



Editorial Cartoons as a vehicle of news agenda: How the national dailies illustrate Indian politics

Tarakeswara Rao Ippili

Dept. of Journalism and Mass Communication, Central University of Karnataka, India
ippilitarak@gmail.com

Available online at: www.isca.in, www.isca.me

Received 2nd August 2020, revised 25th December 2020, accepted 20th April 2021

Abstract

Editorial cartoons are known to be an incredible method of conveying thoughts, even though this is frequently hard to measure. The editorial cartoons working as a kind of news, and, in the news agenda it holds an exclusive discourse function Editorial cartoons described as a single panel of illustrations in the form of a satire on recent events. In this study, the researcher analyzed the editorial cartoons published in the Indian national dailies i.e. The Hindu and Deccan Chronicle. The researcher adopted continuous month method of sampling is used to obtain the results. The editorial cartoons of 180 editions of 90 issues per newspaper have been analyzed. The examination additionally talks about how the editorial cartoons can beautify the structure's divergence/uniqueness with the news agenda of the publication in a conceptual approach. The study reveals that editorial cartoons performed a fundamental part in archiving, criticizing and mirroring the social and policy centered issues. The substance investigation strategy, to distinguish the subject categories contained in cartoon delineations in the newspapers the method content analysis was used.

Keywords: Editorial Cartoons, Caricatures, Newspapers, Media, News agenda,

Introduction

With the invention of the print machine, cartoon took another importance. It was an illustration which could be mass-delivered. It was an image which could be transmitted widely¹. The cartoon may be a special power in contemporary society because the cartoon makes us laugh. It considers as a serious reflection of society inner vision. It is a vital form of art and communication, which in turn, shaper a societies perceptions. As Heitzmann² puts it, the cartoon conveys its message quickly, sometimes subtly, sometimes brashly, but generally gets its point across to more people than do editorials.

Functioning as a type of visual news-talk, editorial cartoons hold an interesting critique position within the news agenda. Utilizing artistic and rhetorical devices, cartoon illustrators provide supplementary (and sometimes alternate) viewpoints on current news events; their visuals becoming frames for organizing social knowledge in addition to capturing the essence of issues or events and by doing so, audiences are presented with several different condensing symbols that suggest the core frame of any issue portrayed³. In an era when media are increasingly fast-paced and visual, the cartoon seems to capture the best and perhaps the worst of modern communication³. Previously, for all its drawing power, the container only from time to time drew the enthusiasm of the genuine researcher. Be that as it may, today, a developing assortment of examination portrays the animation, its authentic roots and its stylish profile. The examination picture is as yet crude. Whatever researchers are simply starting to value the graphic show mental effect and

its social outcomes. Now, the cartoon coming obviously into centre confined in a communication context.

From the recent literature, several generalizations emerge. First, the cartoon today is indeed mass communication. It certainly is mass, each day millions of people around the world look at cartoons. And it certainly is communication. It may be other things in the addition-for example, art-but it often earns its way by transmitting the information. Second, under scrutiny, the cartoon is surprisingly complex. Any given cartoon can vary in its complexity, code, content and the context in which it is used. Third, the cartoon presents in sharp outline, many problems which critics have long studied in the mass media generally. For example, researchers have tried to determine the effects of cartoon sex and violence, cartoon instruction and cartoon political comment. Fourth, the cartoon seems to reflect and participate in several communication trends. The broad communications, for the most part, have gotten more visual and nonverbal.

Cartoons have long been popular forms of pictorial Journalism, designed to simplify or to crystallize ideas regarding current affairs, so that, the reader can catch the meaning of the drawing at a glance. It is a vehicle for humour and ridicule and they aim to entertain and to exert an influence on the public. For generations, the cartoons have had a significant place in newspapers and magazines particularly as an effective means of influencing public opinion. The typical cartoon deals with idioms and problems which have political and social significance. Cartoons can be extremely differing, however,

there is a sure settled style among the vast majority of them. Most utilize visual representations and personifications to address convoluted political circumstances and hence summarize a recent development with a silly or passionate picture. Regularly, their substance incorporates cliché, one-sided and additionally disparaging depictions of individuals and events. The word 'Caricature' often confuses the students of journalism. Many people identify with cartoons of the editorial page. The difference between the two is that in caricatures the figures of persons are shown prominently. Cartoons and Caricatures have come to stay in Journalism, while the caricaturist manages primarily with individual and political satire; the cartoonist treats types and gatherings in comedies of habits. Political cartoons can be very funny, especially if you understand the issue that they're commenting on. Their main purpose, though, is not to amuse you but to persuade you. A good political cartoon makes you think about current events, but it also tries to sway your opinion toward the cartoonist's point of view².

The best political cartoonist can change your mind on an issue without you even realizing how he or she did it. Cartoons also make the complex or abstract phenomenon more clear explanatory and easy to understand⁴. In the print media, newspaper cartoons, as they are fondly called, have continuously displayed sequences of drawings arranged in interrelated panels to display brief humour or form a narration. These are often serialized with text in balloons and captions. This unique literature of change has brought about names such as political cartoon, newspaper stripes, editorial cartoons or comics when it is being described. No wonder, Adejuwon and Alimi⁵ posit that the pedagogical function of the cartoon has proven a valuable instrument and avenue to educate the readers in any publication where it appears. As Ghilzai⁶ demonstrated in the article shows how the cartoons of a specific period represent the time and period in which they are produced; it reveals the function of cartoons beyond just humour or politics; cartoons not only record the history, the historical events and situations; but also provide critical lenses to view them simultaneously.

History of the Cartoon in the World: The earliest evidence of human communication exists today in the ancient cave drawings of Southern Europe. This strange cartoon-like figure dates back more than 30,000 years. Unfortunately, since they were drawn before history began to be recorded, we don't know what those early ancestors were trying to do. Perry and Aldridge⁷ note the close relationship between art and magic in history. Saying, "Early man is thought to have used to art invoke his deities; the custom persists to over own time and maybe one reason why the use of art for entertainment has been feared by authorities in so many civilizations. The early drawings have a quaint cartoon-like quality which seems both primitive and strangely modern; numerous scholars have accepted that the early cavern specialists could draw on better, that any cartoon quality came from lack of skill. However, in probably a portion of these old works, there have all earmarks of being a feeling of

misrepresentation and fun which would be impeccably at home in a twentieth-century caricature.

The remarkable cave drawings of that area reveal the history of an amazing civilization, a whole people who eventually perished when the desert overran their rich green country. Technology has played an important role in the way cartoons are reproduced and distributed. The basic technology for drawing cartoons has changed little since the Egyptians invented Papyrus. The individual artist still starts with pen or brush, making lines and splashed on some paper, like surface. Pens, brushes, papers, inks and paints have all improved over the centuries, but the basic craft remains essentially the same. Cartoons are seen as humorous drawings or pictorial sketches which are usually published in newspapers, magazines or periodicals. "Before the introduction of the term 'cartoon' in its modern sense in the nineteenth century, satirical and humorous drawings of all kinds were referred to as caricatures"⁸. Only in recent decades has the computer become a tool which may suggest quite different ways of creating cartoons. Stars among the newspaper cartoonists included John Mc Cutcheon, Rollin Kirby, Jay Ding Darling, Nelson Harding, Daniel Fitzpatrick and Edmund Duffy. Each of these men won one or more Pulitzer prizes for editorial cartooning. The editorial cartoonists who worked for political magazines reached much smaller audiences, but they introduced issues and art styles which influenced succeeding cartoonists.

History of the Cartoon in India: However, the first Indian cartoon magazine the 'Delhi Sketch Book' was launched in 1850 from the Delhi Gazette Press by John O.Riem. Saunders. Then came the Indian Chavivari, another humorous publication, which was the finest of all from viewpoints of both cartoons and writings. It made its appearance in Calcutta in 1872. In 1874 remarkable Bengali monthly 'Basantak' started publication in Calcutta under the editorship of Pranath Dutta (1840-1888). Girinder Kumar Dutta (1841-1909) an artist and writer was its chief cartoonist. Bombay Press punch probably appeared during 1873, it was founded by Dorabji Apakhtiar as a periodical, and later its name was changed as Hindu Punch. An Anglo Gujarati periodical in 1888 was appeared by his nephew Barjorjee Nowrobjee. Cartoonist R.K.Laxman, Abu Abraham, Murthy, Prasanth, Shankar, Mohan and many others have achieved international reputation; with a few strokes of the brush, they positively directed the minds of readers. The Father of Cartoons in India is Shankar Pillai. R. K. Laxma and Abu Abraham were inspired by Shankar Pillai.

Research Objectives: i. To study the content of the editorial cartoons in the two popular English dailies, *The Hindu* and *Deccan Chronicle*. ii. To ascertain whether the content in the cartoons shows any political leaning. iii. To study the cartoons defect positive or negative traits of personalities, policies and political parties.

The position and function of editorial cartoonists vary from paper to paper is a matter of record⁹. Assessment of the boundaries may, notwithstanding, add to the explanation of propriety in political cartooning. Toward one side of the continuum, and alone among significant Indian dailies. As John Culhane¹⁰ says, a political cartoon, to be any good, has to be so striking and so dramatic as to be, in its very nature, unfair. A good strong cartoon is very likely to distort an editorial position that can be made more clearly, more fairly and more accurately through the use of words¹⁰. As Michael DeSousa¹¹ noted, the study of editorial cartoons reveals much about the American people, their values and traditions. Good cartoonists are driven by a sense of moral duty, a desire to oppose what they believe to be wrong, and the need to work for the greater good; one of the functions of the editorial cartoonist is a societal critic; in his attempt to create a theory of political caricature¹².

The study has shown that the cartoon genre constitutes a formidable medium of communication through which the media set social agenda by attaching relevance to the importance of issues and events through recurrent coverage aimed at shaping the people's understanding of the issues to bring positive in society¹³. Medhurst and Desousa¹⁴ argue that the neo-classical canons of rhetoric, slightly modified, provide an adequate superstructure for the production and criticism of graphic discourse. It is additionally contended that the particular methods which develop out of the use of the groups uncover noteworthy contrasts between the methods for influence accessible to the visual artist and those accessible to the oral persuader. These distinctions of strategy emerge from the idea of the medium and power a reconceptualization of the groups of memory and conveyance as applied to non-stylistic structures all in all and realistic influence specifically. Steuter, Will and Marlette¹⁵ studied the procedure in which the editorial cartoons are composed according to those roles that are played by them in society. Lamb¹⁶ views political cartoons as critical artifacts used to lampoon political leaders and their contemptible politics. Eko¹⁷ examined how four African political leaders in the post-cold war era were dehumanized and de-territorialized by African newspapers.

Cartoons rely on current personalities and or events and some common understanding of issues for their content¹⁸. The representations were sandwiched with helpful symbolism, metaphors, imageries and other explanatory gadgets that ridiculed the truth of that time. Socio-political and economic commentators also effectively used its potency to satirize unwanted behaviours of the ruling class while at the same time used it to ventilate public opinions without confrontational¹⁹. Ogazie and Odetade²⁰ conclude that editorial cartoon has become a potent mirror which reflects socio-political realities of the nation and with it the society is educated and conscientious. The editorial cartoons have assumed its legitimate position in the mainstream scholarly custom by continually questioning and connected with the socio-political elements.

Methodology

The content analysis method is used to analyze the extent of publishing editorial cartoons in terms of frequency and treatment that provide the framework and ability to address questions that are basic for responding to the exploration questions. Content analysis is the systematic, replicable technique for compressing many words of text into fewer content categories based on explicit rules of coding²¹⁻²³. The content analysis can able one to look beyond the physicality of text for example, to what text tells them, the conceptions and actions the text encourage and influences made are more systematic, explicit informed and (ideally) verifiable²⁴.

The universe of the study comprised only editorial cartoons that appeared in the newspapers during the calendar year (October, November, December-2011) in two sample dailies. These two newspapers were selected keeping in view their circulation, geographical location and language. These two English dailies are published from Vijayawada in Andhra Pradesh.

Sampling and Subject Categories: The researcher has adopted a continuous month method of sampling is used to obtain a sample of 180 editions of 90 issues per newspaper. The researcher has classified the editorial cartoons in accordance to the theme and that means of the cartoons. After scanning the newspapers, the frequency of the occurrence and importance, the data also has been presented in the form of tables. The following are the categories system of editorial cartoons: 1. Political Parties: Congress, Bharatiya Janatha Party, Bahujan Samaj Party. 2. Social Issues: Poverty, Human Justice, Scams. 3. Government: Central. 4. Personalities: Anna Hazare, Rahul Gandhi, Mayawati. 5. International Issues: Organizational, Terrorism, Policies. 6. Others.

Treatment of the Cartoons and Limitations: The researcher has divided each cartoon into three categories for treatment of cartoon namely favourable, unfavourable and neutral. The favourable cartoons are such that support, a particular party, government policies, personalities etc. Unfavourable cartoons are such that opposes party policies or personalities and the cartoons that neither oppose nor support a particular party nor persons and government policies are neutral cartoons. The present study analyzed only editorial cartoons published in the dailies. Pocket cartoons, Comic strips and other comic graphics were exempted further study.

Selection of the Papers: The researcher has selected two national newspapers. Those are The Hindu and Deccan Chronicle. The papers were selected based on their circulation. These newspapers are considered to have one of the most influential presses in India.

The Hindu: It is an Indian English-language daily newspaper started in 1878, owned by The Hindu Group, headquartered in Chennai, Tamil Nadu. It was started as weekly and became a

daily in 1889. The Hindu is publishing from 21 centers across 11 states. It has the circulation of 15,58,379 copies and readership of about 22.58 Lakhs as of now. Its cartoonists are Surendra and Keshav.

Deccan Chronicle: It is a leading English daily newspaper in India, publishing by Deccan Chronicle Holdings Limited. It has eleven editions in different states of South India as of Andhra Pradesh, Telangana, Tamil Nadu, Karnataka and Kerala. The headquarter is located at Hyderabad. The total circulation of *Deccan Chronicle* is over 1.45 million copies per day. Its cartoonist is Sudhir Tailang.

Results and discussion

The Table-1 explains about frequencies of the editorial cartoons published in the selected dailies by the subject theme-wise. The Hindu newspaper published a total number of 79 editorial cartoons in the three months duration. Out of the total published cartoons, 12 favourable, 48 unfavourable and 19 neutral 19 cartoons published by the selected dailies. The Deccan Chronicle newspaper published 92 editorial cartoons in the three months duration. In those, 23 favourable 47 unfavourable and 22 neutral cartoons were published.

Table-1: Distribution of Frequencies of Editorial Cartoons Published in the Selected Dailies by theme.

Theme	Sub-Theme	The Hindu				Deccan Chronicle			
		F	UF	Nu	T	F	UF	Nu	T
Political Parties	a. Congress	1	6	1	8	0	2	0	2
	b. BJP	1	1	1	3	0	0	0	0
	c. BSP	0	3	0	3	0	0	0	0
Social Issues	a. Poverty	2	3	0	5	2	5	3	10
	b. Human Justice	3	4	5	12	9	4	4	17
	c. Scams	0	8	0	8	0	5	0	5
Government	a. Central	0	15	2	17	2	22	3	27
Personalities	a. Anna Hazare	2	0	1	3	5	0	0	5
	b. Rahul Gandhi	0	2	1	3	1	1	1	3
	c. Mayavathi	0	3	1	4	1	1	2	4
International Issues	a. Organization	1	1	3	5	1	5	6	12
	b. Terrorism	0	1	2	3	0	0	0	0
	c. Policies	0	0	0	0	0	0	2	2
Others		2	1	2	5	2	2	1	5
Total		12	48	19	79	23	47	22	92

F: Favourable, UF: Unfavourable, Nu: Neutral, T: Total. / B.J.P: Bharatiya Janatha Party, B.S.P: Bahujan Samaj Party.

Table-2: Percentage Distribution of Frequencies of Editorial Cartoons on Political Parties by the Dailies.

Political Parties	The Hindu				Deccan Chronicle			
	F (%)	UF (%)	Nu (%)	Total (%)	F (%)	UF (%)	Nu (%)	Total (%)
Congress	1 (50)	6 (60)	1 (50)	8 (58)	0	2 (100)	0	2 (100)
BJP	1 (50)	1 (10)	1 (50)	3 (21)	0	0	0	0
BSP	0	3 (30)	0	3 (21)	0	0	0	0
Total	2 (100)	10 (100)	2 (100)	14 (100)	0	2 (100)	0	2 (100)

The Table-2 reveals that The Hindu newspaper has published a total number of 14 cartoons on political parties in three months that is October, November, December 2011. There are two favourable cartoons one for Congress another for B.J.P., having 50% each. Congress has got six negative with 60% and B.S.P three negative with 30% and for B.J.P one cartoon. In neutral Congress and B.J.P. has got one each with 50%. In *Deccan Chronicle* newspaper there were only two negative cartoons for Congress published in October, November, and December 2011.

The Table-3 explains that The Hindu newspaper has published a total number of 25 cartoons on Social Issues in three months that is October, November and December 2011. There are five favourable cartoons two for Poverty another three for Human Justice having 40% for Poverty and 60% for Human Justice. Poverty has got three unfavourable cartoons with 20%, Human Justice has four cartoons with 27% and Scams eight cartoons with 53%. In Neutral, Human Justice has got five cartoons with 100%.

In *Deccan Chronicle* newspaper poverty has got two cartoons as favourable with 18% and Human Justice nine cartoons with 82%, for unfavourable cartoons poverty has got five with 36%, Human Justice four cartoons with 28% and for Scams five cartoons with 36%. In neutral three cartoons for Poverty with 43% and Human Justice four cartoons with 57%, the total cartoons were 32.

Table-4 explains that The Hindu newspaper published a total number of 17 cartoons on Government in three months period, *Deccan Chronicle* gave 27 cartoons on the editorial page. Both selected dailies had published more unfavourable editorials on central issues.

The *Deccan Chronicle* gave more editorial cartoons to Anna Hazare than *The Hindu* with favourable treatment, as well as, Mayawati got equal cartoons by the two dailies but, *The Hindu* published more unfavourable cartoons.

Table-3: Percentage Distribution of Frequencies of Editorial Cartoons on Social Issues by the Dailies.

Social Issues	<i>The Hindu</i>				<i>Deccan Chronicle</i>			
	F (%)	UF (%)	Nu (%)	Total (%)	F (%)	UF (%)	Nu (%)	Total (%)
Poverty	2 (40)	3 (20)	0	5 (20)	2 (18)	5 (35.7)	3 (43)	10 (31.3)
Human Justice	3 (60)	4 (27)	5 (100)	12 (48)	9 (82)	4 (28.6)	4 (57)	17 (53.1)
Scams	0	8 (53)	0	8 (32)	0	5 (35.7)	0	5 (15.6)
Total	5 (100)	15 (100)	5 (100)	25 (100)	11 (100)	14 (100)	7 (100)	32 (100)

Table-4: Percentage Distribution of Frequencies of Editorial Cartoons on Government & Personalities by the Selected Dailies.

Government & Personalities	The Hindu				Deccan Chronicle			
	F (%)	UF (%)	Nu (%)	Total (%)	F (%)	UF (%)	Nu (%)	Total (%)
Central	0	15 (75)	2 (40)	17 (63.0)	2 (22.2)	22 (92)	3 (50)	27 (69.2)
Anna Hazare	2 (100)	0	1 (20)	3 (11.1)	5 (55.6)	0	0	5 (12.8)
Rahul Gandhi	0	2 (10)	1 (20)	3 (11.1)	1 (11.1)	1 (4)	1 (16.7)	3 (7.7)
Mayawati	0	3 (15)	1 (20)	4 (14.8)	1 (11.1)	1 (4)	2 (33.3)	4 (10.3)
Total	2 (100)	20 (100)	5 (100)	27 (100)	9 (100)	24 (100)	6 (100)	39 (100)

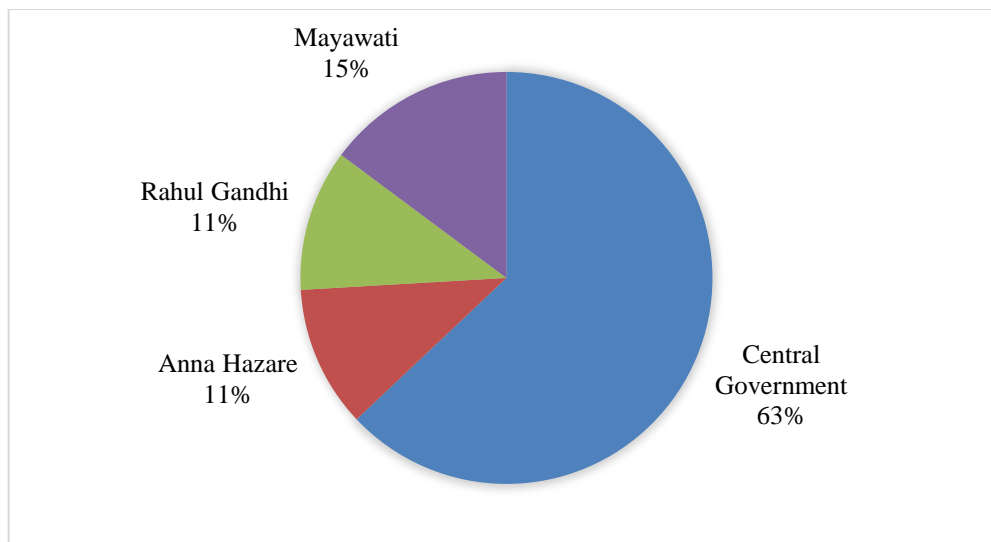


Figure-1: Distribution of Frequencies of Personalities by Newspapers.

Table-5: Distribution of Frequencies of Editorial Cartoons on International Issues by the Selected Dailies.

International Issues	The Hindu				Deccan Chronicle			
	F	UF	Nu	Total	F	UF	Nu	Total
Organizational	1	1	3	5	1	5	6	12
Terrorism	0	1	2	3	0	0	0	0
Policies	0	0	0	0	0	0	2	2
Total	1	2	5	8	1	5	8	14

The fifth table describes the distribution of frequencies of editorial cartoons on international issues that *Deccan Chronicle* published more editorial cartoons than the *Hindu*, but the two selected dailies gave neutral treatment to organizational issues. The *Deccan Chronicle* published more unfavourable cartoons on organizational issues, the *Hindu* gave one editorial on terrorism with unfavourable treatment.

Conclusion

The investigation demonstrates how editorial cartoons can function over an assortment of settings; satirizing the quality or consistency of individual politicians and making crowds aware of frequently overlooked aspects of appointive electoral politics. By forging linkages between policies, actions and everyday life in recognizable manners, the editorial cartoonist was posited as providing audiences with an illusion of explanation, turning abstractions into political realities¹³. Up until now, this article has exhibited how cartoons are used to achieve informative assignments in Indian print media and how the cartoons are inventively used to set an agenda in this manner giving political editorial and discussion in clever and shrewd design through which social truths are reflected in the country's more extensive

socio-political field. The cartoonist builds his edge in such a way as to pack into a solitary picture the different streams of social cognizance from which he has drawn his thought. The readers of cartoons are not, along these lines, preparing a solitary, straightforward picture when they place a translation on a personification. Rather, they are unloading at least one layers of accessible social awareness which the cartoon has evoked from them. Cartoons work to the degree that readers share in the common awareness, the accessible methods for social symbology, and can perceive that mutual locus of importance as communicated by the cartoon.

The editorial cartoons are not proposed to explain why an event took place. The pressure between the management and the editorial cartoonist is typically settled by employing a cartoonist whose political issues are perfect and, as Richard Samuel West has noted, it was not until the 1960s that editorial cartoonists began to think of themselves as graphic columnists with the advent of work by Herblock and others²⁵. The explanation for editorial cartoons shows are frequently deciphered in broadly dissimilar habits is that various readers are reverberating with various layers of the socially instigated message. The cartoon capacities entymemathical, yet various readers most likely build

diverse enthymemes from the visual data provided. Given the overall subject, one reader fills in a single piece of the memory follow, another reader a very extraordinary part. Both are right to the extent that the cartoon is the pressure of social recollections, however, both might not have been expected by the artist.

References

1. Dalke Anne. (2010, September 13). *Towards Day 6: Growing Up Graphic*. Retrieved from <https://serendipstudio.org/exchange/courses/nonfiction/f10/archive/6>
2. Heitzmann, W. R. (1998). The Power of Political Cartoons in Teaching History. Occasional Paper.
3. Gamson, W. A., & Stuart, D. (1992). Media discourse as a symbolic contest: The bomb in political cartoons. *Sociological Forum*, 7(1), 55-86. DOI:10.1007/bf01124756
4. Ogazie, C. A. (2017). Perception of animated television commercials by viewers in Southwestern Nigeria. Ph.D. Thesis, Department of Theatre Arts, University of Ibadan, Nigeria.
5. Adejuwon, A., & Alimi, S. (2011). Cartoon as illustration: political process in Nigeria. *The Journal of Pan African Studies*, 4(3), 57-76.
6. Ghilzai, S. A. (2020). History of Pakistanis' Power Politics-from 1947-2020-through the Critical Lenses of Cartoonists-Analysis of Political cartoons. *European Academic Research*.
7. George C. Perry and Alan Aldridge (1971). *The Penguin Book of Comics: A Slight History*, Penguin Books. ISBN: 978-01-40028-02-7
8. Nyoni, M., Grand, N., & Nyoni, T. (2012). Beyond the humour: a newspaper cartoon as socio-political- economic commentary: the case of 'Wasu' of the Manica post in Zimbabwe. *Greener Journal of Social Science*, 2(6), 179-190.
9. Syd Hoff (1980). *Editorial and Political Cartooning*, New York: Stravon Educational Press. ISBN: 978-08-73960-78-6
10. John Culhane, (1975, November 9). Cartoon Killers Thrive Again. *The New York Times*, pp. 10
11. Michael A. DeSousa, (1984, 1991). *Symbolic Action and Pretended Insight: Ayatollah Khomeini in the U.S. Editorial Cartoons*, in *The Rhetoric of Graphic Arts: A Critical Casebook* (Dubuque IA: Kendall/Hunt Publishing.
12. Lawrence H. S. (1967). On a Theory of Political Caricature, *Comparative Studies in Society and History*, 9(4), 427-445.
13. Sani, I., Abdullah, M. H., Abdullah, F. S., & Ali, A. M. (2012). Political Cartoons as a Vehicle of Setting Social Agenda: The Newspaper Example, *Asian Social Science*, 8(6), 156-164. Doi.org/10.5539/ass.v8n6p156
14. Medhurst, M. J., & Desousa, M. A. (1981). Political cartoons as rhetorical form: A taxonomy of graphic discourse. *Communication Monographs*, 48(3), 197-236. DOI:10.1080/03637758109376059
15. Steuter, E., Wills, D., & Marlette, D. (2008). Infestation and eradication: Political cartoons and exterminationist rhetoric in the war on terror. *Global Media Journal: Mediterranean Edition*, 3(1), 11-23.
16. Lamb, C. (2004). Drawn to extremes: The use and abuse of editorial cartoons. *Nieman Reports*, Columbia Univ Pr., 58(4), 44-46.
17. Eko, L. (2007). It's a Political Jungle Out There: How Four African Newspaper Cartoons Dehumanized and Deterritorialized? African Political Leaders in the Post-Cold War Era. *International Communication Gazette*, 69(3), 219-238. <https://doi.org/10.1177/1748048507076577>
18. Berger, A. A. (1993). *An Anatomy of Humor*. New York: Routledge. <https://doi.org/10.4324/9781315082394>
19. Jimoh, G. B. (2010). The role of editorial cartoons in the democratization process in Nigeria: a study of selected works of three Nigerian cartoonists. M. A. Thesis, Department of Creative Arts, University of Lagos.
20. Ogazie, C. A. & Odetade, I. O. (2020). Editorial Cartoons as Mirror of the Nigerian Nation: The Example of New Telegraph. *International Journal of Language and Literary Studies*, 2(2), 221-229.
21. Berelson, B. (1952). *Content Analysis in Communications Research*, Glencoe: Free Press.
22. Krippendorff, K. (1980). *Content Analysis: An introduction to its methodology*, California: Sage.
23. Weber, R. P. (1990). *Basic Content Analysis*. Sage Publications, London.
24. Krippendorff, K. (2004). Conceptual Foundation. *Content analysis: An introduction to Its methodology*, 2nd edition. Thousand Oaks: Sage, 18-25, 40-43.
25. Caswell, L. S. (2004). Drawing Swords: War in American Editorial Cartoons. *American Journalism*, 21(2), 13-45. DOI:10.1080/08821127.2004.10677580