



# **Satirizing the Nigerian Climate: Multimodal Discourse Analysis of Selected Political Cartoons from TELL Newsmagazine**

**Ariyo, Kayode Samuel<sup>1\*</sup>**

<sup>1</sup>*Department of Languages, Rufus Giwa Polytechnic, Owo, Ondo State, Nigeria.*

### **Author's contribution**

*The sole author designed, analyzed and interpreted and prepared the manuscript.*

### **Article Information**

DOI: 10.9734/ARJASS/2017/33327

#### Editor(s):

- (1) Jan-Erik Lane, Institute of Public Policy, Serbia.
- (2) Raffaella Giovagnoli, Pontifical Lateran University, Piazza San Giovanni in Laterano 4, Rome, Italy.

#### Reviewers:

- (1) Onek Adyanga, Millersville University, United States.
- (2) Miriam Bauab Puzzo, Universidade de Taubaté, Brazil.
- (3) Villy Tsakona, Democritus University of Thrace, Greece.
- (4) Alan Garfield, University of Dubuque, USA.
- (5) Solehah Yaacob, International Islamic University, Malaysia.
- (6) Ibrahim Sani, University Putra Malaysia, Malaysia.

Complete Peer review History: <http://www.sciencedomain.org/review-history/20429>

**Original Research Article**

**Received 10<sup>th</sup> April 2017**  
**Accepted 18<sup>th</sup> July 2017**  
**Published 9<sup>th</sup> August 2017**

## **ABSTRACT**

The study identifies the multimodal discourse features of selected cartoons from TELL newsmagazine. It analyses the features of multimodal discourse in the cartoons, discusses the manners of their deployment in the cartoons and relates the features to the contexts in which they were applied. These are done with a view to discovering their intended implicating messages, especially in the visual images. The study employs both primary and secondary data. The primary data are drawn from cartoons of TELL newsmagazine in Nigeria, while the secondary data are obtained from books, journal articles and the internet. The data are analysed using the frameworks of Multimodal Discourse Analysis (MDA) as explicated by Gunther Kress and Theo Van Leeuwen 2001. The paper concludes that the cartoons are deployed to enhance easy understanding and comprehension of the messages on sensitive political issues.

*Keywords: Multimodal discourse; cartoon; linguistics; visual images.*

\*Corresponding author: Email: [mykayodeariyo@gmail.com](mailto:mykayodeariyo@gmail.com);

## 1. INTRODUCTION

Newsprint, in past and recent times, comprises a cacophony of visuals. This trend, which involves the use of visuals as a mode of communication, is gradually gaining its significance in modern communication. Editors of newsmagazines and newspapers find this mode more subtle and reliable to voice their thoughts and messages on important issues in the political landscape. Therefore, editors as gatekeepers [1], allow and ensure that messages in the newsmagazines are elevated and enriched through sarcastic political cartoons. It is noteworthy that this trend has become popular amongst them.

The job of a cartoonist is to lampoon albeit surreptitiously. He tries to attack the represented phenomenon through the convention of satire and this is exactly what the cartoonists of TELL newsmagazine do. On political cartoons, [2] opine that:

Political cartoons for any newspaper are indispensable. It is a visual medium that engages the audience, helps them understand and interpret the political, social and economic scene in the country and the world. The political cartoons lately have gained much importance and have a raised standing in a newspaper. Political cartooning is essential for a newspaper to put out a point of view which may differ from one of its own Cartoons that can help them understand the mood of the country benefit people.

In all the cartoons selected for this study, the political culture in Nigeria is highly represented. Attempts are seriously made by the cartoonists to lampoon Nigerian politicians and reveal their deceit. The cartoonists bring into limelight most evils that pervade the Nigerian political landscape.

These cartoons ostensibly reveal the corrupt tendencies of Nigerian politicians. It also reveals the determination of the current President to investigate all hitherto 'buried' cases, especially those against past governors and prominent politicians in the country. Corruption has generated huge uproars in Nigeria. Hence, there was a widespread corruption during the tenure of the immediate past President. However, it seems the table has turned. The evil is now seen as a crime against Nigeria. The effort of the present administration at curbing corruption receives attention from TELL cartoonists.

TELL newsmagazine in its column 'cartoon extra' makes satirical representations of all the vices bedeviling the Nigerian political landscape. These include corruption, deceit, electoral malpractices, etc. Among these, corruption is the chief, and it is thus made a subject of satire in the cartoons. This paper, therefore, takes a critical look at these various representations with a view to analyzing them through the theory of Multimodal Discourse Analysis (MDA) as explicated by [3].

## 2. THEORETICAL FRAMEWORK

Multimodal discourse analysis (MDA) is 'an emerging paradigm in discourse studies which extends the study of language to the study of language in combination with other resources, such as images, colours, scientific symbolism, gestures, actions, music and sound' [4]. Researchers in this area seek to 'identify the influence of mode on meaning within a given context, focusing on co-occurrence interaction between multiple semiotic system' [5]. Multimodal discourse analysis is essentially concerned with the theory and analysis of semiotic resources and the semantic expansions which occur as semiotic choices combined in multicultural phenomena. The "inter-semiotic" relation arising from the interaction of semiotic choices, known as inter-semiosis, is a central area of multimodal research [6].

The theory is also concerned with the concept of 'visual modality'. In Bell's second variable based on the work of [7], it is defined as "the represented realism of an image" [8]. It also dwells on whether an image is portrayed as realistic and lifelike, or as something that can be classified as either a fantasy or caricature. The term 'modality' is a linguistic one and refers to the value or credibility of statements about the world. Modality is interpersonal rather than ideational in that, it does not express absolute truth or falsehood. It produces shared truths aligning readers and viewers with what they hold to be true for themselves, while distancing from others whose values they do not [7]. In terms of visual modality, visuals can represent people, places and things as though they are real. Here, too, modality judgments are social and dependent upon what is considered as real in the social group for which the representation is primarily intended. According to [7], modality results from:

...the degree to which certain means  
of pictorial expressions (colour,

representational detail, depth, tonal shades, etc.) are used. Each of these dimensions can be seen as a scale running from the absence of any rendition of detail to maximal representation of details or from the absence of any rendition of depth to maximally deep perspective.

Reality is based upon the frequency of these factors within a specific image, the less they appear, the more “abstract” the image, while the more prevalent they are, the more realistic the image can be said to be. However, [7] argue that “modality is context dependent.” The domains they distinguish include scientific/technological, abstract, naturalistic and sensory. This theory is, therefore, suitable in the analysis of these colourful cartoons.

### 3. RESEARCH METHODOLOGY

For the purpose of this study, only four cartoons were purposively selected from January and February, 2016 editions of TELL newsmagazine. Also, the four cartoons were selected because they portray political themes and issues. The research design is both quantitative and qualitative in orientation and approach. The analysis is done using [3] Multimodal Discourse Analysis’s (MDA) theory as linguistic framework. The research design is quantitative in approach as it depends on specific data for analysis and qualitative in approach because it investigates a social phenomenon in a particular society.

#### 3.1 A Survey of Previous Works

Very many researchers have, at various times and in their several works, studied political cartoons and applied this framework to analyses of political visual components. Lawate MM [2] examines the importance of political cartoons in newspapers. The research, which was done over a period of 3 months, brought to fore various opinions and feelings of readers about political cartoons. It, therefore, concludes that political cartoons are more important than editorials in newspapers because they are more effective in passing across messages by drawing attention to the political satire explored.

Also, [9] explore political cartoons in the first decade of the millennium. This covered from 2000 till 2010. They argue that political cartoons have been used to uncover the reality of events in society and also, been manipulated to set political and social agenda in different societies

across the world. In the work, Critical Discourse Analysis (CDA), Hermeneutic and Semiotic Analysis are applied to examine how cartoons are ingeniously used to convey meanings. In their findings, it is observed that, political cartoons constitute a vital social discourse that mediates media and society, thereby contributing to political communication, social debate and commentary. Despite their increased use in media, existing studies have not yet explored how satire is used.

Moreover, [10] evaluates Pakistani political cartoons as a case study in order to increase general understanding of the structures and important features of political cartoons, using quanto-qualitative measures. The study applies semiotic framework to analyse political cartoons published during the 2013 general election campaign in Pakistan. The findings showed that the cartoons were used as communicative tools on the internet and print media to produce significant meanings and dominant political themes in the backdrop of social, political, ethical and religious milieu.

Czerpa D [11] conducts a comparative study of advertisements in English and Swedish magazines for adult women and teenage girls. The work specially focuses on how the product is presented in textual element and what part the visual element plays for the reception and interpretation of the overall message of the advertisements. She discovers that the magazines, for the two target-groups, present a great variety of advertisements in which metaphors play an important part.

Xiong Y [12] studies hand and motion frequency properties using multimodal discourse analysis. They conclude that while speech carries the major symbolic presentation, gesture provides the content of imagination. They establish the dominant role of hand motions in “carrying” this image content.

O’Donohoe Eilish [13] explores the nature of the relationship between image and text in a visual work by artists Hans Haacke and Jenny Holzer. The study emphasizes a strong relationship between visual and visible language and the physical contexts in which it operates. He concludes that systemic-functional semiotics operates in the production of meaning in image-text works.

O’Halloran KL [14] studies the systemic functional multimodal discourse analysis (SF-

MDA), ideational meaning, using language and visual imagery. His major concern is the theory and practice of analysing meaning arising from the use of multiple semiotic resources in discourses which range from written, printed and electronic texts to material lived-in reality. The study reveals how metaphorical constructions of meaning (i.e. semiotic metaphors) take place across linguistic and visual elements.

Jooma Ismail [15] analyses the images created on the front covers of youth magazines to determine the manner in which visual culture in South Africa has been shaped by societal changes between 1994 and 2008. The study charts the representations and messages that the relevant magazines cover regarding various identity issues such as race, class, gender and sexuality.

Ariyo KS [16] does a thorough analysis of selected panorama pictures lifted from TELL newsmagazine using multimodal discourse analysis. He finds out that the represented participants and their backgrounds in the pictures are rich resources of visual information, veritable channels of communication and essential tools employed by newsmagazine producers in their bid to engage in the process of information dissemination to readers in that they foreground lots of messages that are not stated in the visual texts.

Discussing further, [16] argues the use of colours, dresses, etc. in the pictures are features of semiotic resources adequately employed to help in passing meaningful and convincing information to readers about the realities of life in their world and the various interpretations given them actually reveal the polysemic nature of signs, which often present different meanings which may be dependent on the cultural experiential knowledge of the interpreter within a specific context of use.

Aroge MG [17] presents an analysis of selected orthodox pharmaceutical advertisements in Nigeria from multimodal point of view. Among others, she finds that advertisers usually make use of visual resources like images, pictures, colours and signs to bring out the exact message they intend to convey to their target audience. She also finds that there is a serious interplay between the grammatical texts and the visuals as they reinforce each other to reveal the intended meanings of the producers in each of the advertisements.

Olowu A [18] analyses selected editions of *Christian Women Mirror* magazine using the frame work of multimodal discourse analysis. He focuses on the use of the magazine as a medium of evangelism. He discovers that there is the deployment of various visual resources such as colours, symbols, and icons in conveying messages and convincing readers of the realities of Jesus, heaven and hell. He reveals very strongly that the potentials of visual images to convey meaning surpass that of the verbal language in the cartoons.

### 3.2 Data Analysis

There are three personalities in this cartoon [19]. There are inscriptions on two of them. These inscriptions are purposefully made to reveal their identities. The first is named 'Aluko'. The second person is named 'Ekitis'. The last person has no name tag. In the middle is a drum filled with worms. It is label 'Ekiti Gov poll'. Also on the barrel, there is another inscription termed 'can of worms'.

The other two personalities are standing a little far from the 'can of worms' expressing surprise of what they see. Ekiti is holding a plate of food in the left hand and uses the other to cover his mouth in utter surprise. The other person is a woman who holds her head with one hand and covers her mouth with other. Above is a verbal anchorage apparently spoken by 'Aluko' which reads "Ekiti kete", these are the worms we used in cooking your tasteful stomach infrastructure'. Also, we have an exclamatory mark and a question mark.

Every object in this cartoon is a signifier representing certain phenomenon. The signified is the recent development in Ekiti State of Nigeria, especially how it concerns the 2014 gubernatorial election that produced the current Executive Governor of Ekiti State. Then, it was widely believed but not evidenced that the election was rigged. The result of the election was not challenged in any court of law. The governorship aspirant from the Peoples Democratic Party (PDP) was declared the winner. Recent events, in the state, constitute the major subject matter of this cartoon. The event that was satirised was the confession of one Mr. Aluko, who is perfectly depicted in this cartoon. Mr. Aluko was formerly a close associate of the governor but he fell out of favour with his principal because of some political disagreements. Hence, he decided to reveal how



Fig. 1. Text one

the election that produced the governor was heavily rigged.

It is imperative to note that immediately the governor was inaugurated, he started a programme where he feeds the poor people of Ekiti State. He christened the programme 'stomach infrastructure'. This programme is designed to give incentives to the poor in form of food stuffs, money, clothings, etc. However, many people have criticised the governor on several occasions for organising the programme at the expense of capital projects that will benefit the entire people of the state.

Hence, the man named 'Aluko', in this cartoon, represents the real Mr. Aluko, who after falling

apart with the governor, decided to reveal how the election was rigged. The worms signify the entire electoral malpractices perpetrated by the Peoples Democratic Party during the state gubernatorial election. The other two people represent the entire populace in Ekiti State. The action of these two personalities is a reflection of the general disposition of the Ekiti people to the revelation of Mr. Aluko. They stand bewildered. Hitherto, they had been satisfied with their 'stomach infrastructure' without realising that it was based on fraud, malpractices and deception. In all, the cartoonist has been able to pass his message albeit surreptitiously to the readers/viewers. The cartoon can only be understood to readers who follow the Ekiti electoral story which was dubbed 'Ekiti gate'.

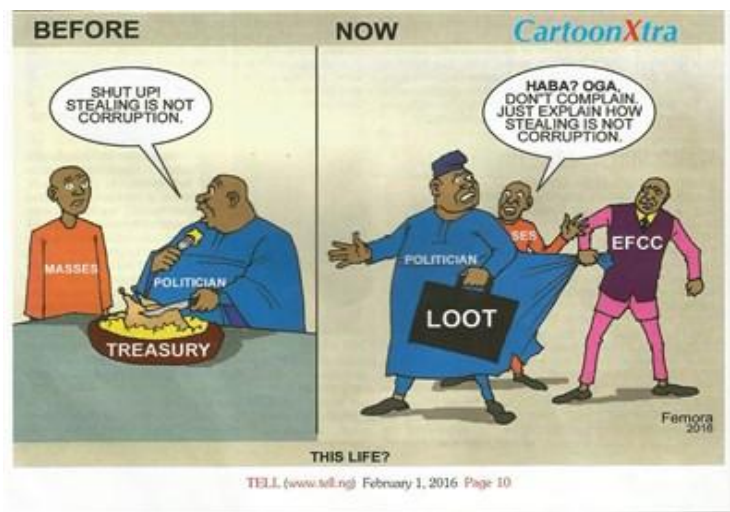


Fig. 2. Text two

This cartoon contains two images [20]. In the first image, there are two personalities. The first person is standing and labelled 'Masses', while the other person is sitting and eating. The person eating is labelled 'Politician'. It is observed that 'masses' is lean, appeared haggard, unkempt and hungry. He looks angrily at the 'Politician'. Mr. Politician is fat, comfortable and eating from a plate labelled 'treasury'. He speaks up "shut up! Stealing is not corruption".

In the second image, we see Mr. Politician being dragged by a man named EFCC. He carries a hand bag on which 'loot' is written. Behind him is Mr. Masses exclaiming "Haba Oga, Don't complain. Just explain how stealing is not corruption". Underneath the images is a caption "This Life."

These two images reveal the condition of Nigeria before and after the new government has taken over. The first is an expression of the situation of the country during the reign of the former President of Nigeria. At that time, corruption was endemic, it is noted that during that time, stealing was not corruption. So many government officials were terribly corrupt during the tenure of that President. Politicians held the country into ransom as they stole the treasury dry. Corruption was the order of the day. Government appointments were means to amass wealth to the detriment of the suffering masses. The

business of governance was not about the people, but it was about personal aggrandizement, embezzlement and wasteful spending of the people's commonwealth. Hence, in the image, the man named 'Masses' signifies a whole lot of Nigerian populace who are impoverished, hunger stricken, wretched and debased. Mr. Politician represents all those corrupt leaders who feed fat on tax payers' money with impunity. This image is an expression on the goings on in that government when corruption was not challenged and corrupt leaders walked the streets free. The second image is an expression of the situation when the new government has taken over. Here, we see the hitherto complacent Politician who looted the treasury with impunity dragged by an anti-graft agency, Economic Financial Crimes Commission (EFCC). The current President has vowed to prosecute corrupt politicians and make them return the money they have looted. So many corrupt cases are in various Nigerian courts. Many of these cases are being prosecuted by EFCC. The much celebrated is the two billion dollars arms deal popularly known as 'Dasukigate'.

The images present the contrast between the old government where corruption thrived and the new government which is determined not only to end corruption but to prosecute all corrupt politicians.



Fig. 3. Text three

There are three people in this image [21]. The people in the image look like a family. They include a man and his wife with their son. The man and the woman are holding umbrellas. It is observed that the umbrella is tattered with the inscription 'patience' on it. They look haggard and unkempt. The word 'Nigerians' is written on the man. In the cartoon are some minor images which look like cemented blocks. Various inscriptions are written on these blocks. Some of the inscriptions are 'corruption', 'bomb', 'Niger Delta', 'subsidy scam', 'unemployment', 'Biafra', 'hunger', 'government insincerity,' etc. It appears these blocks are dropping from the sky. Some of them have landed and are broken. The verbal anchorage is a statement from the man "Walahi! We are running out of patience."

It is evident that this image arguably depicts the condition of Nigeria as a nation. The presidential election was held on 28<sup>th</sup> day of March, 2015 and was won by the candidate of the opposition party. On the 29<sup>th</sup> of May, 2015, the new president was sworn in. The expectation of the people was high. Obviously, they had expected a quick transformation of the economy based on the 'Change' mantra which is the slogan of the present government.

However, the citizens are running out of patience when it appears things are becoming more difficult for the ordinary man. Frankly, the economy is bad as the country's currency depreciated alarmingly recently. There is a plethora of complaints among the citizens.

Recently, there was an astronomical increase in the pump price of Premium Motor Spirit(PMS) from the government approved ₦87 per litre to about ₦250 until the government officially increased the fuel pump price to ₦145 per litre. There are other factors which make the citizens complain such as increase in prices of food stuffs, home appliances, etc. At present, the exchange of a dollar to naira is put at ₦ 380 to a dollar.

The image under analysis captures succinctly the Nigerian scene. The country, as shown in the image, is battling with issues of unemployment, corruption, hunger, increase in fuel pump price, Boko Haram debacle, Niger Delta insurgency, etc. The government has continually advised that the people should be patient. The frustration of the Nigerian citizens is captured in the verbal anchorage spoken by the man in this cartoon. It says "Walahi, we are running out of patience". The two tattered umbrella signifies the mood of the citizens as they no longer see the reason for patience.

The family in the image is a signifier of every family in the country. Many families are living in extreme hunger and abject poverty. They cannot withstand the excruciating hunger any longer. They cannot afford their children's school fees. Hence, children are out of school and this situation has gradually become unbearable. Yet, the government is preaching patience. The cartoon is a subtle way of revealing the conditions of the country at that time.



Fig. 4. Text four

In this cartoon [22], there are some signifiers. Three objects are visible in this image. The first is a man in 'agbada' who stands akimbo watching a process. On him is a name tagged 'PMB'. The other person is holding a spade trying to exhume an object that looks like a coffin on which 'Corruption Cases' is written. The tag on the man is 'EFCC'. The third object is a tomb. The epitaph on the tomb is 'Ex Governors'. The cartoon is titled 'EFCC Reopens ex Governors' Corruption Cases'. There is a verbal anchorage that gives meaning to the action spoken by 'PMB'. The anchorage is 'We must do a post mortem'.

The image is a signifier. All objects present are representing certain phenomena. Since the inauguration of this government under the current President, all the talks have been about corruption. Indeed, it has been discovered that it is the bane of the Nigerian economy. The country is enmeshed in unprecedented corruption. The determination of the present government to probe all corrupt politicians and civil servants, especially the widely reported 2.1 billion dollars arms deal. The former president claimed to have bought arms and ammunitions for the country's military to the tune of 2.1 billion dollars. Unfortunately, it was discovered that no arms and ammunitions were delivered. The whole money was shared among politicians to prosecute 2015 presidential ambition of the former President under the close monitoring of the former National Security Adviser. Hence, the new President is eager to unearth all the shady deals that transpired during the reign of the former President. This ultimately led to the arrest of the former National Security Adviser and all those that were involved. This cartoon reveals also the interest of the president to probe all the hitherto 'rested' corruption cases.

Ostensibly, the man with the name tag 'PMB' signifies the current President of Nigeria, while the man holding a spade with the tag 'EFCC' signifies the Economic Financial Crimes Commission (EFCC), the anti-graft agency, saddled with the responsibility of arresting, investigating and prosecuting alleged corrupt officials. The tomb signifies all the buried corrupt cases, especially those that concerned former governors.

The mien and general deposition of PMB is also very important. He appears ready to conduct a thorough probe of all corrupt cases. His standing akimbo signifies his readiness and interest in the

cases. His utterance betrays his emotion. The word 'post mortem' is deliberately used. It is a medical jargon which means the determination of causes of death. It is very relevant here. Since the cases have already been buried, there is the need to conduct a 'post mortem' to determine among other things why they were buried, causes of death of the cases and the people involved. This informs the reason for the examination by the EFCC.

The epitaph on the tomb is also significant. The epitaph reads 'Ex-Governors.' Essentially, the buried cases involved some ex-governors. Among them are former governors of Plateau, Bayelsa, Adamawa, Enugu and Oyo States.

The cartoonist successfully delivered his message. The message is clear and distinct. This supports the view of [23,24] that visual components are often more influential than words.

Viewers may be less aware of the process of framing when it occurs visually than when it takes place through words. Consequently, visual image may have the capacity of conveying messages that would meet with greater resistance if put in words, but which are perceived more readily in visual form [p.125].

#### 4. CONCLUSION

From the discussion, the application of multimodal discourse to the exploration of selected cartoons in Tell magazine has further proved, beyond reasonable doubt, that visual images are linguistic tools that are rich in meaning and they could bring to fore easy interpretations and understanding that are strong and powerful, especially, when sensitive issues, such as political issues, are related and discussed. This is in tandem with earlier submissions of [9,2,10] that political cartoons are employed to relate messages that are important to the people and society. In addition, the paper makes reference to the use of satire in the multimodal discourse analysis, though [10] note that most researchers overlook the use of satire in their discussion of political cartoons.

This paper has also added a significant contribution to academic debates that border on multimodal discourse analysis, which has been applied previously by other scholars such as [11, 12,14,16,17]. This will also serve as springboard



for further research on the application of the applied framework to cartoons in other fields.

## COMPETING INTERESTS

Author has declared that no competing interests exist.

## REFERENCES

1. Sulaiman AO. Graphic Arts and Designs in Mass Communication. Abeokuta: Centre Print Publishing House; 2008.
2. Lawate MM. Importance of political cartoons to newspapers' An unpublished MS dissertation submitted to Department of Media Studies Christ University, Bangalore; 2012.
3. Kress G, van Leeuwen T. Multimodal discourse: The modes and media of contemporary communications. London: Arnold; 2001.
4. O'Halloran KL, Tan S, Smith BA. 'Multimodal Studies'. In O' Halloran KL, Smith BA, (Eds.) Multimodal Studies: Exploring Issues and Domains. London and New York: Routledge. 2011; 68-77.
5. Baldry AP, Thibault PJ. Multimodal Transcription and Text Analysis. Oakville, CT: Equinox Publishing; 2006.
6. Jewitt C, Oyama R. Visual Meaning: A social semiotic approach' in Theo Van Leeuwen & Jewitt Carey (eds.) Handbook of Visual Analysis. London: Sage Publication; 2009.
7. Kress G, Van Leeuwen T. van. Reading images: The grammar of visual design. London/NY: Routledge; 1996.
8. Bell P. Content Analysis of Visual Images. In T. Van Leeuwen and C. Jewitt (eds). Handbook of Visual Analysis. London: Sage. 2001;10-34.
9. Iro Sani, Mardziah Hayati Abdullah, Afida Mohamad Ali, Faiz S. Abdullah. Political Cartoons in the First Decade of the Millennium Pertanika J. Social Science. & Humanities. 2014;22(1):73-83.
10. Shaikh Nazra Zahid, Tariq Ruksana, Najeeb-us-Saq'ain. Cartoon war..... A political dilemma! A semiotic analysis of political cartoons. Journal of Media Studies. 2016;31(1):74-92.
11. Czerpa D. Language and image: A comparative study of advertisements in English and Swedish magazines for adult women and teenage girls. In Ulf Magnusson Lulea (Supervised) Reports from the department of languages and Culture No. 10. Sweden: University of Technology; 2005.
12. Xiong Y, Quex F. Hand and motion frequency properties and multimodal discourse analysis. In International Journal of Computer Vision. The Netherlands: Springer Science and Business Media. 2006;69(3):353-371.
13. O' Donohoe Eilish. Between image and text: Tension in the art of Hans Hachke and Jenny Holzer. Working Papers on Design 2; 2007. Available:[www.herts.ac.uk/artdes1/research/papers/updesign/wpdvol2/vol2.htmlZ](http://www.herts.ac.uk/artdes1/research/papers/updesign/wpdvol2/vol2.htmlZ) ISSN: 1470-5516 (Accessed on 11 January 2011).
14. O'Halloran KL. Systemic functional multimodal discourse analysis (SF-MDA): Constructing ideational meaning using language and visual imagery' In Hyland K, Paltridge B. (Eds.), Companion to Discourse. London/NY: Continuum; 2008.
15. Jooma Ismail. Youth magazine cover design in a democratic South Africa: An analysis of SL and Y-magazine between 1994 and 2008. An unpublished MA. Thesis, Faculty of Humanities, University of Witwatersrand, Johannesburg; 2009. (Retrieved October 1, 2012) Available:<http://wiredspace.wits.ac.za/bitstream/handle/10539/7345/Ismail%20Jooma%20296970%20Complete%20Dissertation.pdf?sequence=1>
16. Ariyo KS. Multimodal discourse analysis of Panorama pictures in selected editions of *Tell* news magazine. An unpublished Ph.D Thesis, Department of English Studies, Adekunle Ajasin University, Akungba-Akoko; 2014.
17. Aroge MG. A multimodal analysis of selected orthodox pharmaceutical advertisements in Nigeria. An unpublished M. A. Thesis, Department of English, Obafemi Awolowo University, Ile-Ife, Nigeria; 2012.
18. Olowu A. A multimodal discourse analysis of selected editions of christian women mirror magazines. An unpublished M.A thesis. Obafemi Awolowo University, Ile-Ife; 2012.
19. TELL News Magazine; February, 15: TELL Communications Limited. 2016;9.
20. Nosa Igiebor. February 1. TELL News Magazine. TELL Communications Limited. 2016;10.

21. TELL News Magazine; February 8: TELL Communications Limited. 2016; 10. understanding of the social world. London: Lawrence Erlbaum Associate. 2001;215-226.
22. Nosa Igiebor. TELL News Magazine; January 4, TELL Communications Limited. 2016;10. 24. Kress G, Van Leeuwen T. Colour as Semiotic Mode: Notes for a grammar of colour. Visual Communication. 2007;1(3): 343-368.
23. Messaris P. Abraham the role of images in framing news stories. In Reese SD, Gandy OH, Grant AE (eds.). Framing Public Life: Prospective on media and our Available:[www.visculture.files.wordpress.com/2007/02\\_2011](http://www.visculture.files.wordpress.com/2007/02_2011) (Retrieved 12/07/2011)

---

© 2017 Samuel; This is an Open Access article distributed under the terms of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/4.0>), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

*Peer-review history:*  
*The peer review history for this paper can be accessed here:*  
<http://sciencedomain.org/review-history/20429>