of a vulture (a patient bird) that patiently waits for the hanging man (the president) to die. The tree here is a metaphor of corruption which fights back when it is fought. These are represented with the linguistics realisations that are inscribed on the tree "corruption" and the one on the sign frame "Nigeria" the idea that the war of cutting down corruption by the president is a tough one as his facial expression demonstrates. The cartoon also portrays the president as a *one-man fighter* of corruption as nobody is seen in the background helping him to bring down the tree of corruption which has spread its branches all over the country.

### *Logical Mechanism*

The humour of this cartoon is created by means of personification of the corrupt and the exaggeration of the vengeful strength of corruption in fighting back.

### *Target*

The cartoon targets the docile citizens who would not join hands in cutting down the stems of corruption and shows how very uneasy the task of fighting corruption is especially when it is left to be fought by an individual as skinny and feeble as the president.

### *Script Opposition*



The possible/impossible is represented by so many citizens cutting down a tree as strong as corruption/one skinny man cutting down the strong tree of corruption, a tree almost cut down and a man in a noose having no strength to attack/ a tree almost cut down strong enough to strangle and a strangled man so feeble and lanky having strength enough to chop down a tree.

The actual/non-actual is seen through a tree with neither mouth, nor hand or eyes to express the feelings of pain from the cut it receives from the axe man/ a tree with eyes, nose, mouth (literally from the cut) and a strong arm capable of expressing feelings threatening the life of the president.

### *Narrative Technique*

The narrative technique for this cartoon is referential and the speaker is concealed and so do the audience.

## **Discussion**

Cartoon one projected the ailing president and his vice president fighting a raging bull (a metaphor of corruption). The war is not an easy one as the president is portrayed to be very courageous in fighting the monster although on drip. This cartoon simply describes the reality about the war on corruption of the president with the beasts of corruption even though his health is failing him. Various linguistic realisations such as *corruption*, *Boko Haram*, *Economic recession and power shortages* etc. were written on the bull to emphasise the idea that the bull represents corruption and all its ills. Thus, the cartoon is not drawn to make mockery of the war on corruption but rather to praise the efforts of the administration in putting extra efforts to maim corruption which from the body language of the president and the vice president is not an easy one.

Cartoon two depicted the picture of the president so confused as understood from the question mark identifier on his head trying to prevent the crowd of ingrate complainers from coming into his office. The president's inability to tackle corruption which is represented by the pack of files stacked on his table has so much to do with the lack of support from the wailers who made unnecessary complaints. The different dresses they wore, made them to be classified among the members of the opposition, defectors and ethnocentric critics. This finding is in consonance with that of Schreider (2010) who is of the belief that dresses are very important means of semiotic communication in cartoons.

Cartoon three represented the picture of the president as a vigilante as he is carrying a shot gun which looked fired to apprehend a corrupt politician from the opposition. The different semiotic signs of the cartoon placed the apprehended victim as a member of the opposition and also showed the biased war on corruption of the president who passed over those from his cabinet who hanged a broom as against the umbrella. This cartoon satirised the whole efforts of the president mercilessly to fight the monster of corruption. From it, we see no change as was promised by the administration. To make this biased war against corruption worst, the administration got to the length of providing protection for the "in house" members by providing them with the police to give them protection. Therefore, the strong satirical flavour of the cartoon coupled with the mockery on the war against corruption suggested that the cartoon is drawn from the opposition perspective as only those with the umbrella identity were apprehended.



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Cartoon four is another cartoon drawn from the opposition point of view as it depicted the biased nature of anti-corruption crusade of the president by portraying two different ways at which the administration deals with corrupt politicians who were metaphorically represented by the Vermin. Here, the vermin caught inside the cabinet is sprayed with deodorant while the one outside the cabinet is sprayed with "Ota pia pia" a very strong insecticide. The linguistic representations of insecticides, cabinet members, vermin and deodorant were used to come up with the conclusions. The cartoon is drawn from the warped vision of a Nigerian Senator who needs to be bribed first before making the laws that he was elected to defend and make.

Cartoon five just like the first cartoon showed the president in the Warfield which is metonymous to Nigeria as the country is presently at war with corruption. The president is presented in the cartoon as lanky and very ailing as he cut the tree corruption which fights back strangling the little life that is left out of him. The Warfield (Nigeria) is devoid of all life but only that of the president and a vulture waiting patiently to finish with what remains of him. The vulture here also represented those corrupt officials who would never fight back but rather wait for the president (their prey) to die first before they savagely jump on to what remains of him and the coppers of the government.

### Conclusion

It could therefore be concluded that the war on corruption in Nigeria by the president is viewed from two different perspectives: The first perspective is that which portrays the war on corruption of the president as biased and also corrupt as it is not different from the anti-corruption crusade of the past administrations. cartoons number three and four suggested this. Such a perspective is from the point of view of the corrupt (who truly are the senators) or the members of the opposition.

The second perspective at which the war on corruption of the president is viewed is from the perspectives of the patriots and well-wishers of the president. Based on the drawn cartoons, it is understood that the war is a difficult one as it *strangles* (cartoon no. 5) *confuses* (cartoon no. 2) and *consumes lots of energy*.

Despite the different mindsets and point of views at which the different cartoons have depicted the war on corruption of the president, it could be understood that the president is the only person that stands in the field to fight the monster of corruption which has toppled down the economies of many nations, killed a great number of citizens, set ablaze the products needed for development in all nations. Such a powerful monster requires more than a **"one man soldier"** to fight. Among the five selected samples, only Cartoon no.1 shows the president being aided by his deputy in fighting the monster of corruption which metaphorically was represented by the raging bull. But in the other four samples, the president is all alone fleeing and fumigating the vermin in and out of the cabinet, shooting at the corrupt officials and incarcerating them, cutting down the tree of corruption with its branches and striking out the corrupt minds from distorting his mirage battle against the heap of corruption that is stacked on his table (which shows that the war on corruption is not only physical but also administrative one) and he does this even to the detriment of his health and his energy as shown in cartoon no. 1, his time and brain, cartoon no. 2, his ammunition and energy, cartoon no. 3, his insecticide, time and energy. cartoon no. 4 and paying up with his life, cartoon no.5

Conclusively, to answer the two research questions of the study, the representation of the war on corruption of President Muhammadu Buhari in the cartoon samples from 2015 to 2018 both



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have proven to be biased based on political party affiliations, active and ongoing, dangerous as 1) the president is seen battling with a dangerous bull while on drip 2) the president is seen exposed to "Ota PiaPia" which is a poisonous arsenic, 3) the president is seen being strangled by one of the trees of corruption whose branches are everywhere in the green less forest called Nigeria, 4) and fighting all alone makes the anti-corruption war more dangerous which exposes his life to a serious threat.

The war on corruption was also portrayed as a mirage as the humour that depicts both an ailing president and a lanky deputy makes fun of the fact that they could not defeat the bull and nor would a single person covers the whole stack of files of corruption on the table nor also would he be able to free himself from the garrotte of the tree of corruption)

For the second research question, the relationship between the soldiers of corruption and the victims as far as the cartoons are concerned is rather ironic. The irony behind such relationship is that the victims have done and are doing nothing to support or cooperate in the war to end corruption rather the soldiers or the one man soldier is left all alone to fight the war in cartoon no. 1 while in the second cartoon, the victims were even seen contributing in stopping the war by confusing the president with their incessant complaints which are more problematic than the war to end the corruption itself. In cartoon three, the president provides protection to the culprits of corruption and therefore this relationship is a biased one but he is still seen fighting alone also in cartoon no. 4 and 5 trying to stand the pressure of being attacked back by the corrupt culprits. No one seem to care and come to the president's aid . The implications of the cartoons analysed therefore is that the humour rests in the exaggerated reflection of the extent at which the victims of corruption contribute much to making permanent their status of being oppressed and exploited by the ruling few and to making an illusion of the war on corruption of president Muhammadu Buhari as none is seen in an attempt to help the president to put out the flames of corruption, rather, they are in the frontlines undermining the wheels of anti-corruption war by their endless complaints, docility and inactivity whenever the flames of corruption burn.

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