THE SOCIO-POLITICAL CARTOONS OF MOOYIWA ADETULA AND AKILA JIBRIN IN NATIONAL DAILIES OF NIGERIA 2007-2014

BY

Ibrahim Alhaji SULEIMAN

DEPARTMENT OF FINE ARTS
FACULTY OF ENVIRONMENTAL DESIGN
AHMADU BELLO UNIVERSITY,
ZARIA

NOVEMBER, 2016

THE SOCIO-POLITICAL CARTOONS OF MOOYIWA ADETULA AND AKILA JIBRIN IN NATIONAL DAILIES OF NIGERIA 2007-2014

BY

Ibrahim Alhaji SULEIMAN
BA, MA, PGDE
P13EVFA9006

A THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLO UNIVERSITY, ZARIA, NIGERIA

IN PARTIAL FULFILLMENT FOR THE AWARD OF DOCTOR OF PHILOSOPHY (PhD) DEGREE IN ART HISTORY

DEPARTMENT OF FINE ARTS,
FACULTY OF ENVIRONMENTAL DESIGN,
AHMADU BELLO UNIVERSITY,
ZARIA

NOVEMBER 2016

DECLARATION

I declare that the work in this thesis entitled “The Socio-political Cartoons of Mooyiwa Adetula and Akila Jibrin in National Dailies of Nigeria 2007-2014” has been carried out by me in the Department of Fine Arts Ahmadu Bello University, Zaria. Information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this thesis was previously presented for another Degree or Diploma at this or any other Institution.

Ibrahim Alhaji SULEIMAN…….. Signature……. Date…….

CERTIFICATION

This thesis entitled "An Analysis of Socio-political Cartoons of Mooyiwa Adetula and Akila Jibrin in National Dailies of Nigeria (2007-2014)" by Ibrahim Alhaji SULEIMAN, meets the regulations governing the award of the degree of Doctor of Philosophy (PhD) in Art History, of the Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

Prof. A. R. Saliu
Chairman, Supervisory Committee

…….. ……..

Prof. J. J. Jari Date
Member, Supervisory Committee

…….. …….

Dr. Aliyu Muhammad Date
Member, Supervisory Committee

…….. …….

Dr. Duniya Gambo Date
Head of Department

…….. ……

Prof. Sadiq Zubair Abubakar Date
Dean, School of Post Graduate Studies

…….. ……

Date

DEDICATION

To my late parents: Alhaji Suleiman Muhammad and Hajia Salamatu Otupe. Above all, to the Glorious and Almighty ALLAH, Subhanahu Wata Allah (SWA)

ACKNOWLEDGEMENTS

Thanks be to Almighty ALLAH for the provision of wisdom, knowledge and perseverance given me, to go through with this study. I hereby express my appreciation to the members of my supervisory committee comprising the following eminent scholars: Professor A. R. Saliu, Professor J. J. Jari and Dr. Aliyu Muhammad. I appreciate them for their guidance, support and encouragement. I am grateful to Mr. Mooyiwa Adetula of *The Nation* and Akila Jibrin (Briskan) of *Daily Trust* who gave me full cooperation by providing information and resource materials. I sincerely thank the Library staff of the Department of Fine Arts, Industrial Design, Kashim Ibrahim Library (KIL), Ahmadu Bello University Zaria, and library staff of Federal College of Education, Okene, who provided immense assistance to this study.

I also appreciate the following people for their encouragement: Ustaz Ismail, my brother; Professor Muazu Sani Mohammed, my friend and colleague; Prof. U. A. Suleiman, Prof. Salihu Maiwada and Mallam Musa Jibril of Chemistry Department, FCE, Okene who assisted me financially to start the programme. This research was supported by Education Trust Fund (ETF) which went a long way in ensuring the completion of this study. I am therefore grateful to ETF.

ABSTRACT

Cartoon is a visual art that complements news media in artistic form. It has not been given much attention in the Nigerian newspapers. Probably because people do not seem to understand the messages the cartoonists try to pass across to the public. Many of the reading public just laugh over the caricatures that contain mostly distorted, exaggerated and funny figures of characters displayed, without contemplating the content. Since the reading public do not seem to understand the messages of cartoons, the study attempts to describe, analyse and interpret the works of two selected cartoonists, Mooyiwa Adetula of *The Nation* and Akila Jibrin of *Daily Trust* newspapers. The work of these cartoonists have not received scholarly attention, hence the need to study and document their work on socio-political issues in Nigeria from 2007 to 2014 for academic and historical purpose. The study adopted conceptual and theoretical framework. Conceptual framework was adopted from Sander in Jari (2007) who posits that, researches that are historical in nature should adopt qualitative method, especially if the analysis of the data collected would feature descriptive discussion and interpretation. This concept provides an analytical base for describing and interpreting the two cartoonists' works. MacHovec in Sani et al (2012) explains various theoretical perspectives of humour and its functions. These are Superiority, Relief and Incongruity theories. Superiority theory is adopted and is mainly concerned with self assertion. The relationship explains how things appear funny naturally. People laugh at others when they feel superior in one way or the other. This is why cartoonists use laughter from this perspective to satirise and ridicule politicians. The two studies reviewed on conceptual framework confirm the choice of qualitative method of research on which this study relied. Chapter two deals with reviews of related literature taking into consideration concept of cartoons, historical development of cartoons, satire and humour, impact of cartoons on political leaders and cartooning as a form of visual art expression. Low's (2006) article on William Hogarth (1697-1764), Thomas Rowlandson (1756-1828) and George Kruishank (1792-1878) discovered that their cartoons focused on wickedness and man's inhumanity to man. Onakpa (2014) and Onoja (2015) explain the value of cartoons as satirical in nature by using wit and criticism to checkmate wrong doings. Various other writers based their review on socio-political and economic nuances in their countries. Chapter three is on methodology. The qualitative research design with historical, descriptive and interpretative bias was adopted. Face-to-face interview structure was used to collect information from the cartoonists. Chapter four describes, analyses and interprets seventy two selected cartoons produced by the two cartoonists and the following are the findings made: (a) Mooyiwa and Akila are naturally talented in the field of art which they developed from childhood up to higher level of education. (b) Their cartoons recorded episodes and documented historical issues and events in Nigeria. (c) They used cartoons as visual weapons to criticise government. (d) Their works graphically portray endemic corruption that thrives in Nigeria. (e) Their subject-matter focuses on socio-political issues such as poverty, inflation, unemployment, stealing, robbery, corruption, political crisis, political deceit, political vendetta and insecurity. (f) In terms of style, technique and medium, both artists use black and white and colour rendition to produce their works. Conclusively, cartoons

complement the news media to educate people graphically, especially in Nigerian newspapers. Through cartoons, Akila Jibrin (Briskan) and Mooyiwa Adetula have exposed corruption and its negative effect in Nigeria. The effect of corruption, according to them, leads to societal decay and stifling of development. Based on the findings of the study, the following recommendations are made: (a) Establishment of cartoon as a subject of specialization in the school curriculum. (b) Government should tackle insecurity and criminality headlong and at the same time create job opportunity for the teeming unemployed youth and (c) There should be political reform in order to sanitise politicians and polity for Nigerian democracy to survive.

-

TABLE OF CONTENTS

COVER PAGE…….....…I

FLY LEAF…….…….....….. II

TITLE PAGE…… III

DECLARATION……..... IV

CERTIFICATION…… V

DEDICATION……. VI

ACKNOWLEDGMENTS……..……..... VII

ABSTRACT…….…….... VIII

TABLE OF CONTENTS……..... .X

LIST OF FIGURES…….....……..... XIV

LIST OF PLATES…….... XVI

CHAPTER ONE- INTRODUCTION…….. 1

Background of the study…….. 1

Statement of the problem……..... 5

Aim and objectives of the study……..... 6

Research Questions……..... 7

Justification of the study…….. 7

Significance of the study…… ….... 8

Scope and delimitation…… ……..... 9

Limitation……..... . 9

Conceptual Framework…… …….. 10

CHAPTER TWO – REVIEW OF RELATED LITERATURE …… ……..... .12

Introduction…… …….. 12

Definition and concept of cartoons and caricatures……..... 12

Types of cartoons……..... 13

Historical development of cartoons…… ……..... 14

Satire and Humour…… …… ……. 15

Impact of editorial cartoons on political leaders…….....17

Cartooning as a form of visual art expression……..... 21

Capturing people as animals…….....… 25

Cartooning in Nigeria…… ……..... 27

CHAPTER THREE- RESEARCH METHODOLOGY……..... 63

Introduction……..... 63

Research Methodology and Procedure……..... 63

Pilot Study……..... 64

Sources of data collection…….……..…..... 64

Research tools.....……..... 65

Validation of tools...……..... 65

Interview 66

Observation ……..... 66

Population and Sampling……..... 66

Data Collection…… ……..... 67

CHAPTER FOUR…….. 68

DATA ANALYSIS AND DISCUSSIONS…….. 68

Academic background of Mooyiwa Adetula…….....……..... 68

Academic background of Akila Jibrin ……..... 69

Inspiration……..……..……..... 70

Analysis of Mooyiwa Adetula's social cartoons..…….....…….....70

Analysis of Mooyiwa's political cartoons…….....84

Analysis of Akila Jibrin's social cartoons.....……..... 97

Analysis of Akila Jibrin's political cartoons ...…… …….....105

Political Vendetta…….....117

Corruption…… 124

ASUU Strike……..…….....136

Jonathan takes charge of Power Ministry…… 142

Documentation of Events and Episode of Mooyiwa and Akila's cartoons (2007-2014) 147

Style, Technique & Media.....……..…… 163

Comparative Analysis of Mooyiwa and Akila's cartoons.....…….....166

CHAPTER FIVE…….....171

FINDINGS, SUMMARY, CONCLUSION AND RECOMMENDATIONS..... 171

Findings …….....171

Summary of findings …….....173

Summary …….....175

Conclusion …….....176

Recommendations…..…….....176

Contribution to knowledge…….....177

References …….....178

Appendix I: Letter to the cartoonists.....……..…….....……... 185

Appendix II: Questionnaire to the cartoonists…….……...……..... 186

Appendix III: Response from the cartoonist (Mooyiwa Adetula)....…….. 188

Appendix IV: Response from the cartoonist (Akila Jibri) Briskan.……..... 190

Appendix V: Interview with the cartoonist.....193

Appendix VI: Some unused cartoons collected from newspapers and magazines.....195

LIST OF FIGURES

Figure Page

1. Gargantua..……..... 3
2. The Witnesses…….…….... 4
3. Rape of Lady Justice …….... 19
4. Ghana…….... 20
5. 3rd May 1808…… 22
6. The Tammany Tiger loose- What are you going to do about it?……..... 23
7. Who stole the people's money?..... 24
8. Join or Die..... 25
9. June in the Political swamp..... 26
10. Woodpecker..... 26
11. Udoji..... 29
12. Purge Tool..... 30
13. Weep not Vera for the truth will dawn on the whole Nation in less than 60 days.....32
14. Haba! Your officer wey de go so e get two heads?..... 33
15. Mr. President, The time has come to do something to stop these robbers..... 34
16. Hey Boy! Don't get careless with those structures or else..... 35
17. Ukaegbu unhappy with journalists..... 36
18. "Na now you know say disco no dey pay?"..... 37
19. Armed Robbery and Pen Robbery, robbery is robbery..... 38
20. Once upon a time, there was a king who dreamt and dreamt and dreamt..... 39
21. Who is in the garden?..... 40
22. Though cap and tongue may differ- with oil still flowing, believe me Shehu, we are together..... 42

23. Oil Revenue: Oil Windfall..... 43

24. “God save us from the Whiteman’s burden”..... 44

25. Kano Unrest- the Army steps in!..... 46

26. Bang!..... 47

27. “Balarabe Cries”..... 49

28. NPP to send 24 lawyers for Musa’s defense..... 49

29. You are right Your Excellency, let’s go on national dieting in sympathy..... 50

30. I promise you, they cut my pay- I cut some throats..... 51

31. Register? No o! I’m just looking for a place to sell my fried plantain..... 52

32. “Register and Enjoy Ige”, “Register and live Happily ever After”..... 54

33. Gentlemen, don’t let’s waste our time, this chap has made up his mind..... 55

34. .....The LORD is my shepherd..... 56

35. Land dispute hampers registration exercise..... 57

36. “It’s all over now, you can swim ashore!”..... 58

37. “Welcome Home Ojukwu, We need you now”..... 59

38. Will Britain let Dikko off?..... 61

LIST OF PLATES

Plate Page

1: New Bakassi..... 71

II: Deregulation..... 74

III: A Thief..... 75

IV: What do you like about Nigeria?.....76

V: Royal Medical Center..... 77

VI: Armed Robbers..... 78

VII: State of the Nation..... 79

VIII: I had a dream last night..... 80

IX: Kerosene now sells at N3,500 for 25 litres..... 81

X: What a trip!..... 82

XI: VISION 2020..... 83

XII: Day 50 in Saudi Hospital: Action Congress asks Yar'adua to speak with Nigerians-News..... 84

XIII: Political Manifestos..... 85

XIV: You Mean You Collected N500 To Vote For A Candidate You Don't Even Believe In?..... 86

XV: The most popular candidate..... 87

XVI: Nigerians Have Cause To Celebrate At 50..... 88

XVII: South West PDP Chiefs Move To Dislodge Obasanjo..... 89

XVIII: The Constitution of the Federal Republic of Nigeria..... 91

XIX: Assets Declaration..... 92

XX: Outgoing House of Reps members to buy their official cars and Office equipments for 15% of the cost.....93

XXI: Thou Shall Not Steal..... 94

XXII: At Last EFCC Probes Obasanjo..... 95

XXIII: CORRUPTION: My successors have failed, says Obasanjo..... 96

XXIV: Filing Station..... 98

XXV: Unpaid salary tears family apart..... 99

XXVI: NIGERIA VS US..... 101

XXVII: Phone Recharge Cards..... 102

XXVIII: Na like this I go remain (will I continue to remain like this?)..... 103

XXIX: Snoring..... 104

XXX: Kano Police Station..... 105

XXXI: Edevbie (Yar'adua's Principal Secretary) denied permission to see his Boss-News..... 106

XXXII: All we're saying…Yar'adua Should Hand It Over!..... 107

XXXIII, Nigeria Political Ocean..... 108

XXXIV: PDP Crisis..... 109

XXXV: Party People, Your House Is On Fire!..... 110

XXXVI: APC seizes House of Representatives majority from PDP..... 112

XXXVII: Defect PEA SOUP..... ..113

XXXVIII: Ekiti State Governorship Election: PDP warns Fayemi-News..... 114

XXXIX: A.C.N. Won 19 of The 20 Chairmanship in Ogun State's LG Election-News..... 115

XL: Women Want 50% Representation..... 116

XLI: For Financial Recklessness and Misconduct, President GEJ has ordered Suspension of Sanusi Lamido Sanusi as CBN Governor 118

XLII: I never knew the WHISTLE DRUM could be this LOUD!..... 121

XLIII: Court awards suspended CBN Governor Sanusi N50million damages……..... 122

XLIV: A Touch of Good Luck..... 124

XLV: Public Office Care Takers..... 125

XLVI: House Bribe Scandal: When the Bet Fishes the Fisher..... 126

XLVII: EXERCUTHIEVES..... 128

XLVIII: President of Malawi..... 129

XLIX: Corruption Fighters.....130

L: You are sentenced to 15 years imprisonment for stealing a N50,000 Phone belonging to Governor Ojuju!..... 132

LI, PDP's N6million Lunch Time..... 133

LII: Nigeria Possesses One of the Best Anti-Laundering Laws in the World News..... 135

LIII, Nigeria Ranks The World's 35th Most Corrupt Country-Report..... 136

LIV: ASUU Strike…….....137

LV: STRIKE Force 2……..... 139

LVI: What happens when you carry-over ASUU 103……..... 140

LVII: FG budgets N5b for Diplomat's children school fees-News.....……..... 141

LVIII Jonathan takes charge of Power Ministry……..... 143

LIX: GHANA RECORDS 3RD POWER FAILURE IN 3MONTHS-News…….....144

LX: FG Targets 9000mw of electricity by December-News…….....… 145

LXI: POWER SECTOR: VICE PRESIDENT Promises more private sector Investment-News.....…….....……. 146

LXII: Presidency cancels NIS Recruitment Exercise……..... 148

LXIII: Security Beefed Up Around Kabiru Sokoto-News..... 149

LXIV: …2013 will be better than 2012!..... 152

LXV: On JAJI and SARS Bombing..... .153

LXVI: Insurgents better armed than Military-Report..... ..154

LXII: Save Nigeria, #Bring Back Our Girls..... 156

LXIII: Oga Jona visit Yobe now..... 158

LXIX: BOKO HARAM: Nigerians flee to Cameroon.....159

LXX: We are changing TACTICS!..... 161

LXXI: WIPING Out Borno off the MAP While the LEADERS watch!..... 162

LXXII: There's no going back on Deregulation…..... 164

CHAPTER ONE

INTRODUCTION

Background of the study

Cartoon is a drawing or representational symbol that makes a satirical, witty and humorous point (McCloud, 2002; Low, 2006). It may be a single panel or consist of multiple panels. Also, it can be drawn with or without a caption yet the message inherent in it is understood by the readers (Onakpa, 2014). Cartoonists use visual language like writers use words and a few lines of cartoon may carry a wealth of information. Cartoons appear as animated pictures in movie theatre and television (McCloud, 2002). They appear in comic strips or comic books, advertisement and a wide variety of merchandise. Cartoons are particularly popular in children's entertainment. Children respond to cartoons and are able to recognize them and even produce their own simple cartoons at early age. Though many cartoons are directed at young people, some cartoons are also intended for adult audience (McCloud, 2002).

Cartoon, in its original meaning, is a preliminary sketch meant for a large canvas or fresco painting or a tapestry design for pictures in mosaic (Fishner-Rathus, 2010). Cartoon acquired its present meaning in 1843 when a cartoon exhibition was ordered for competition by the British Parliament to get a design for the fresco wall of the new House of Parliament (McCloud, 2002; Fishner-Rathus, 2010). Many of the entries were ludicrously made and this prompted John Leech to draw a series of their imitation in *Punch* newspaper to satirise them. He used cartoons to satirise and lampoon the socio-political abuses of the period. From that moment, the word cartoon acquired its present popular meaning of a humorous drawing that satirises (Low, 2006, Onakpa, 2014).

Cartoons usually appear in magazine and newspaper publications, their target is mainly politicians or public office holders (Low, 2006). Cartoon is meant to create fun and laughter to readers. Some cartoons elicit smile from audience, while some are so absurd to the extent that they set people laughing (Sani, Abdullah, Ali, Abdullah 2012; Onakpa, 2014). Political cartoons have potentials of expressing opinion graphically in such a way that thousand words cannot provide equal expression. Cartoonists use humour to unite peop ale on particular point of view in terms of national interest in order to bring positive change (Jimoh, 2012; Onakpa, 2014). The editori8al cartoons of Akinola Lasekan in the *West African Pilot newspaper* of 1940s and 1950s, reflected colonialism in Nigeria which also depicted the struggle for independence that later matured in 1960 (Jimoh, 2010).

Cartoon, as a weapon, is used humorously to ridicule leaders in order to address their follies and irrational behaviours for the betterment of the society (Sani, 2012). Tyrants and radicals are said to fear satirical cartoons because of its effectiveness in displaying messages in realistic and visual form (Sani, 2012). However, despotic leaders and some government officials who cannot tolerate cartoon commentaries on critical issues often take revenge as a way of reacting either by closing down the newspaper companies or clamping down on the cartoonists by jailing them or enforcing other forms of punishment. For example, Charles Philipon's caricature of 1830 was closed by the French authorities because they were said to be politically offensive (Horns, 1992). Some cartoonists have also suffered in the hands of authorities for venturing into criticism against their corrupt governments.

Another relevant example is Honore Daumier (1808-1879), a socio-political cartoonist, who was imprisoned in 1832 for representing a King in France (King Louis Philippe) as ‘‘gargantua’’ on *la caricature* (Fig. 1) founded in 1832 (Peter and Murray, 1976; Funk and Wagnall, 1975 and Kleiner, 2010). This same cartoon was further explained by Canaday (1981) when he states that, “Daumier was imprisoned for showing Louis Philippe swallowing bags of gold extracted from his people”.

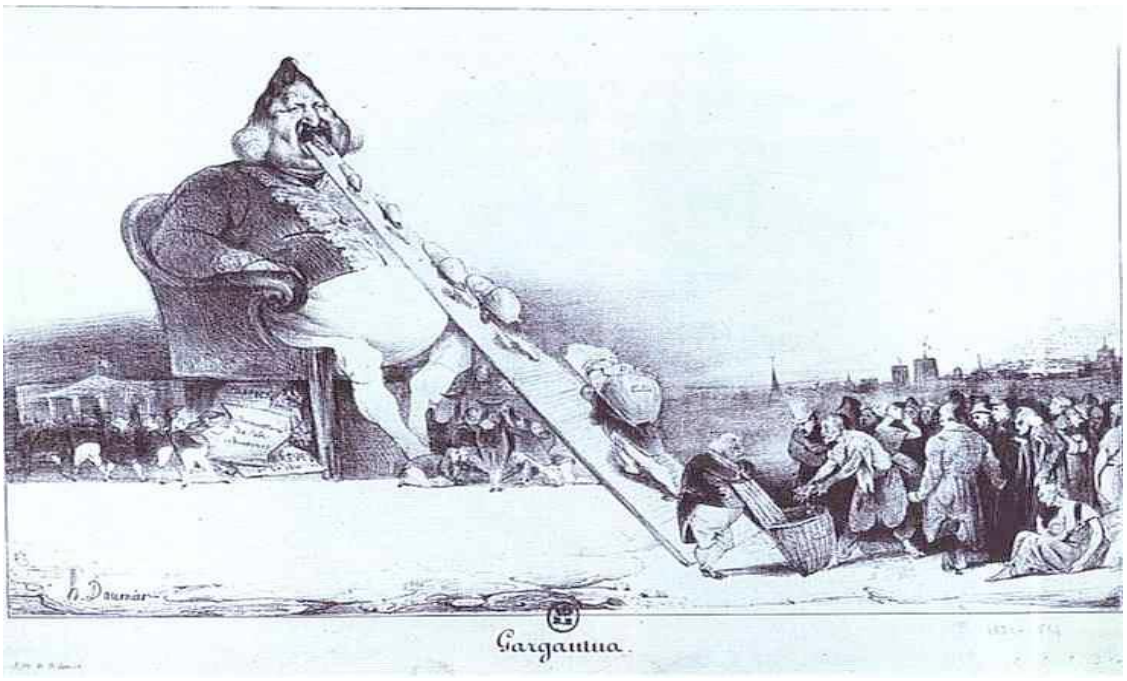


Fig. 1: Gargantua, lithograph, Honore Daumier, *la caricature* 1831, http://www.phillipscollection.org/site/default/files/attachments/honoredaumier.pdf.

As an advocate of his society’s well-being, Daumier could not hide his feelings when confronted with corruption and hypocrisy in high places. He criticised these in a cartoon, ‘‘The Witnesses’’ (Fig. 2). This cartoon portrays a revolt against oppression by the ruling class. The five figures portrayed in skeletal form are in motion, moving towards the door of “Conseil De Cuerre” (War Council Office), probably to complain of starvation. This war monger cartoon published in 1872 is still relevant to the oppressive situation of

today. This study interrogates the socio-political cartoons of Mooyiwa Adetula of *The Nation* newspaper and Akila Jibrin (Briskan) of *Daily Trust* newspapers in order to analyse the messages embedded in their art work.



Fig.2: The Witnesses, Honore Daumier, 1872 lithograph, (25 by 22xcm). Courtesy of Metropolitan Museum of Art, New York, Canaday 1981 p.138

In Nigeria, cartoons are used as a non-violent means to achieve positive change. The impacts of Lasekan's (1916-1972) cartoons serve as examples. He produced provocative cartoons in the *West African Pilot* newspaper as weapons for political propaganda against colonialism (Nnadozie 2008; Onoja, 2015). His cartoons promoted national consciousness and also contributed to the achievement of Nigeria's independence in 1960. His cartoons, according to Fosu (1986), "were simple illustrations with symbolic meanings that were easy for average readers to understand". Fosu further states that, Lasekan's cartoons were in consonance with the political stance of his newspaper's proprietor, Dr. Nnamdi Azikwe, who was also a fighter against colonial

imperialism. One of such cartoons, according to the author, is ‘‘The Blackman’’ and its message, as related by the author, was clearly telling the Europeans that, “it was high time for them to pack out from their colonial paradise in order to usher in the new indigenous political independence”.

Cartoonists, with their visual artistic expressions, make issues graphically clearer for people to understand. Onakpa (2014) elucidates this when he says “… Cartoons equally assist in providing a clear mental picture, speedy understanding, help memory and provide a shared experience. Some cartoons are even featured without caption or written explanation, yet the messages inherent in them are still understood by readers”. The fact that cartoonists have succeeded in accomplishing this task of educating, enlightening and entertaining the public, makes them relevant in the society.

Statement of the Problem

McCloud (2002) observes that some people enjoy reading cartoons. These cartoons, according to the author, can be found in journals and newspapers. In Nigeria, cartoons appear in some of the national daily newspapers. Their intent is to educate and entertain the public through satire and humour. Sometimes these newspapers carry caricatures of public figures or institutions and emphasize some characteristic weaknesses to the point of grotesqueness. The purpose of this is to make mockery of the people portrayed. The resemblance of the grotesque drawings to reality, despite the distortion, is easily recognizable. Yet, both the people and the institutions satirized seem to either ignore their implications or take them less seriously. Assuming that the grotesque drawings of the portraits can easily be overlooked, the messages which they portray

should, at least, pose some problems of concern to the victims; instead the reading public casually admires and laughs over the caricatures without contemplating what they symbolise.

Surprisingly, cartoonists continue to publish their works unabated, despite the fact that such works have not received the desired attention and documentation by Critics and Art Historians, who are supposed to promote them. Instead they pay more attention to other works such as paintings and sculptures. The problem that necessitates this research is that; Mooyiwa Adetula and Akila Jibrin, who are the focus of this research, are cartoonists with proven artistic achievement in the art of cartooning but whose works are yet to receive scholarly attention. It is therefore pertinent, to study and document their work for academic and historical purpose.

. **Aim and objectives of the study**

The aim of the study is to analyse Mooyiwa Adetula's and Akila Jibrin's cartoons on socio-political issues in Nigeria from 2007 to 2014, while the objectives of this research are to:

i. trace the academic background of the two cartoonists;

ii. examine what inspired them into the profession;

iii. describe and discuss the socio–political criticisms embedded in Mooyiwa Adetula's and Akila Jibrin's (Briskan) cartoons from 2007 to 2014.

iv. document the two cartoonists work from 2007 to 2014.

v. analyse the style, technique, and media used by Mooyiwa Adetula and Akila Jibrin (Briskan);

vi. identify similarities and differences in their work;

Research Questions

In order to achieve the aim and objectives of the study, the following questions are advanced:

1. What are the academic background of Mooyiwa Adetula and Akila Jibrin (Briskan)?
2. What inspired them into the art of cartooning?
3. How can the socio-political cartoons of Mooyiwa Adetula and those of Akila Jibrin be described and discussed?
4. In what ways can the two cartoonists work be documented from 2007-2014?
5. How can the style, technique and media of Mooyiwa Adetula and Akila Jibrin (Briskan)'s cartoons be analysed?
6. In what ways can the similarities and differences be discussed in their work?

Justification of the study

Some scholars have done related works on cartoons. These scholars include Lambert (1992), Osuji (1999), Ibrahim (2002), Manning and Phiddian (2004). Other scholars are Wudiri (2012) Onakpa (2014), Onoja (2015), Otu (2015) and Rabidoux (2016) among others. In the thesis of Wudiri (2012) titled "Art and Political Enlightenment: A study of selected cartoons in some Nigerian Newspapers (2004-2007)", he discusses the role cartoons play in exposing the corrupt political class in Nigeria. Otu (2015), in his thesis "Rethinking the Cartooning Epistemology: The female cartoonist in Nigeria" discusses female stereotype in cartooning, and discovers that, female cartoonists

do exist and have worked side by side with their male counterpart; thus disabusing the mind of the public that female cartoonists were non-existent in Nigeria, while Rabidoux (2010) discusses political cartoons and their role in the Canadian democracy.

Though, some of the cited works either focused on the exclusion of women cartoonists from scholarship or on the analysis of some of the cartoonists' work, it is still necessary to re-examine the current issues on cartooning in Nigeria since there is a dearth of knowledge on the study of cartooning in the country. Available literature affirmed that no indebt study on socio-political cartoons of Mooyiwa and Akila has been made; hence a gap has been created, thereby justifying the need for this study.

Significance of the Study

The study, "The Socio-Political cartoons of Mooyiwa Adetula and Akila Jibrin in National Dailies of Nigeria 2007-2014", is significant because, it has raised awareness on the values of cartoons as a silent advocacy in the socio-political life of Nigerians. It is also significant, in the sense that it will benefit the Nigerian government and the public. It is beneficial to the government, because the objective criticism of cartoons is hoped to influence governmental activities and policies. On the other hand, the ability of the cartoonists to express public feelings or reactions to crucial issues, casts them as the advocates of the masses. In addition, the study has served as a resource material to contemporary art in Nigeria.

Scope and Delimitation.

Medubi (n.d.) traces cartooning in Nigeria from Akinola Lasekan (1916-1972) and enumerates the subsequent cartoonists who followed suit as follows: Josy Ajiboye, Dele Jegede, and David Akande of *Daily Times*; Kenny Adamson, Moses Ebong (Omoba), Aliyu Eloje, Akin Onipede, K. C. Okoronkwo, Bennett Omeke of *Punch*; Bisi Ogunbadejo, Ebun Alesinloye, O. B. Olaseinde (Obe Ess), D. D. Onu, Bunmi Oloruntoba of *The Guardian*; Laobi Obilonu, Nath Ngere of *Vanguard*; and Adewole Adenle of *Post Express*. Suleiman (1983) includes the following cartoonists to the list, Ade Ogundero of *Sunday Renaissance*; Boye Gbenro of *National Concord* and Chris Nworjih of *Punch*.

Bearing in mind that there are many cartoonists in Nigeria, some of whom have been mentioned, the scope of this study is therefore restricted to Mooyiwa Adetula of *The Nation* and Akila Jibrin (Briskan's) cartoons of the *Daily Trust* newspapers, and the analysis of some of their works within the specific period of 7years (2007-2014). This study is delimited to socio-political issues raised by the two cartoonists from 2007 to 2014.

Limitation

Due to a fire disaster which destroyed Mooyiwa's office and documents in 2012, he was unable to provide enough data for this research. Most of his cartoons in this thesis were sorted out from libraries.

Conceptual and Theoretical framework

The conceptual and theoretical frameworks considered in analyising this work are two. The first conceptual framework is derived from Sander in Jari (2007) while the second is theoretical framework derived from Sani, Abdullah, Ali, Abdullah (2012). Sander, in Jari (2007), alludes to the point that, researches which are historical in nature should adopt qualitative method, especially if the analysis of the data collected would feature descriptive discussion and interpretation.

This study had its objectives to describe and interpret the cartoons of Mooyiwa Adetula and Akila Jibrin of the *Nation* and *Daily Trust* newspapers respectively. The relevance of the concept to this research is that, it provides an analytical base for describing and interpreting the two cartoonists' works. Jari (2007) also advocates that, art work should be subjected to description, analysis and interpretation as it is employed by Feldman (1970) and Barnet (2003). According to him, these authors maintain that, in describing a work, the critic should list all the elements of design perceived. In such analysis, the critic should explain how the elements are combined to achieve the principle of design. In this study, the elements of design perceived are utilized for judgement, these are: line, colour, form, space, texture, perspective and composition.

Another theoretical dimension relevant to this study is derived from (MacHovec 1988 as cited in Sani, Abdullah, Ali, Abdullah 2012), where they explain various theoretical perspectives of humour and its functions. According to them, they are Superiority theories, Relief theories, and Incongruity theories. The most relevant to this study is superiority theories. Superiority theories are mainly concerned with self-

assertion; that is, disposition of observer and the observed, who initiates humorous effect. The relationship explains how things appear funny naturally. People usually laugh at others when they feel superior in one way or the other. According to the authors, this is why cartoonists use laughter from this perspective to satirize and ridicule politicians (MacHovec, 1988 in Sani et al 2012). The major argument of superiority theories, as stated by the authors, is that an individual or group of people may derive enjoyment by ridiculing the belief of others because they think their belief is superior to those of others. Superiority theories are said to have originated from Plato's philosophical observation that people get enjoyment from the shortcomings of others (Sani, 2012).

The relevance of this concept to this study is that, it provides the researcher an ample opportunity to examine satirized political cartoons humorously. Summarily, the combination of methods employed in this study was found to be reliable and result oriented.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Introduction

The literature review for this study comprises eight subsections. These are the definition and the concept of cartoons and caricature; types of cartoons; historical development of cartoon; satire and humour; impact of editorial cartoons on political leaders; cartooning as a form of visual art expression; capturing people as animals and cartooning in Nigeria.

Definition and concept of cartoons and caricature

Cartoon is "a plan used as a model for a work to be executed in painting, fresco, or a piece of tapestry" (Tatransky, 1980). It is a rough sketch that a comic artist produces. Nelson (1992) defines it as "any drawing or painting used for amusement, editorial or advertising purposes". Funk and Wagnall (1975) also define cartoon as a humorous sketch published in magazines or newspapers" to educate, enlighten and entertain people, while Baker (1995) sees cartoon as a distorting mirror which exaggerates the physical characteristics of a figure. Cartoons, to the researcher's understanding, are distorted figure drawings meant to cause joke, satire, humour and amusement in order to ease tension and to correct social ills in the society.

Types of cartoons

There are five types of cartoons: editorial or political, gag, illustrative, comic and animated cartoons. Editorial cartoon expresses an opinion and such cartoons often use caricature or exaggeration of a person's feature to make fun of the figure like politicians. They are also meant to sway public opinion. The strongest of the editorial cartoon depicts political, social and economic problems and by implication, proffers solution (Nelson, 1975). Gag cartoon is a social one that tells a joke. Editorial and gag cartoons usually have a single panel, a box with a border line around it. They may include words and sometimes, they show only a drawing.

Encarta (2009) states that comics or comic strip are cartoons with several panels that tells a story. Comic cartoons can be found in funny papers or sections of the daily newspapers. In some comics, each daily strip tells its own story. In others, each strip is part of continuing story. The first comic strips appeared in American newspapers in 1890.The Encarta maintains that animated cartoons appear to move. The first of these were called flipbooks and they were made of pages of drawings. Each drawing is slightly different from the last. People flip through the pages with their thumbs and the characters appear to move. Each picture has to be drawn by hand. It concludes with example that, "a seven minutes cartoon can use 10,000 drawings. Eventually new methods were invented that made cartoon easier and cheaper to make. Today, animated cartoons are a big part of television and are made by computers".

Out of the five enumerated cartoon types above, the first four are being practised in Nigeria (Otu, 2015). The animated cartoon, according to Otu, had not gained its footing in the art practice in Nigeria as it has in foreign countries. What is being done in

Nigeria, according to the author, is mainly gag and editorial cartoons, on which reference can be made to Akinola Lasekan (1916-1972), the pioneer cartoonist in Nigeria. It is important to state that, this thesis focuses on the newspaper editorial and gag cartoons in which Mooyiwa Adetula of *The Nation* and Akila Jibrin (Briskan) of the *Daily Trust* newspapers are examined.

Historical development of cartoons and caricatures

The word caricature is derived from the Italian verb "Caricare", meaning to "Load". It originated as an art school founded by a family of Italian painters, the "Annibale Carracci" in Bologna in the 17th century (Low, 2006; Baker 1995). The students of this academy, according to the authors, often drew pictures of visitors in the likeness of animals or inanimate objects for a small fee. The caricatures produced by these Italian students were humorous portraits intended for private circulation, and were rarely satirical (Low 2006). Ke (2007) explains it further, that caricature seems to have been first used by Mosini in various figures in 1646. The author is of the opinion that Bernini, a sculptor, who was also a caricaturist, seemed to have introduced caricature into France in 1665. He observes that Leonardo Da Vinci and Albrecht Durer individually drew figures with varieties of extraordinary noses, chins and brows of rulers intentionally to ridicule them in the 1500s. Cartoons, as they are now known developed gradually out of caricature from the 15 century AD and now becoming a 21st century word.

Tracing the history of political caricatures, Low (2006) observes that it originated in England in the middle of the 18 century. The Encyclopedia Britannica, Volume 15, (2007) states that, cartoon was originally meant to be a drawing competition which was executed in painting and tapestry. The competition was ordered by the British Parliament

in 1843. However, the designs were criticized by John Leech. Onakpa (2014), says that "Leech used cartoon to satirise and lampoon the socio-political abuses of the period." The author observes that, it was from that period the word "cartoon" acquired its present meaning of humorous drawing that satirizes, while Lawate (2012), observes that, political cartoon which begun in 1800s has evolved to become an integral part of newspapers.

Among the most successful exponents of the new art form in England then, according to Low (2006), was George Townshend, who had his caricatures printed on cards and distributed them as handbills. William Hogarth (1697-1764) was believed to be the greatest of all the British satirists. He caricatured the absurdities of social customs, corruption and immorality in London (Low, 2006).Some of the contemporaries of William Hogarth in cartooning, according to Am (2007), were Thomas Rowlandson (1756-1828) and George Cruikshank (1792-1878). They both focused their cartoons on "man's inhumanity to man", according to popular expression.

Satire and Humour

Satire and humour are genres of graphic art that use comic cartoons to criticize authorities over their oppressions on the subjects. These types of cartoons criticize political figures in comical ways. Cartoonists often use irony and satire to express their opinion on an issue. Cartoon stimulates laughter which eventually relieves individual tension (Sani, 2012). According to these authors:

> Cartoonists also use humour to unite audiences on particular point of view in terms of important issues of national interest in order to bring positive change. Moreover, humour enables audiences to easily understand the message expressed in a cartoon. Hence, it enhances clarity of expression. Finally, humour is used to amuse audiences, relieve them from stressful situation and ease their tension from the villainies of authoritarian leaders.

Explaining the value of cartoon, Onoja (2015) explains that, satirical cartoons help in documenting issues in the society by using wit and criticism on social and political issues in order to checkmate wrong doings. On the other hand, the author is of the view that the object of satire can also turn into violence and may even result in physical assault. Onoja further cites example of Charlie Hebdo's cartoon which had political, social and religious connotation and which led to bloody attack on the cartoonist by some terrorists. This incident, according to the author, led to the world outrage against terrorism.

The same Charlie Hebdo produced a cartoon on Boko Haram titled "LES ESCLAVES SEXUELLES DE BOKO HARAM EN COLEE: TOUCHEZ PAS A NOS ALLOCS!" meaning "Boko Haram sex slaves are angry. Don't touch our benefits!" This cartoon was reviewed by Onoja (2015). In the review, the author says that the cartoon was about the Boko Haram group, a militant and self-proclaimed Islamic movement based in northeastern Nigeria with additional bases in Chad, Niger and Cameroon. The cartoon, according to Onoja's description, depicted pregnant and veiled women, forcefully made sex slaves by Boko Haram who seemed to be complaining that their benefits were being removed.

Onoja further explains the content of the cartoon:

> Since the world is a global village, the happening in one part has a boomerang effect on another. The fear of Boko Haram kidnapped girls coming to France as refugees and asylum seekers and claiming welfare is creating shivers in some of the populace. Their concern is not, however, on the rescue of the girls, or the settlement trauma of teenage pregnancy or other disease associated with the kidnapped girls and what they are currently facing but rather, how their coming will affect the economy of their nation.

While Nigeria was much concerned about how to rescue the abducted girls, some citizens of other nations were hypocritical about the issue because of the possibilities of hosting them as refugees

On the issue of satire, Udechukwu (1979) examines the Euro-American cartoons which focus on criticizing societal ills. The author equally considers indigenous practices like songs in the Ibo culture of Nigeria, which have similar satirical element as indigenous cartoons. Onakpa (2014) also sees the cartoonist as a traditional satirist or court jester in a palace. According to the author, the court jester was at liberty to praise the king or make jest of him without facing any punitive measure. In the Nigerian traditional setting, Onakpa continues that, the satirist serves as an institution of social control. This could be in form of songs or poems, in which the out-fit lampoon the culprits, no matter how highly placed in the society. The author cites the Igala people of Kogi State of Nigeria where satirists, musicians, drummers and anonymous masquerades enjoy unprecedented immunity because of their anonymity. The author is of the opinion that, all these are replicated today in cartoons.

Impact of editorial cartoons on political leaders

Baker (1995) explains the plight of one Minister in England, Mr. Bute, who was so embittered about cartoons published against him that it made him resign after spending one year in office in 1761. Some of his successors were also believed to be sensitive to cartoons. Baker mentioned Baldwin and Anthony Eden as Bute's successors. According to Baker (1995), "Baldwin thought that Low (a cartoonist in England then) was 'evil and malicious'. … Anthony Eden was so embittered that he used to ring up his chief whip,

Ted Heath, every morning to complain about how the press was treating him". The author also cites Robert Walpole, a Minister in England in 17th century AD who was lampooned with a cartoon as a "bullying dictator imposing tax upon his people" for introducing a broad based tax, something similar to Valued Added Tax (VAT) today. Walpole, according to Baker (1995), was embittered about the cartoon attack and he responded by arresting the print sellers for some days. Baker observes that Walpole was not however able to control the print in the same way as he censored theatre art play. Walpole therefore, decided to create his own propaganda paper to praise him as a statesman instead of suppressing the print.

In a discussion on censorship and political cartoons on Israel and Palestine, Manning and Phiddian (2004) point out that, Malcolm Evans, an editorial cartoonist with the "New Zealand Herald Newspaper" was dismissed for refusing to obey his editor's instruction to cease from making cartoons on the Israel-Palestinian conflict. It was observed that members of the Jewish community in New Zealand were not happy with a number of Evans' cartoons drawn in 2003. In order to silence the critics, owing to pressure received, the editor of the "New Zealand Herald", Gavin Ellis, directed the cartoonist, Malcolm Evans, to desist from making cartoons on the conflict. The response of the cartoonist, as quoted by the authors, argued that, "the cartoonist's art is viewed by the readers every day as part of a greater whole. For any part of that to be genetically engineered out is in my view, a fraud on the readers". Manning and Phiddian (2004) further reveal that Evan was not the only cartoonist who faced censorship on matters concerning Israeli government; that the same dilemma also confronted another cartoonist from Australia, Michael Leunig. According to the authors, one of Leunig's cartoons

ostensibly made the same point as Evans, that the Israeli government's actions were questionable.

"Rape Lady of justice" (Fig. 3) published in *Sunday Times* of 7 September 2008 by Zapiro portrays President Jacob Zuma of South Africa allegorically trying to rape lady Justice. The figure is held down by leaders of the African National Congress (ANC Youth League), African National Congress (ANC), the South African Communist Party (SACP) and the Congress of South African Trade Union (COSATU) who was Zuma's allies (Hammett, 2010). The interpretation of the cartoon is that President Zuma and his allies at the time of his trial on corruption charges were interfering with the South African Justice system, in other words, attempting to influence the judiciary. This cartoon image, remain one of the most controversial cartoons Zapiro has ever produced, which led to a libel suit of $712,300 (seven hundred and twelve thousand three hundred dollars) instituted by Jacob Zuma's government against Zapiro in 2008.



Fig. 3: Rape of Lady Justice, Zapiro, *Sunday Times*, 7 September, 2008, Hammett, 2010

While some cartoonists lampooned their leaders for corruption and mismanagement as seen in South Africa, others were busy showering praises and appreciation on their leader's good governance. Here is a cartoon on "Ghana" (Fig. 4), published by Hess Janet in *African Art*, volume XXXIX no.1, 2006 reflecting the acceptance of President Kwame Nkrumah's dynamic administrative policies. Conspicuously at the foreground is the image of late President Nkrumah, popularly referred to as "Osagyefo", meaning "Father of the Nation" and "Leader and Teacher". He is surrounded by thousands of workers, farmers and school children welcoming him into the arena of Ghana's fifth independence celebration in Kumasi.



Fig. 4: Ghana, Anatta, *African Art,* Vol. XXXIX no. 1, (Hess J. 2006)

Successive governments in Nigeria had tough times with the Press. Journalists were rough-handled while some were killed under military regimes. Wudiri (2012) cites the case of Dele Giwa, editor of the *Newswatch* who was killed by a letter bomb and the

closure of the *Newswatch Magazine* in 1987 by the Babangida's administration. Cartoonists also encounter the harsh cane of discipline where government or individual assumes that they have stepped on their toes. Akinola Lasekan, the pioneer cartoonist, was jailed for his vitrolitic attack on colonial government (Medubi, n.d.). The same cartoonist was jailed for one month in 1966 by late Major General Aguiyi Ironsi who misinterpreted his socio-political cartoons (Wudiri, 2012).

Cartooning as a form of visual art expression

Cartooning as a form of visual art expression has been explained by various authors. For example, Stokstad (2008) cites Francis De Goya's cartoon (fig. 5) on the incident that happened in Madrid, Spain in 1808, when hundreds of Spanish people were massacred by the French soldiers. Revealing the circumstances which led to the merciless killings, Stokstad (2008) further explains how Napoleon conquered Spain and replaced the leadership with his brother Joseph Bonaparte in 1808. According to the author, Spanish citizens, initially welcomed the French because of the reforms they introduced, including a new liberal constitution. However, a hidden agenda was discovered when a rumour spread in Madrid on May 2, 1808 that the French had a plan to kill the royal family. The Spanish were however perturbed. Consequently, they therefore rose up against the heinous plan which resulted in a bloody street fight. This was followed by mass arrests and hundreds of Spanish people were executed by the French firing squad, without investigating whether they were guilty or not. This ugly situation happened on 3rd May1808. Thus, Francis De Goya recorded the event in a cartoon (Fig 3).The painting vividly portrays the massacre of the "defenseless humanity" (Kleiner and Mamiya, 2005).

Goya depiction of the wretched human conditions and his method of imagery, must have "influenced the development of the 19th century European cartoons into an art of protest" (Kleiner and Mamiya, 2005; Stokstad, 2008).



Fig. 5: 3rd May 1808, Francis De Goya, *Stokstad, M.* (2008)

By the middle of the 19th Century, editorial cartoons, according to McCloud (2002), had become a regular feature in the American newspapers. The notable cartoonist then, as explained by the author, was Thomas Nast, who was said to have invented "the Democratic donkey", "the Republican elephant" and "the Tammany tiger". McCloud (2002) explains further that, the most notable achievement of Nast's cartoons was his exposure of corruption in Tammany hall which culminated in the overthrow of "Boss Mercy Tweed" and his eventual imprisonment. In the cartoon titled "Tammany Tiger loose - what are we going to do about it?"(Fig. 6), Boss Tweed is portrayed at the top left of the cartoon, sitting in the midst of crowded people as a Roman Emperor, watching the tiger tearing off a woman in a fighting contest. This is a sign of brutality.



Fig.6: The Tammany Tiger loose – what are you going to do about it? Thomas Nast, Date unknown, *Encyclopedia Americana* (2006), p.729

Rabidoux (2010) writes that, William M. Tweed understood the power of the cartoonist's pen. Tweed, according to the author, was a wealthy New York politician in the 1870s. He was also the target of Thomas Nast, who always attacked him. William Tweed was said to have made the following comment after several attacks by Nast: "Stop them, damn picture! I don't care so much what the paper write about me. My constituents can't read. But, damn it, they can see picture". Radidoux further explains that Tweed and his acolytes at Tammany Hall stole between $40 million to $200 million (dollars) tax payers money in their days. See "WHO STOLE THE PEOPLE'S MONEY?" (Fig.7). The author states that the *New York Times* published the story of the graft, but the public could not understand until Nast's political cartoon brought the information to the common people in a language they understood. As a result of the impact of this cartoon,

Tweed was convicted of larceny and imprisoned for life. The author concludes that the powerful were brought to their knees when their corruption was exposed through cartoons. This statement also vindicated a Chinese proverb which says that "a picture is worth more than a thousand words" (Sobowale, 2004).

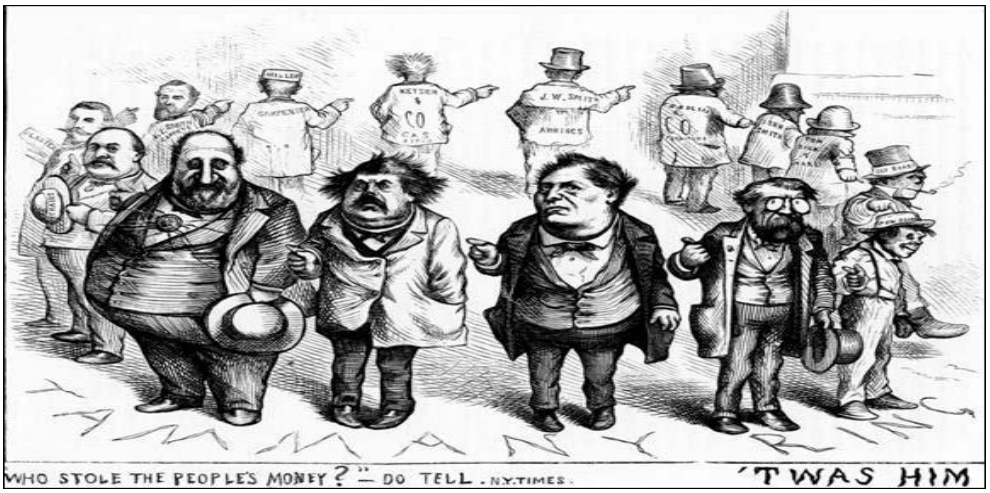


Fig. 7: "WHO STOLE THE PEOPLE'S MONEY?" –DO TELL; IT WAS HIM, Thomas Nast, *New York Times*, *Encyclopedia Britannica* Vol. 15, (2005), p.

Rabidoux (2010), who compares writing and picture, succinctly summaries thus: "while historians and academics write volumes of in-depth, erudite and often boring analysis of issues, cartoonists portrayed the situation as it appeared to a gifted and irrelevant man in the street". Again, American cartooning witnessed Benjamin Franklin's input before the civil war in the country. The first cartoon attributed to him, according to Kat (1992), was his severed snake which was segmented and labeled with the names of the states in America, titled "Join or Die" (Fig. 8) . This cartoon was regarded as the first political cartoon in America which was virtually published in every Newspaper at that time in the country. The reason for the widespread of the cartoon then included, "its demagogic reference to an Indian threat, as well as its basis in the popular superstition

that a dead snake would come back to life if the pieces were placed next to each other" (Kat, 1992). Franklin must have used this cartoon as a unifying force by advising the American colonies to unite against external attack, especially the French and Indian threat. The image of this cartoon seems to have strengthened the American citizens to be more patriotic, faithful, loyal and honest to the American nation at the detriment of selfish individualism. No wonder, the American citizens are very patriotic to their nation till date.

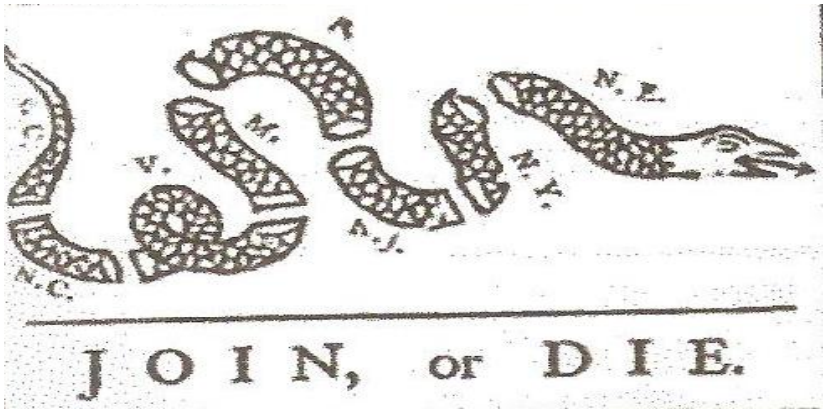


Fig.8: JOIN OR DIE, Benjamin Franklin, *McCloud* (2002, p.265)

Capturing people as animals

David Low was a New Zealander, who worked for *Sydney Bulletin*, before going to Britain. He was believed to be one of the outstanding political commentators in the first half of the 20th century. Low was perhaps the best all round man in the field of caricature since Daumier. He was said to have employed hackneyed devices of British politicians on dog's bodies (Am, 2007). Low was not the only cartoonist that represented people as animals. Nelson (1975), reveals that many editorial cartoonists including Homer Davenport took delight in picturing prominent officials as animals. In his cartoon, captioned, "June in the political swamp" (Fig. 9), Theodore Roosevelt, the 26th American

president (1901-1909) is represented as a bird. The long stemmed beaked bird represents Thomas C. Platt, who was believed to be the leader of the Republican Party in New York. The reading public at that time could recognize Platt by the eyes and eyebrows and by the strands of hair at the top that formed into a dollar sign. Nelson (1980) also explains that Davenport used the dollar sign as a trademark to identify Platt. The cartoonist also made a woodpecker out of Jennings Bryan who ran for the American presidency in 1896 (Fig. 10)



Fig. 9: June in the Political swamp, Davenport

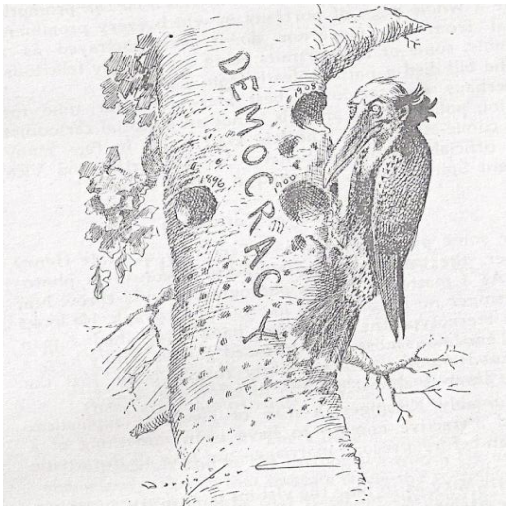


Fig.10: Woodpecker, Jennings Bryan, Davenport, 1896,

In another development, Nelson (1975) narrates a story where the then Governor, Samuel Penny Packer of Pennsylvania, made an angry speech to the Pennsylvania legislative body, demanding that all cartoonists must be censored by introducing a bill prohibiting 'the depicting of men as birds or animals'. According to the author, a Newspaper cartoonist, Walt McDougall promptly reacted by making a whole page of portraits in which every prominent official from the Governor down to legislators was portrayed as a vegetable, and the bill died a natural death from being ridiculed.

Cartooning in Nigeria

Otu (2014) explains the role played by cartoonists towards the attainment of independence in Africa. He observes that African people looked up to them "to reveal the unstated side of political actions, policies and events." He quotes Olaniyan in Wolff (2006) that, "cartoonists hold the status of teachers, teaching the people some ingredients of civil disobedience", instead of taking up arms to fight imperialism which might result to dangerous violence. The success of this method of non-cooperative attitude through cartoons, according to the author, can be seen in Lasekan's cartoons which were used as propaganda tools to achieve Nigeria's independence in 1960. Otu goes further to state that Lasekan's cartoons were published in the *West African Pilot newspaper* of Dr Nnamdi Azikiwe in 1936.

Otu (2014) also traces the emergence of various newspapers in Nigeria to 1859. What prompted the establishment of these newspapers, according to the author, was the pre-independence pressure group fighting for freedom. He states that the first newspaper established in Nigeria came from Egba, a Yoruba ethnic group, in 1859, followed by bilingual newspaper published in English and Yoruba called "*Iwe irohin fun awon ara Egba ati Yoruba"*; meaning the newspaper for the Egba and Yoruba people, published by Reverend Townsend. Several other newspapers, according to Otu, were established. Some of these were *The Lagos Times* in 1880; *The Lagos Observer* in 1881; *The Eagle* in 1887; *The Mirror* in 1887; *The Nigerian Chronicle*; *The Nigerian Pioneer* and *Daily Times* all in 1926. Of all these papers, it was the *Daily Times* that published cartoon strips by Josy Ajiboye, Yomi Ola and Mallam Kabir. The author maintains that, of all these

newspapers mentioned, it was the *West African Pilot* that pioneered the publication of cartoons created by Akinola Lasekan in the 1940s through the 1960s.

Udechukwu (1979) also traces the history of print media cartooning in Nigeria to as far back as 1940s. This was a hectic period that Nigeria was struggling for her independence. The role played by cartoonists in the struggle for freedom was highlighted in the article. The popular cartoonist then was Lasekan of the *West African Pilot*. One exemplary work by Lasekan, which Udechukwu cited in his article, is the "1946 Richard Constitution", introduced in Nigeria by Britain. The object of the cartoon addressed itself to the dissatisfaction generated by Nigerians because the constitution had been designed without consulting them. According to Udechukwu's account, on November 24th 1947, the "West African Pilot" published a cartoon by Lasekan in which Nigeria was depicted as a young lady wearing a new garment. On the left, His Excellency, Governor Richard gestures to the Chiefs, Emirs, and traditional Rulers beside him and asked, "Isn't the new garment lovely!" On the right of the cartoon, standing behind Miss Nigeria, are Herbert Macaulay, Zik and other nationalists who thought otherwise. Macaulay points at the lady's garment after discovering a fault and asked: "But wouldn't it be lovelier still without these spots?" (Udechukwu, 1979).

Udechukwu focuses on the activities of cartoonists in Nigeria, and emphasizes the political criticism under the military regime of the 1970s. Again, he cites examples from some cartoonists. Two of such cartoonists, whose works were reviewed, are Ade Ogundero and Kenny Adamson. According to Obiora:

> Ade Ogundero's cartoon in "Sunday Renaissance" of January 19th 1975 presents lucidly the paradox of "Udoji", a commission which had been set out seemingly to bridge the gap between the haves and the have nots, but in the eyes of the

average Nigerians had only succeeded in increasing that gap. The cartoon is imaginative and witty, but at the same time its message is well understood by the audience. (See fig. 11)

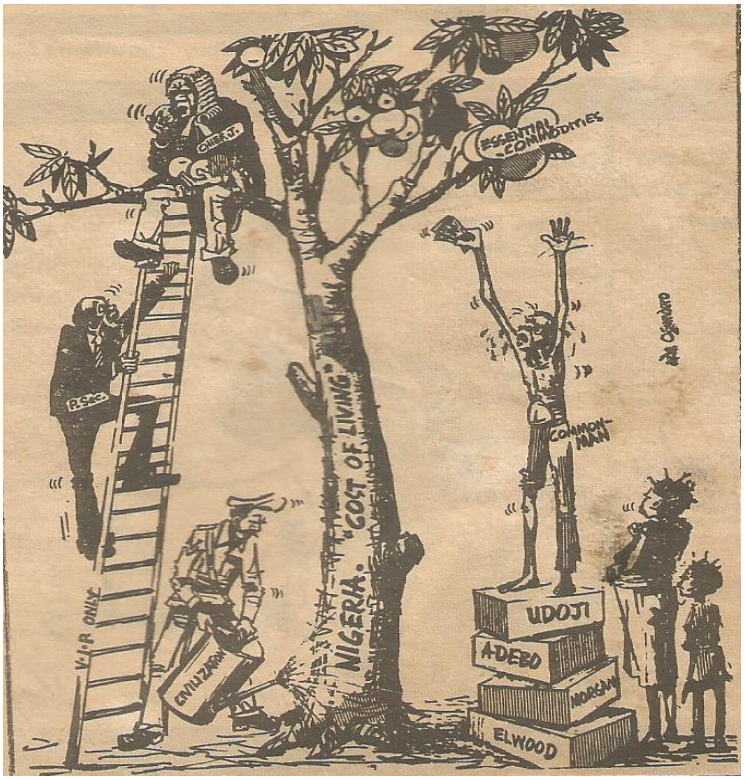


Fig. 11: UDOJI, Ade Ogundero, *Sunday Renaissance,* January 19, 1975

This cartoon titled Udoji (Fig. 11) portrayed a planted tree whose fruit were ripe to be plucked. A soldier is seen wetting the tree with watering can. The trunk of the tree is labelled "NIGERIA COST OF LIVING". The Chief Judge (CJ) of the Federation is seen sitting on one of its branches eating the fruits. He can be identified with court wig while a VIP officer climbs on a ladder placed against the tree trying to pluck his own share of the fruits. There is another composition on the right of the cartoon, representing the masses. The masses are represented with a family unit: husband, a wife and a child. The poor man stands on top of the piled up blocks and stretches his hands up trying to pluck the fruits, but the tree is so high that his hand cannot reach the fruits. The piled up blocks on which

he climbs are labelled El-wood, Morgan, Adebo, and Udoji representing previous commissions that had reviewed worker's salaries. Thus, the Udoji commission, which was meant to bridge the gap between the rich and the poor, rather widened the gap, showing that the aim had been defeated.

Admonishing the government on how to tackle indiscipline, Kenny Adamson of the *Punch* reacted to the former Head of State, General Obasanjo, who had the tools in his possession and yet decried the level of inefficiency in the public service. In the cartoon that followed, an angel appears to the frightened former Head of State, General Olusegun Obasanjo, on whose tables are papers on Nigeria Airways, Railway, P and T, NEPA, Works, Police etcetera. An axe and a sword hung on the wall behind him and a shield behind them reads 'PURGE TOOLS' (Fig. 12). The angel said to the frightened General, "fear not General, it's me, I have come to show you where the tools are kept". Meaning: The angel was telling Obasanjo to use his executive power as a Head of State instead of complaining.



Fig. 12: PURGE TOOLS, Kenny Adamson, *Cartoon Punch, date unknown*

In discussing the role of cartoons in Nigeria, Suleiman (1983) observes that, the socio-political cartoons deal with different themes. He explains that the subject matters are religious, political, social and economic. Cartoonists, according to the author, are versatile in the field of cartooning and are capable of handling any selected subject-matter. Socio-political cartoonists, according to Suleiman, are highly knowledgeable and intelligent artists who compose succinctly with pencil and brush, events in and around the country on paper to educate the masses. For example, Femi Jolaoso of the *National Concord* published a cartoon on 30th April, 1980 on ₦2.8 billion scandal (*National Concord*, 1980). The caricature epitomized the dramatic reverse of the whole episode. The *National Concord* published a news report on the ₦2.8 billion scandal which was missing from the coffers of the Nigerian National Petroleum Corporation (NNPC). A tribunal was set up to investigate the loss.

The report was based on an investigation carried out by Miss Vera Ifudu of the Nigerian Television Authority (N.T.A), Lagos, who interviewed the then Senate Leader, late Dr. Olusola Saraki who was said to have fumbled in an attempt to explain the issue. "Later Dr. Saraki refuted his earlier statement on the controversy and a Committee of the House of Representatives wanted to verify what Dr. Saraki actually said during a television interview with Miss Ifudu". The Committee ordered the N.T.A., Lagos to release the tape containing the interview only to discover that it was declared missing. However, Miss Vera Ifudu, who conducted the interview, was bent on releasing the fact and appeared with her own personal copy of the cassette before the Committee. Instead of being commended, she was reprimanded with a dismissal letter for her diligence. Femi Jolaoso recorded the event, showing the injustice meted out to Miss Ifudu (Fig. 13).

At the background are two male figures viewed in perspective, apparently gesturing on a paper containing news on the sudden loss of the recorded tape. The foreground shows a female figure presumably depicting Miss Vera Ifudu symbolically wrapped with the tape around her body. Tears roll down her cheek and apparently wailing over her dismissal. The swirling steam from the boiling kettle creates sinuous figure and the symbolic impression of this figure represents rancour that erupted from the Nigerian Union of Journalists (NUJ) over the episode. The NUJ could do nothing to save her own member from injustice other than the offer of consolation as it is written in the caption beneath the cartoon: "Weep not Vera for the truth will dawn on the whole nation in less than 60 days!" (Fig. 13)

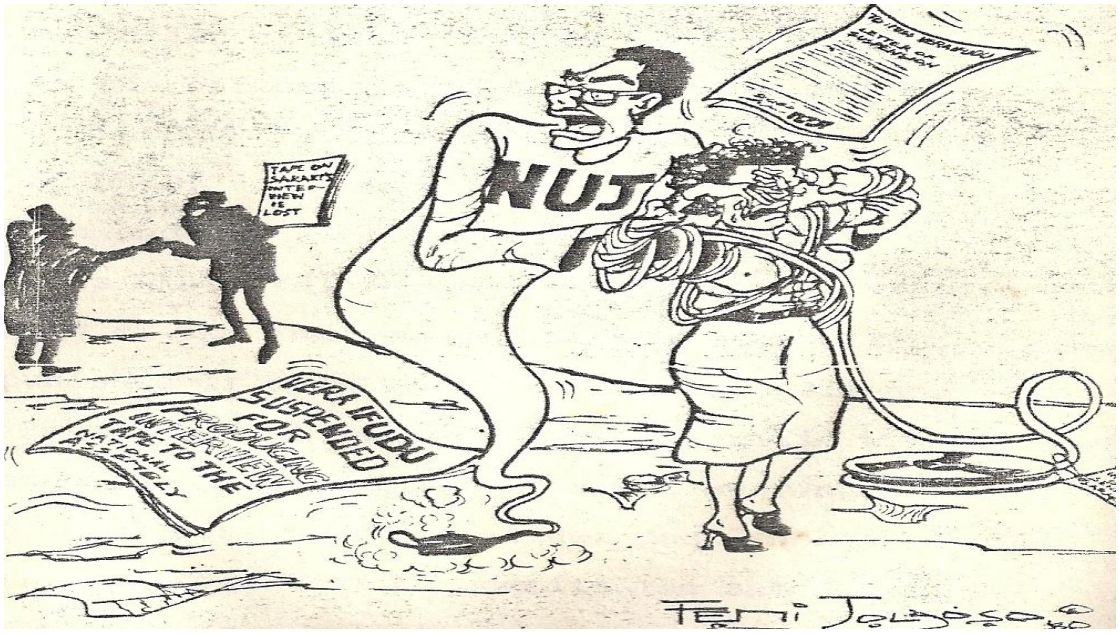


Fig. 13: Weep not vera for the truth will dawn on the whole nation in less than 60 days! ***Femi Jolaoso, National Concord, April 30, 1980***

In another cartoon, Jolaoso reveals instances where the law enforcement agents violate the rule of law and escape, whereas such an offence is punishable if committed by ordinary citizens. Figure (14) expresses injustice where a traffic warden arrests two motor cyclists for not wearing helmets while his superior police officer committs the same offence unchecked. The cartoon queries that, "HABA YOUR OFFICER WE DE GO SO E GET TWO HEADS?

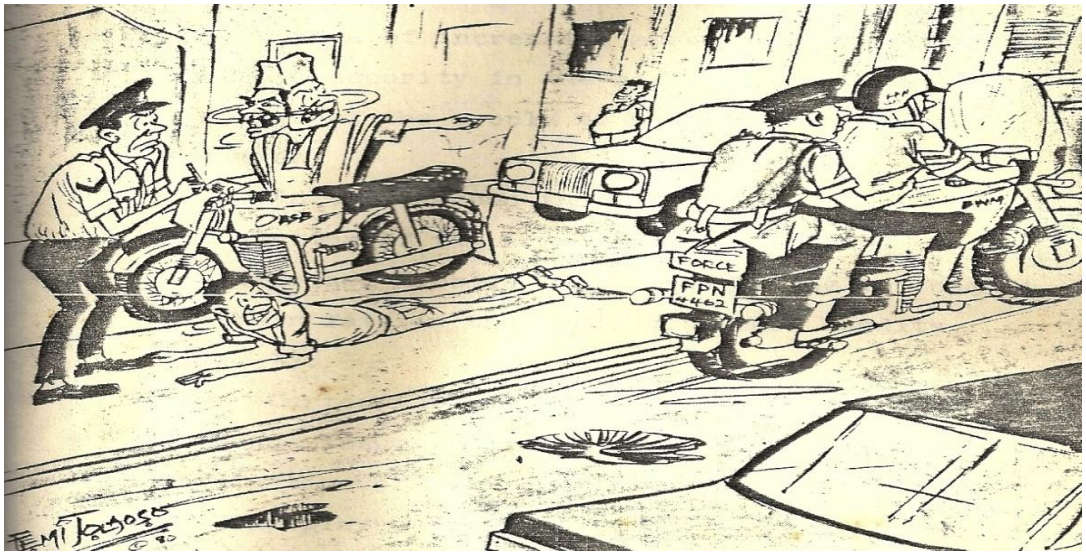


Fig.14: Haba! Your officer wey dey go so e get two heads? Femi Jolaoso, *National Concord*, Thursday June 12, 1980

Because socio-political cartoonists are attached to the press, they are constantly in contact with the people and are better placed to feel the pulse of the society than those in government. Jolaoso again, in the wave of increasing armed robbery which caused insecurity in the society, presents the feelings of the people to Mr. President for solution. In the cartoon that conveys the grievances of the people, victims of the armed robbers gathered at the then State House, Ribbadu Road, lamenting to Shagari about their fate in

the hands of wicked bandits (Fig. 15). Cartoonists also provide useful advice on national issues. For example, on the issue of devaluation of Naira, Mooyiwa (Original) of the *Nigerian Tribune* played a friendly role by admonishing the Federal Government to desist from obnoxious policies because it will have an adverse effect on the economy of the country. The devaluation of naira issues resulted to national outcry a large percentage of the opinion poll kicked against it. The figure on top of a caterpillar (fig. 16), attempting a demolition on the building of "₦" and "k", represents Shehu Shagari, the former President of the Federal Republic of Nigeria.



Fig. 15: Mr. President, the time has come to do something to stop these robbers, Femi Jolaoso, *National Concord,* Saturday June 26, 1980

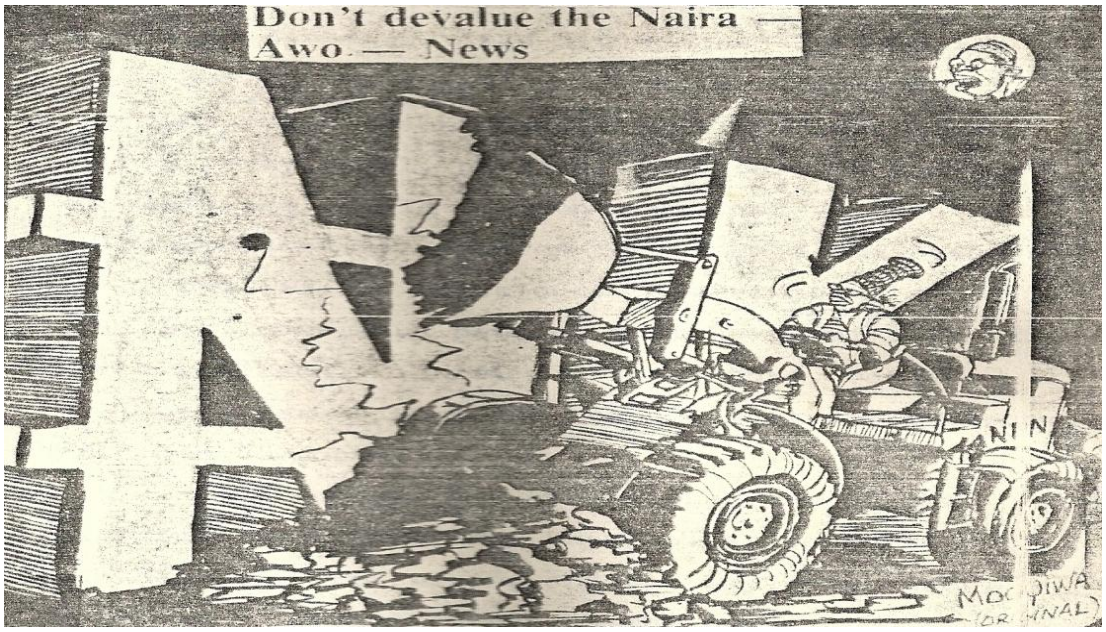


Fig.16: Hey boy! Don't get careless with those structures or else….Mooyiwa (original), *Nigerian Tribune*, Date unknown.

Emerging from the obscured background is the portrait of Chief Obafemi Awolowo, shouting "Hey boy! Don't get careless with those structures or else …" Similar cartoons were published in other national dailies, on the austerity that hit the nation, warning the government against subjecting the nation to external loan. The lesson of the cartoons shows how the oil glut was rather a blessing in disguise, for it has taught Nigerians how to be prudent in her economic management. Cartoons make the average Nigerians to be politically conscious through the humorous caricature of political figures which they portray. The reading public is thus stimulated to keep abreast with political trends (Suleiman 1983). Most Nigerians buy newspapers not only for entertainment but for educative purpose. For example, in Fig. 17, "Ukaegbu unhappy with Journalists", is a cartoon focusing the six presidential candidates of the then registered political parties. They are dressed in athletic vest, set on the track field and are ready for the 1983 presidential race. Each candidate is recognized by his party label, physical features and

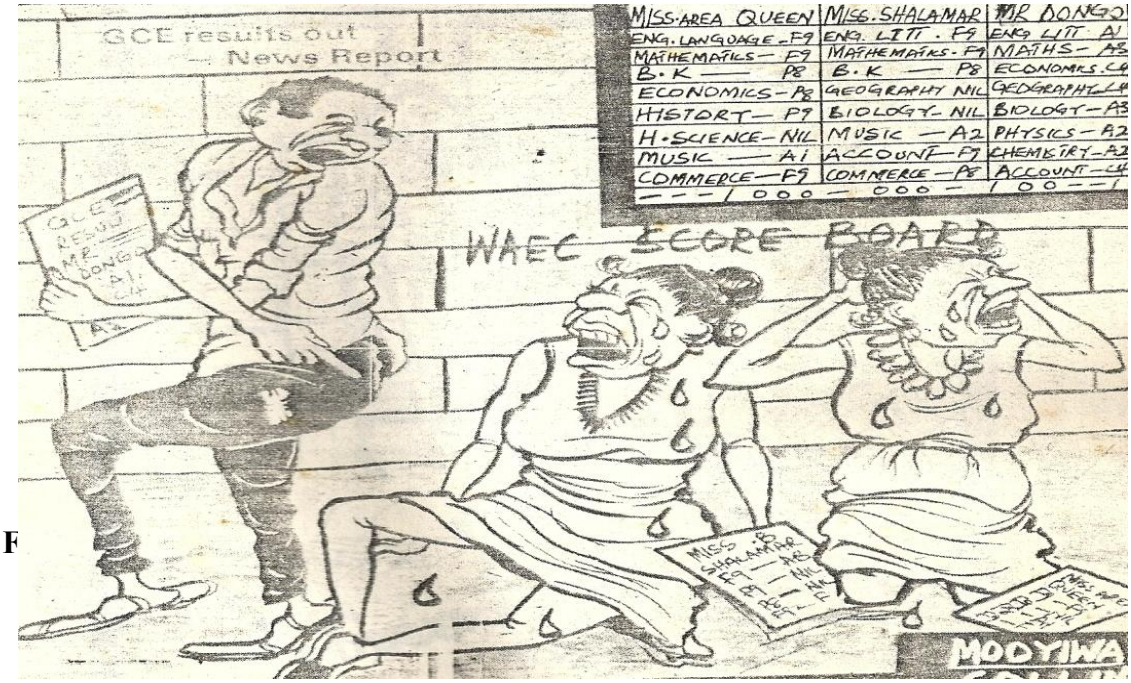
mode of dressing. This cartoon is a cynosure which immediately captures the mind of the readers to be politically conscious. Nigerians, as politically conscious people, might have some admiration for certain political figures. In this sense, readers will be eager to know the message that the cartoon attempts to convey.



Fig. 17: Ukaegbu unhappy with journalists-News-Report: Chris Nworjih, *The Punch*, Date unknown.

Funny enough, the protem chairman of the unregistered Peoples Progressive Party (P.P.P) Mr. Ukaegbu, is portrayed out of the race. Perspiring and blazing with anger, Ukaegbu drags a journalist behind the contestants, probably soliciting for help in order to join the race. The journalist, however, gesturing to Federal Electoral Commission (FEDECO) the umpire, said: as stated in the caption, "which one concern barber for tailor own? See the man over there, you hear?" Cartoonists draw attention to social life, possibly correcting moral laxity and other social ills in the society. A cartoon about the corrupt female teenagers who failed their West African School Certificate (WASC)

Examinations, as a result of partying serves as a great lesson to others, as shown in Fig. 18. There are also cartoons on corruption and embezzlement among government officials who defraud government treasury by signing cheques on fictitious projects or contracts not executed. According to Josy Ajiboye, in one of his cartoons in the *Sunday Times*, "Robbery is Robbery", whether "armed robbery or pen robbery" (See Fig. 19).



F

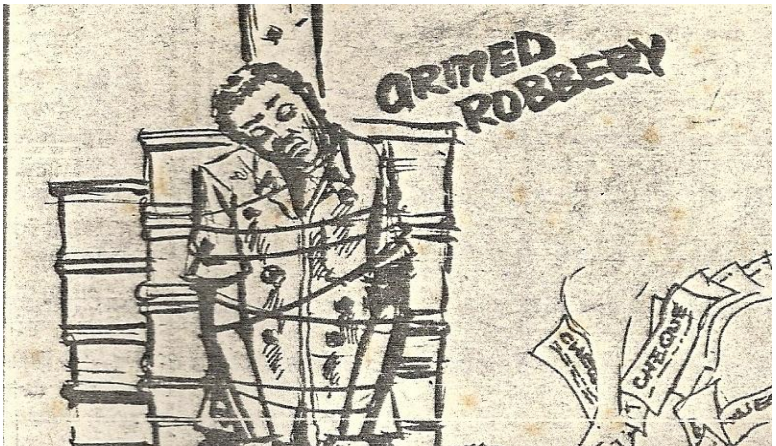


Fig. 19: Armed robbery, pen robbery, Robbery is robbery, Josy Ajiboye, *Sunday Times,* Date unknown

Among the socio-political cartoonists are Josy Ajiboye, Dele Jegede, Chris Nworjih, Boye Gbenro and many others. Boye Gbenro has made a remarkable impact on cartooning as a form of commentary on social and political themes in Nigeria. Close studies of some of the cartoonist's works in the eighties are reviewed in this literature. For some time, Boye has amused readers with his grotesque caricature of people and events in the newspapers. He observes, "Cartooning is like the language of a jester and a joker in a pack of cards". In fact, Boye Gbenro is a jester when it comes to drawing cartoons. With a few distorted lines and an area or two of wash, he could capture the physical mass; the action and the inner nature of his subject as expressed in his cartoon of

May 8, 1980 (Fig. 20). In this cartoon, Gbenro expresses concern on politics of self-aggrandizement. For example, Chief Awolowo is portrayed while sleeping dreamt that he was "better than Shehu" in wearing the presidential crown. In fact, Awolowo never

accepted defeat and he felt that he was robbed of the presidency. Making jest of Awolowo, Gbenro captioned the cartoon below, "ONCE UPON A TIME THERE WAS A KING WHO DREAMT AND DREAMT AND DREAMT….."



Fig. 20: "Once upon a time, there was a king who dreamt and dreamt and dreamt…" Boye Gbenro, *National Concord,* Thursday May 8, 1980

Also in 1981, Gbenro cracked another interesting joke with his cartoon. In the cartoon, he metamorphosed a male figure into a woman form, as shown in Fig. 21, where Dr. Azikiwe (Zik), the Nigerian People's Party (N.P.P.) Presidential Candidate and the Owelle of Onitsha, is depicted as a woman with developed breasts, wrapper, beads, ear rings and a pair of high heel shoes. It is not surprising that Zik is often portrayed as a woman in caricature. The reason is not far-fetched. Before Dr. Azikwe signed the NPP/NPN accord in 1979, he had flirted with GNPP calling himself "the beautiful bride wooed" (Suleiman, 1983). Now that the accord was broken, the bride became a divorcee. However, he wants to be wooed again by other political parties. Jokingly, Gbenro

captured him in the midst of NPN, NPP and UPN leadership in the little children's play song, chanting "who is in the Garden..."



Fig. 21: Who is in the garden? Boye Gbenro, *National Concord*, 1981

Gbenro's interest in politics pushed him to keep abreast with developing events of the day, especially the administrative policies and activities of the governments. On Thursday, November 20, 1980, the "Concord Opinion" made the following editorial comments on "Dangerous Politics", which was illustrated by Gbenro. The editorial comment observes:

> It was, of course, inevitable that our politician would carry partisan politics to intolerable extremes as usual with the majority of them in whatever they do…. This unfortunate trend started since October, 1979, immediately after the swearing in of Federal and State Governments. Using the non-recognition of Presidential Liaison Officers (PLOs) as an excuse for extremism, various State Governments refused to pick up their allocation of plots of land in Abuja and

> fertilizer for their farmers. Some refused to host the President of the Federal Republic of Nigeria, while others refused to meet Federal Ministers and other functionaries for the improvement of the lot of their people, just because the government in the Centre is controlled by a party other than their own…. the most worrisome aspect of the issue still remains and that is the reported determination of some state Governments to sabotage Federal Government's effort so as to show that it is inefficient.

Realizing that this act of confrontation between State and Federal Governments will certainly affect his state, Governor Bola Ige, made a u-turn and organized a rosy welcome for Mr. President on his 3-days official visit to Oyo State. In a cartoon commentary, Gbenro portrays Governor Bola Ige of Oyo state shaking hands with President Shehu Shagari. Gbenro attributes the following to Governor Bola Ige: "though cap and tongue may differ – with oil still flowing, believe me Shehu we are together!" (See Fig. 22).



Fig. 22: Though cap and tongue may differ – with oil still flowing, believe me Shehu, we are together, BOYE GBENRO, *National Concord,* Thursday, November 20, 1980

Similarly, Walter published a cartoon in the *National Interest* of October 2, 2004, titled "OIL REVENUE: WINDFALL" (Fig. 23) to be shared by the Federal, State and Local government. By implication, the State Governors must be loyal in order to benefit from the oil windfall. However, Walter revealed to the public, the manner and method of sharing the windfall. In the cartoon, Walter depicts President Obasanjo standing on a high platform. Behind him is a large pot, which seems to be steaming hot, as indicated by the vapour oozing out of the pot. Written on the pot is "OIL REVENUE: WINDFALL" (Fig. 23). The president holds a big spoon in his hand, signifying his readiness to share the revenue tagged "OIL WINDFALL". The President wears 'an agbada', a Yoruba cap and standing with a protruding belly ostensibly identifying him as President Obasanjo. His look and the thrust of the serving spoon placed behind his back is an indication of greediness, as the big question and exclamation marks placed over his head suggest. He looks surprised to see the Governors with plates looking at him hungrily to share the oil revenue with them.



Fig. 23: OIL REVENUE: OIL WINDFALL, Walter, *National Interest*, October 2, 2004, p.13

Wudiri (2012) observes that the governors appear calm, casting a beggarly look at the President as each holds-out his plate, expecting him to give them their share of the revenue, "OIL WINDFALL" or Federal Allocation. Being the holder of two portfolios as the President and at the same time Minister of Petroleum, Obasanjo did not see the rationale in sharing the surplus revenue from the OIL WINDFALL. This act of greed provokes the governors. Thus, after haggling, the President succumbs to the governor's pressure, to share the OIL WINDFALL with them. As observed by Martin (2004), "…oil windfall is shared by the Federal, States and Local Governments to increase the state's revenue to enable the governors to reach out the public with meaningful infrastructural development." Such infrastructural developments are what the masses also look up to as their own share of the national cake. The action of the governors sometimes cast doubt as

to their willingness to also share the "oil windfall" collected from the Federal Government with the masses.

Gbenro also expresses the feelings of the poor and the physically challenged over the Nuclear Weapons, which Nigeria intended to build. The seated beggar (Fig. 24) who finds it difficult to put his head and soul together sees nothing good in the project. He visualizes the issue and says "Our Nuclear Dream, God Save Us from the Whiteman's Burden". To the beggar, the government does not have the welfare of the destitute at heart. If not, it would not think of NUCLEAR POWER while the poor and the destitute suffer in poverty, with no food, no shelter and no clothing. In essence, Nigeria felt threatened by South Africa's declaration that she would not hesitate to use her nuclear weapon as the last resort to defend her nation. Therefore, Nigeria which has been fully committed to the total liberation of Africa since the late Murtala's regime, on the eve of her 20th Anniversary in October, 1980, give a world press conference that "…arrangements are on to build modern self-reliant, combat-ready and well-motivated armed forces to back up the country's dynamic foreign policy posture".

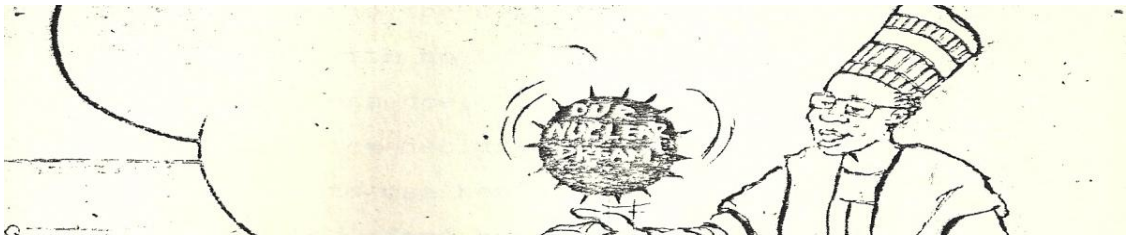


Fig 24: Boye Gbenro, "God save us from the whiteman's burden" ***National Concord***

Not long after the planned security of the country against external attack, Nigeria experiences internal civil unrest, which nearly jeopardizes the whole nation. Kano unrest – The Army steps in, (Fig. 25), is a cartoon of monumental event. At a glance, one wonders at the flames in the northern part of the country as portrayed in the cartoon. Gbenro succinctly summarized the whole episode. The portrait of a religious leader, a gun slung across his shoulder and flames engulfing the map of Kano State, symbolize religious crises. The Kano religious disturbance, which started on the 15th of December, 1980, had various versions of its genesis. Some observers regarded its causes as having political undertones, an "attempt to destabilize the Nigerian political system". This is because the fanatics started attacking the police, the state government, instead of fighting a rival religious group. Other people viewed the leader as a new prophet who was seeking popularity. Though Maitatsine, the fanatical leader and his followers, claimed to be Muslims, but other Muslims in Nigeria rejected their claim and renounced their preaching

and activities as un-Islamic. Although the fanatics had been overpowered by the Nigerian Army, the loss of lives and properties of innocent citizens left an indelible mark in the minds of Kano populace as expressed in this cartoon episode (Fig. 25).

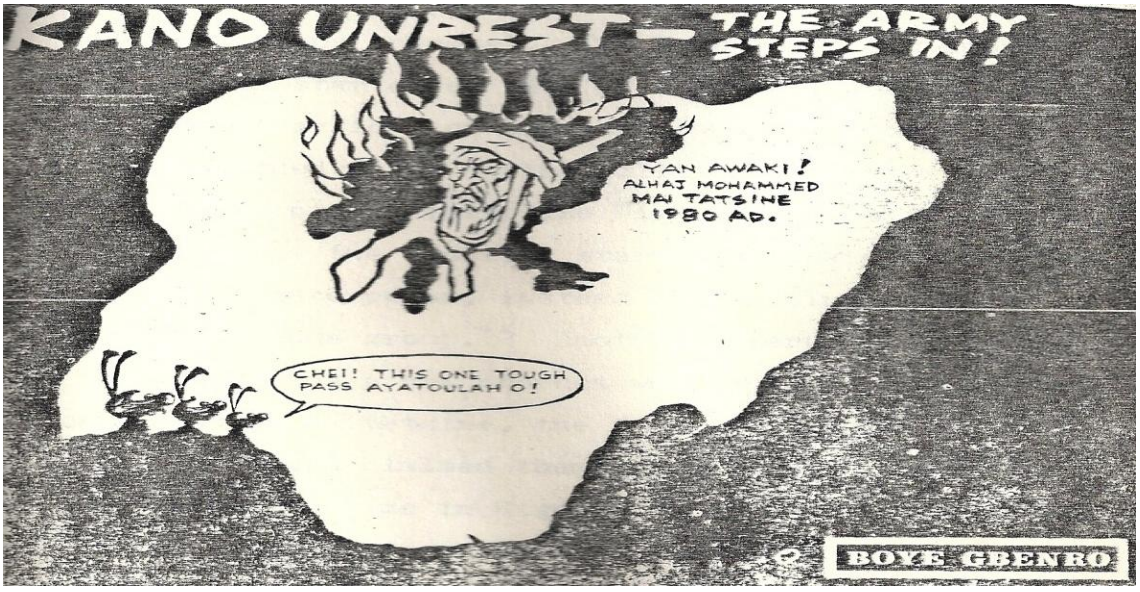


Fig. 25: KANO UNREST-The army steps in! Boye Gbenro, *National Concord,* December 31, 1980

Gbenro compared Maitatsine to Ayatoullah Khomeini of Iran and said "chai! this one tough pass ayatollah o!", while Ayatollah was accepted as spiritual leader in Iran having large followings, Matatsine was a self-acclaimed leader whose aim was politically motivated to cause violence in Nigeria (Suleiman, 1983). Having recorded the religious disturbance in Kano, Gbenro also thrilled his audience with the intra party crisis in the Peoples Redemption Party (P.R.P). It is interesting to note why the eagle in (Fig. 26) is being hit with a block of cement, and why the prostrating figure struggles to claim a key at the foreground. This caricature recalls a memorable occasion – the battle for supremacy in P.R.P. Mallam Aminu Kano, the leader of the Peoples Redemption Party

(P.R.P), could no longer condone the indiscipline among some members of his party therefore, he suspended and later expelled the top "notchers" of ex-Governor Rimi's group. In retaliation, Mallam Aminu Kano and the former P.R.P National secretary, Mr. S. G. Ikoku, were also purportedly suspended and later expelled by Rimi's P.R.P. group. At a stage, it was left to the Federal Electoral Commission (FEDECO) to decide which of the disputing factions of the P.R.P. was recognized as a registered party. The Mallam Aminu Kano's faction was eventually recognized by FEDECO. Gbenro recorded the event by refreshing people's memories that the illegal P.R.P. with "eagle emblem" is not legally recognized by FEDECO other than the registered one with "key emblem" led by Mallam Aminu Kano.

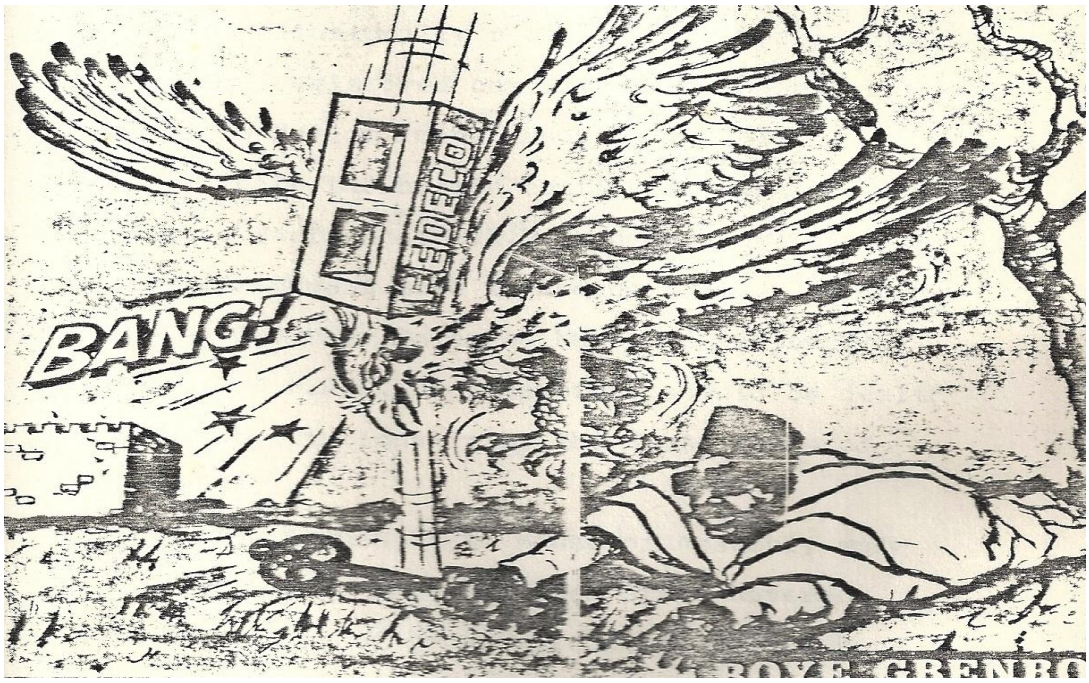


Fig. 26, BANG! Boye Gbenro, *National Concord,* Date unknown.

While the tussle continued, the Mallam Aminu's faction of P.R.P. did not have sympathy with the impeachment move of Kaduna State Governor. To them, the ex-

Governor Balarabe Musa was no longer a member of P.R.P, therefore should be dealt with constitutionally by the Kaduna State House of Assembly. The Kaduna State House of Assembly made allegations against the incumbent State Governor, Balarabe Musa, of gross misconduct in the performance of his duty. This led to the move for his impeachment. Although, some political parties like the UPN and NPP admired the ex-governor, Balarabe Musa and did not want him to be removed, the Unity Party of Nigeria (U.P.N.) and its leader, Chief Obafemi Awolowo, for instance, threatened that if Balarabe Musa was impeached, the President of Nigeria Shehu Shagari, would bear the consequence. The U.P.N. sponsored paper *The Sketch,* was even harsher when it stated that the exercise would draw the army back to the stage. These utterances provoked the Kaduna State House of Assembly members, and they vowed that nobody "not even Awo" would stop them from impeaching the Governor. Balarabe Musa realized the deceit of those forces who claimed that they could save him from trouble when he was finally served the letter of impeachment (*National Concord,* 1981).

Consequently, on April 15, 1981, Gbenro published a sensational cartoon captioned "BALARABE'S CRY" (Fig. 27). In this cartoon, the Kaduna State House of Assembly is represented as a male giant. He suspends the ex-governor with his left hand while using a feather in his right hand to tickle the ex-governor's feet. Balarabe Musa cries loud "Ha! Ha! Stop it! Oh no it hurts! No, I mean it tickles! At the extreme end of the cartoon is Chief Awolowo, who pretends to have come to save the Governor. He holds his magic slate and says as contained in the caption, "Ok Musa, try this trick – put your legs in your mouth". In the process of Balarabe Musa's removal, another sympathizer, the Nigerians Peoples Party (N.P.P), sent 24 lawyers to defend Balarabe

Musa. Boye Gbenro captures them in amusing style and language, as shown in Fig. 28. In fact, it is easy to share the gossip of the two puppets placed at the left corner of the composition as they exclaimed … "NO, IT'S NOT CENTIPEDE IN STAMPEDE, THEY ARE THE 24 LAWYERS ON PARADE!"

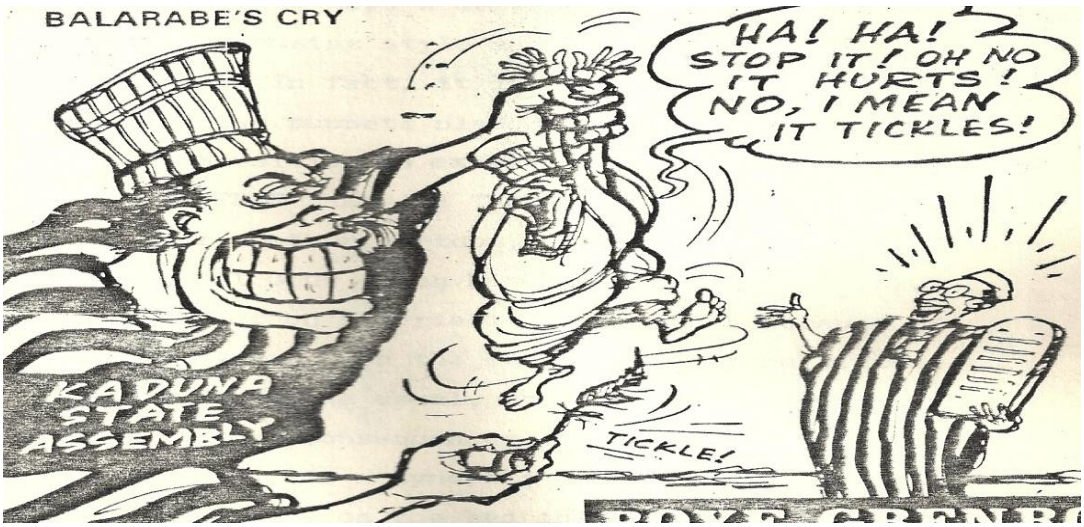


Fig. 27: BALARABE'S CRY, Boye Gbenro *National Concord,* April 15, 1981

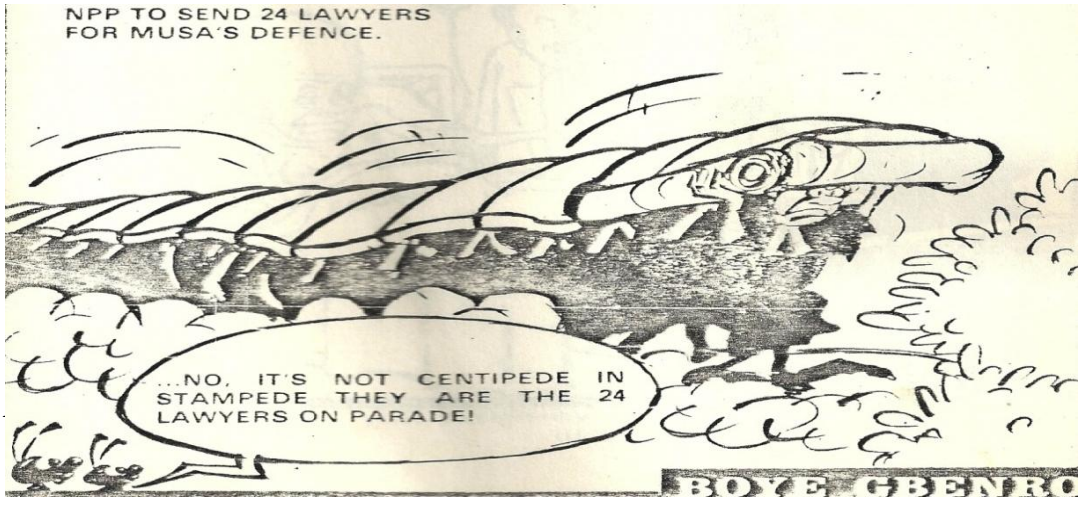


Fig. 28: NPP to send 24 lawyers for musa's defense, Boye Gbenro, *National Concord,*

In another cartoon, Gbenro focused on the World Oil Glut which hit Nigeria in May, 1982. Its effect on Nigeria was more severe because of her sole dependency on oil.

As usual, the poor masses suffered more of the consequences. "Emergency Ward" (Fig. 29), is a synopsis of the situation. The female figure on the bed in this Emergency Ward scene represents the poor masses. She possesses an overblown head, skeletal limbs and protruding belly, all symbols of malnutrition which has resulted in kwashiokor. Surrounding this "ECONOMY" patient are the parliamentarians at the helm of affairs whom the electorates had voted into power. They seemingly look surprised at the explanation of the doctor in their midst. According to the caption, one of them agreed with the President "You are right, Your Excellency, let's go on national dieting in sympathy".

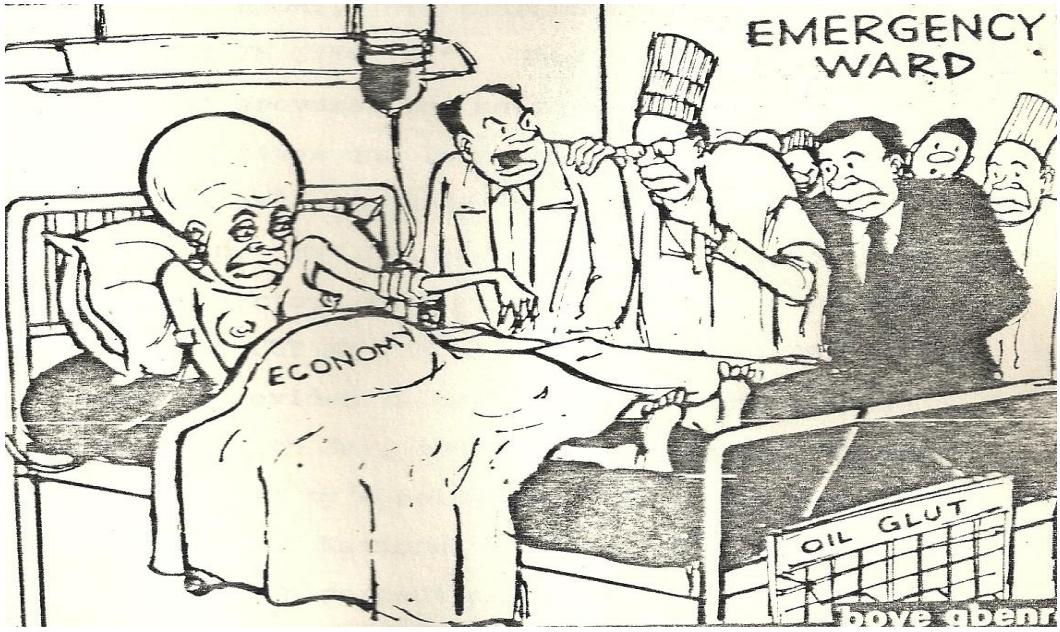


Fig. 29: You are right. Your Excellency, let's go on national dieting in sympathy, Boye Gbenro, *National Concord,* May 1982.

The oil glut provoked national outcry, calling on the executives and legislators to donate part of their salaries in order to revive the economic recession. The greedy legislators portrayed in this cartoon (Fig. 30), said no: "I promise you, they cut my pay – I cut some throats!" The cartoon provides an illustration to "Monday House Call" of 24th May, 1982 entitled "Stingy Masters all" written by a columnist, Yakubu Muhammed, the editor of "National Concord", in which he observed that, the "ten percent pay cut can't revive the economy but it is a symbolic gesture …. ,a feeling deep down the soul that you at least care". The economic glut had adverse effect on the general public which resulted in terrible inflation of food-stuff and consumer goods. The legislators, who had risen to a very high status, had so soon forgotten the problems of the electorates who gave them the mandates to rule the nation. Gbenro exposes their present statuses and characteristics in this cartoon. They now develop pot bellies due to overfeeding. They wear costly suits and robes *(agbada)* at the expense of the masses. The cartoon captures the imaginative postures of the parliamentarians, discussing their avarice outside the House of Representatives.

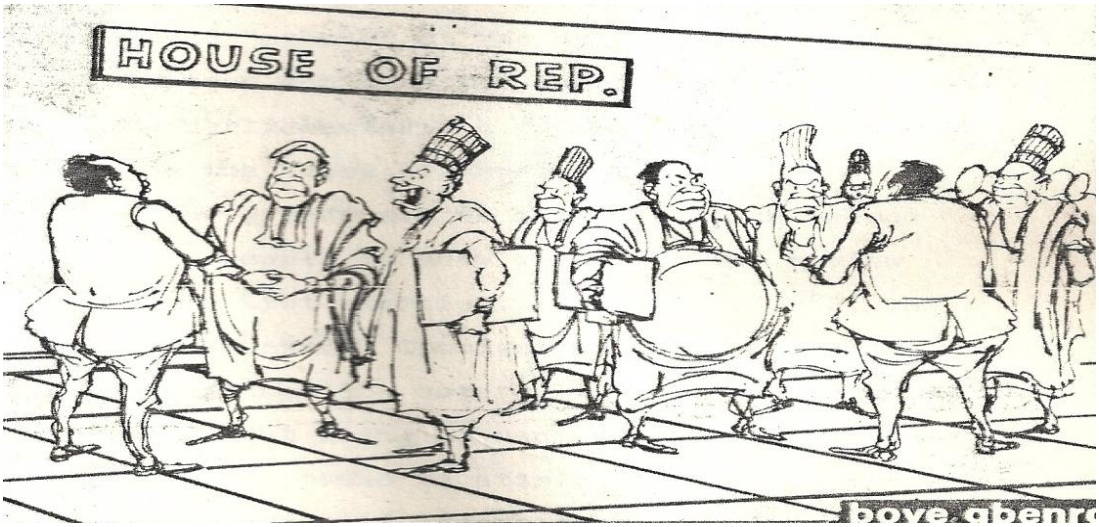


Fig. 30: "I promise you, they cut my pay – I cut some throats!" Boye Gbenro, *National Concord,* May 24, 1982.

The greed of the politicians also made the Nigerian citizens to rebuff the review of voters list exercise. In August, 1982, the Federal Electoral Commission (FEDECO) started reviewing the 1983 voters list and there was poor turnout due to many reasons. The most pressing one could be attributed to maladministration. The masses continued to suffer because the politicians had failed them. The provision of social amenities that were so loudly promised during the electioneering campaign in 1979 apparently became empty rhetoric. How could they be spurred to register again? Gbenro registered the voices of the people in his cartoon (fig. 31) of August 19th, 1982. The woman in the foreground, standing at the front of FEDECO Officials in the polling booth, seems to be unconcerned with the on-going registration exercise. The caption beneath the cartoon reads: "Register? No o! I'm just looking for a place to sell my fried plantain!"

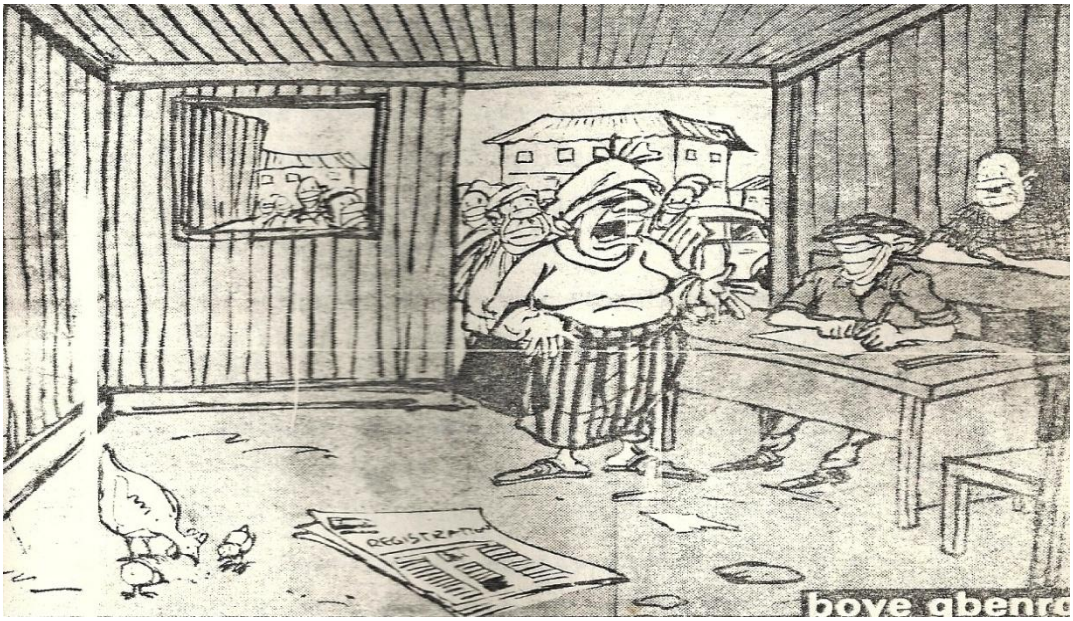


Fig. 31: Register? No o! I'm just looking for a place to sell my fried plantain, Boye Gbenro, *National Concord,* Thursday August 19, 1982

Cartoon, as an organ of the press, can be used to elect or defeat candidates for public offices in administration and legislative proposals. "Register and enjoy – Ige", "Register and live happily ever after", in (Fig. 32), is a caricature representing "politics of deceit". To understand this cartoon, readers should know in retrospect circumstances that stimulated the cartoonist in portraying the critics. The poor turnout of voters registration exercise in August, 1982 underscored the achievements and failures of various Governments in the country. Governor Bola Ige of Oyo State decreed that, henceforth, parents in Oyo State might have to show voters registration card to get their children registered in primary and secondary schools. They were told that the voter's card might be demanded before they could enjoy free medical services as well as obtain bursary for students who were eligible to vote. This threatening statement made Gbenro to educate the people through his cartoons on the condition of their fate if Bola Ige was given the second chance. The cartoon also enlightened the people of their civic right to vote for a candidate of their choice. In the cartoon, the governor is standing on the rostrum and ordering his people to: "Register and enjoy Ige"; "Register! – and live happily ever after!"

Governor Bola Ige is easily identified by the characteristic features of his face, with a wide grin revealing a large set of scattered teeth, and wearing a peculiar kind of a sun shade. He is portrayed holding a looped rope which is attached to the pole on to the podium. There are human skulls and a fallen stool on the rostrum. Surrounding him below the rostrum are the electorates. The hanging rope and the skull suggest death. That is presumably a warning to the people to beware of similar fate, if they fail to heed his order. On the other hand, the cartoon is a pointer to what could happen to the people if

they fail to give him a second chance as a governor, as indicated by the skull. The fallen stool suggests his failure to deliver the dividend of democracy to his people. The lesson drawn from this cartoon was that Governor Bola Ige might succeed in forcing the people to register, but could he force them to vote for him again?



Fig. 32: "Register and enjoy Ige", "Register and live happily ever after", Boye Gbenro, *National Concord,* August, 1982

Another registration exercise was conducted by the Federal Electoral Commission (FEDECO) for two weeks. Some political parties felt that the two weeks registration exercise did not favour them. They, therefore, called for its cancellation due to inadequate enlightenment campaign. Other reasons were that there were some "giant" political parties which had maneuvered the exercise by denying people from rival political camp their right to register. To effect this demand, they sued FEDECO to court, but FEDECO, as a neutral body, had declared that there would be no extension of days, irrespective of

pressure from any quarters. In cartoon's response, Gbenro symbolically portrayed FEDECO as a Tortoise (fig. 33). Surrounding the tortoise (FEDECO) are two Chief Judges and some angry politicians armed with weapons, such as sticks and clubs. Undaunted, the tortoise remains in its shell without a word. According to the caption, this defiant stance of the FEDECO Shell prompts the Judges to address the politicians with the following statement: "Gentlemen, don't let's waste time, this chap has made up his mind!" (Fig. 33). In the subsequent issue, FEDECO, as a Tortoise, was attacked with all sorts of objects such as stones, tins, and stick as shown in (Fig. 34, strip 1). In strip 2, FEDECO retreats into its shell and exclaims "THE LORD IS MY SHEPHERD". Alone, with no more attack in strip 3, FEDECO starts going away and soliloquies thus: "WE DON SABI UNA!"

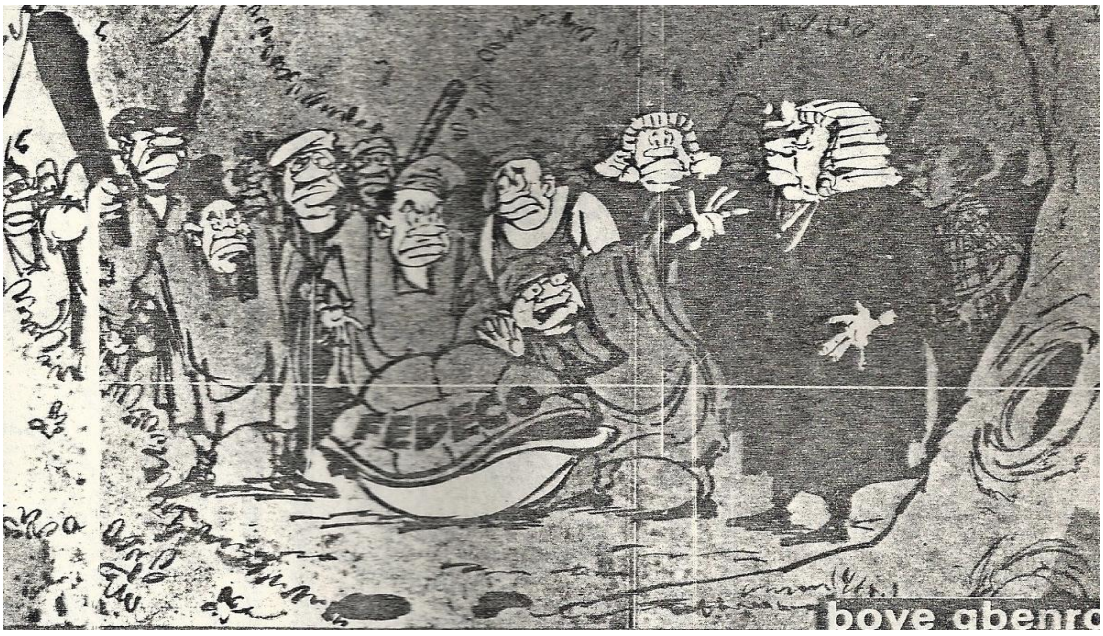


Fig. 33: "Gentlemen, don't let's waste time, this chap has made up his mind", Boye Gbenro, *National Concord*, Friday, September 3, 1982

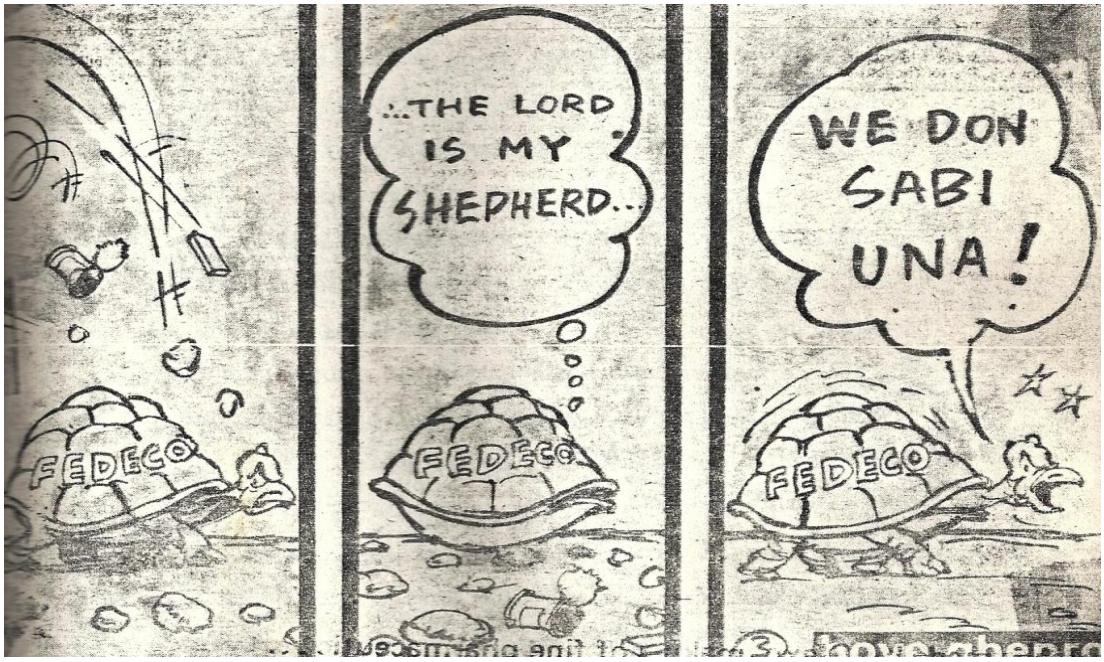


Fig. 34: …THE LORD IS MY SHEPHERD… Boye Gbenro, *National Concord*, September, 1982

"Land dispute hampers registration exercise - villagers chase off FEDECO officials" (Fig. 35) is a cartoon which summarizes the act of vandalism and lawlessness peculiar to many Nigerian villagers. They often take the laws into their hands when confronted with legal problems, especially land dispute. The villagers land was often acquired by the Federal and State Governments for national projects. Despite that, some villagers hesitatingly submit their land for economic reasons. Compensations were not forthcoming as expected, thus compelling the villagers to resort to disturbing the progress of national projects in protest. Often, local government officials and the police intervene in order to stop the villagers from violent actions. These often result in confrontation between the police and the villagers with attendant disastrous loss of lives and properties as recorded at Bakolori Dam site in Sokoto State on 26th April, 1980 (*National Concord*, 1980).

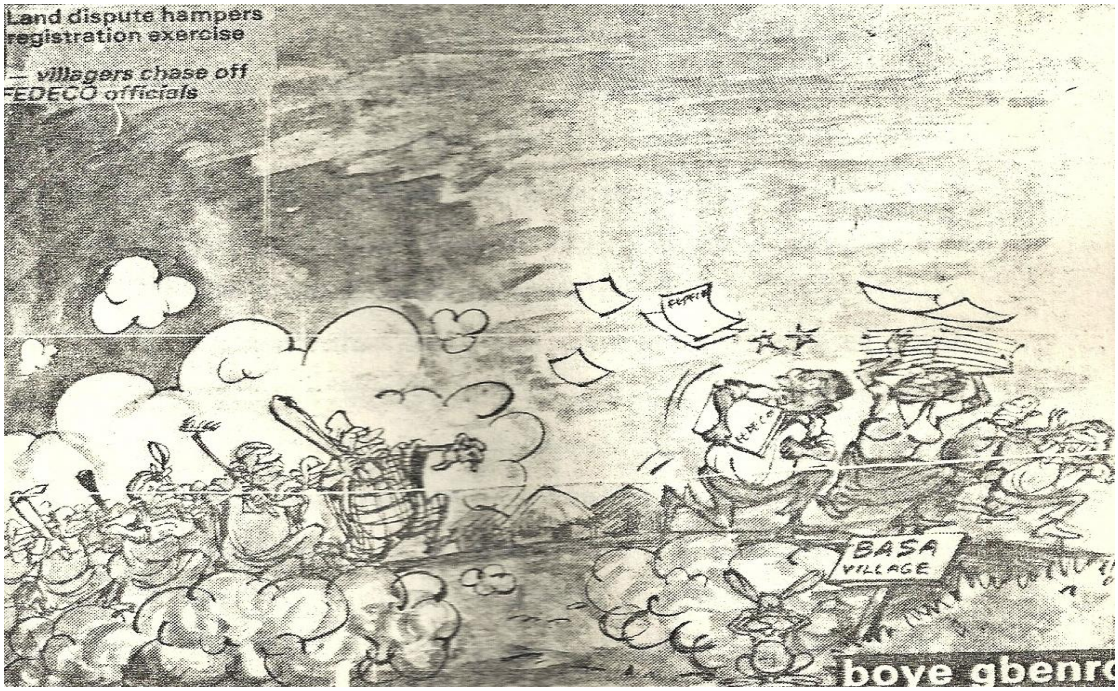


Fig. 35: Land dispute hampers registration exercise, Boye Gbenro, *National Concord,* Saturday, August 28, 1982

In August, 1982 when the Federal Electoral Commission (FEDECO) officials visited Bassa village and other villages to conduct a review of the voters registration exercise, the villagers mistook them for local government officials and chased them out of their villages. The composition precisely expressed the fate of FEDECO officials running away for their dear lives, mindless of their scattered registration papers, while Bassa villagers armed themselves with assorted weapons such as rakes, axes, pestles and sticks as portrayed in the cartoon chasing them away. The cartoonist also records events revolving political personalities. Figure 36 is an illustrative cartoon, explaining how the Federal Government had granted amnesty to Ojukwu, who was formerly declared wanted for treason but now free to come back home. The figure in a boat labelled EXILED, represents Ojukwu sailing home across the sea after the announcement. At the bank of

the sea is President Shehu Shagari sitting tightly on top of a crocodile preventing him from movement, while signaling Ojukwu to sail ashore. The crocodile, presumably on the order of the previous Federal Military Government, was the warder that kept Ojukwu in exile for thirteen years. Now that the ex-rebel is freed, the crocodile is chained with a padlock by the mouth to allow Ojukwu sail ashore as the caption reads: "It's all over – now you can swim ashore!" (34)

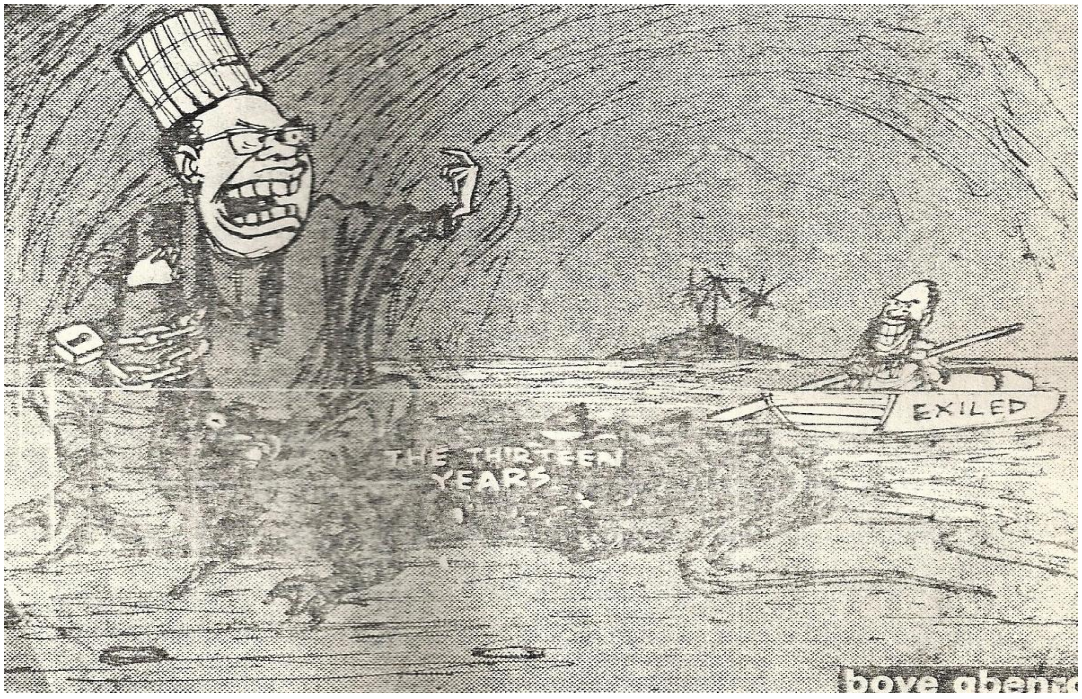


Fig. 36: "It's all over now, you can swim ashore!"Boye Gbenro, *National Concord,* Friday May 21, 1982

The presidential pardon generated a mood of happiness and festivity among the Igbo people. "WELCOME HOME OJUKWU! WE NEED YOU NOW!" (Fig. 37) is a cartoon of heroic welcome accorded Odumegu Ojukwu. The unprecedented crowd from Igboland and dignitaries from other parts of Nigeria converged on Murtala Muhammed

International Airport, Lagos to welcome their "beloved son", Ojukwu. Among the crowd are different categories of people, the chiefs, businessmen, academicians and the masses. In the front row are the monarchs in traditional attires. They are heavily beaded around their necks and wear assorted caps and hats, some of which are fancifully decorated with feathers. The royal highnesses also wear wrapper and hold staffs of office or fly-whisk.



Fig. 37: "Welcome home Ojukwu! We need you now", Boye Gbenro, *National Concord,* Thursday, June 17, 1982

Surprisingly, the caricature of a seated figure in the first row is paradoxically portrayed. The figure is a skeleton of a human being dressed in a royal robe. He wears a cap, beads around his neck and holds a fly-whisk in a manner that is similar to that of the Owelle of Onitsha, Dr. Nnamidi Azikwe. Standing next to him is Awolowo with his usual cap and spectacles. The cartoon suggests that the Owelle himself was not physically present. The next figure points at the Owelle with a saying: "Nna, we no need a chameleon – we need a tiger!" This comment has a political undertone. The Nigerian

Peoples Party (N.P.P.), of which the Owelle of Onitsha was the Presidential candidate, had broken her alliance with the National Party of Nigeria (N.P.N.), the ruling party. The N.P.P. had since changed gear forming another alliance with the Progressives the Unity Party of Nigeria (U.P.N.), factions of Peoples Redemption Party (P.R.P.) and Great Nigerian Peoples Party (G.N.P.P.). "Chameleon", in the caption, probably refers to the Owelle for cross-carpeting from one party to another, while metaphorically; "Tiger" refers to Ojukwu, as a fearless bold personality of the Igbo community.

In January 1984, Major General Buhari overthrew President Shehu Shagari on charges of corruption and mismanagement of the Nigerian economy. This was "when the nation was yearning for someone to deliver her from her economic, social and political troubles" (Dike and Ikpakronyi, 2010). One of the alleged corrupt politicians was the then Minister of Transport, Umaru Dikko. He was accused of bribery and corruption. Wudiri (2012) quoted *Sunday Tribune* of 3rd March 1985 that the Minister was accused of receiving the sum of N450, 000 bribes from a construction company and another N4.525 million from Euro-trade Nigerian Company. Buhari's military government was desperately looking for Umaru Dikko, who escaped to Britain, to come and answer some charges leveled against him in the Nigerian court of law. Koya Salako in his cartoon of *Sunday Tribune*, 30th March 1985 (fig. 38) reflected the desire of Buhari's government to repatriate Dikko from Britain back home by all means. On the right of the cartoon, Dikko is seen hiding behind the Prime Minister of Britain, Margret Thatcher, clutching tightly to her waist for protection. On the left of the composition, the former Nigerian Head of State, Major General Buhari, is seen pulling a chain tied around Dikko's waist. Margret Thatcher, on other side of the cartoon, is also seen holding the chain tightly, pulling it to

her side in the tug of war that ensued. The chain near General Buhari started breaking off. Baffled with the turn of event, Buhari then asks a question as indicated in the cartoon, "WILL BRITAIN let DIKKO OFF?" Though, the attempted abduction of Dikko was a failure, the action shows the sincerity of Buhari's government in tackling corruption in Nigeria (Wudiri, 2012).



Fig. 38: Will Britain let Dikko off? Koya Salako, *Sunday Tribune,* March 30, 1985, p.7

The study benefited from several materials, some of which include Fosu (1986), Animasaun (2004), Kleiner and Mamiya (2005), Jari (2007), Low (2006), Stokstad (2008), Nnadozie (2008), Sobowale (2009), Duniya (2009), Danjuma (2010), Rabidoux (2010), Gushem (2011), Wudiri (2012), Onakpa (2014), Samuel (2015), Onoja (2015), and Otu (2015). The literature covered areas such as types of cartoons, satire and humour, cartoonists and censorship, impact of cartoons and editorial cartoons that lampoon politicians and political leaders on issues and events. Some of the authors and

articles that were reviewed include Low (2006) who states that William Hogarth (1697-1764) caricatured the absurdities of social customs and immoralities in London. Baker (1995) explains the plight of a Minister in England who resigned because he was embittered about cartoons against him. Rabidoux (2010) writes about William Tweed, a wealthy New York politician in 1870s, who stole tax payers' money and was graphically exposed by Thomas Nast's cartoon which eventually resulted to his life imprisonment. Various writers based their review on socio-political and economic nuances in their countries.

In view of this, the research aims at examining the socio-political cartoons of Mooyiwa Adetula and Akila Jibrin (Briskan) in national dailies of Nigeria (2007-2014).

CHAPTER THREE

RESEARCH METHODOLOGY

Introduction

In this chapter, a description of the design of instrument and procedure used in collecting data are discussed. The general objective of this research is to analyse Mooyiwa Adetula's cartoons of *The Nation* newspaper and Akila Jibrin (Briscan's) cartoons of *Daily Trust* newspaper on social and political issues in Nigeria.

Research Methodology and Procedure

In order to carry out an effective investigation, the researcher adopted a research method that guided the study. The qualitative research design with historical, descriptive and interpretative bias was adopted. Historical and descriptive methods used in similar studies by Willett (2002), Kleiner and Mamiya (2005), Low (2006), Stokstad (2008), Duniya (2009), Danjuma (2010) and Samuel (2015) were carefully chosen and adapted for the collection, analysis and presentation of data in this study with due consideration on the nature of the problem it addresses. The data collected were further interpreted and analysed. The procedure adopted involved the collection of primary and secondary sources. Primary sources involved obtaining first-hand information from the two cartoonists, while secondary sources were obtained from literary materials such as books, journals, exhibition catalogues, unpublished theses, newspapers, magazines, manuscripts, and the internet. To this end, fieldwork was carried out which involved visiting the

cartoonists in their working places in Abuja and Lagos to conduct interview**.** The results of the interview are recorded in the findings.

Pilot study

Preliminary visit was made to Mooyiwa in Lagos from 11-15 September 2012, and it was discovered that Mooyiwa's office got burnt by an inferno that engulfed part of the *Nation Newspaper* building. Another appointment was made for 24-29 March, 2013 for interview and collection of data. A similar trip was made to Akila in Abuja on 3-7 October, 2012 and 23-28 October, 2013. The pilot study was to find out the feasibility of the study, and the extent to which items in the questionnaire could be regarded as adequate. The result showed that the area was feasible, but the items in the questionnaire needed restructuring, and this was done.

Sources of Data collection

In collecting data for this study, the following sources of information were used: Primary and Secondary sources. Agwasim (1997) sees primary sources as "data provided by actual witnesses to the incident in question", while secondary sources "are provided by middlemen who acted between the original witnesses and the present consumer". The primary source of data for this research was obtained from Mooyiwa Adetula of the *Nation* newspaper and Akila Jibrin (Briskan) of *Daily Trust* newspaper whose cartoons make up the subject of this research, using the interview structure. Interviews were conducted by the researcher with Mooyiwa Adetula on September 11-15, 2012 and March 24-29, 2013 at the premises of "*The Nation* Newspaper", Lagos and Akila Jibrin

(Briskan) on Wednesday, October 3-7, 2012 and October 23-28, 2013 at the *Daily Trust* Newspaper Headquarters, Abuja. Some of their professional colleagues were equally interviewed with structured questionnaires. The results of the interview are recorded in the findings.

Research tools

Interview structures were carried out with the two cartoonists, Mooyiwa and Akila. Tape recorder and digital camera were the tools used to carry out the study. The researcher also used other tools like scanner and photocopiers to copy out the cartoonists' work from their respective newspapers and from libraries (Kashim Ibrahim Library, Ahmadu Bello University, Zaria; Fine Arts Department library, Ahmadu Bello University, Zaria; Department of Industrial Design Library, Ahmadu Bello University, Zaria and the Federal College of Education, Okene Library): Catalogues of their cartoons were photocopied, scanned and analysed. Furthermore, interview and communication were carried out through electronic media like phone call and exchange of messages through the internet.

Validation of tools

It was considered necessary to find the extent to which the various tools used for this study could be said to be valid. In order to do this, some art historians were consulted to verify the tools. The art historians included the supervisory team of this study in the Art History Section of the Department of Fine Arts, Ahmadu Bello University, Zaria.

Interview

During the face to face oral interview with the cartoonists, the structured questionnaires prepared were not strictly followed because some answers demanded a follow-up question which was not in the structured questionnaires. However, the structured questionnaires only served as a guide. The items in the questionnaires were 19 in number (See Appendix I.).

Observation

The researcher made some observations with the cartoonists while demonstrating their art work. The researcher took notes of their styles and techniques for descriptive purpose.

Population and sampling

During the course of field work, effort was made to collect copies of published cartoons between 2007 and 2014 from *The Nation* and *Daily Trust* Newspapers which featured the works of the two cartoonists under study. The researcher was able to collect 350 cartoons produced by Mooyiwa Adetula and Akila Jibrin (Briskan) for the period of 2007-2014. Out of the three hundred and fifty cartoons collected, the researcher used purposive sampling to generate seventy-two cartoons used for the study. The breakdown is as follows: Mooyiwa's cartoons consist of twenty-four in number, while those of Akila were forty eight cartoons. Sambo (2008) asserts that purposive sampling "is a sampling procedure in which the researcher uses his or her experience to choose elements to be

included in a sample based on subjective criteria". The criteria used in this technique, were based on the researcher's purposive sampling.

Data Collection

A total number of seventy two cartoons were studied for this research. The cartoons were divided into the cartoons of Mooyiwa Adetula and Akila Jibrin. These data consist of cartoons scanned and or photocopied from newspapers. After collecting the data for this study, the tape recorded oral interview was transcribed. The information collected from the respondents was cross-checked, and relevant materials were noted. Descriptive, historical and interpretative methods were used to describe, analyse and interpret styles, forms and contents contained in the data collected. The analyses were clearly in chronological order. Comparative analysis was also made historically with stylistic relevance to the study. Other visual elements of the works were studied and analysed to establish the findings of the study.

CHAPTER FOUR

DATA ANALYSIS AND DISCUSSION

This chapter traces the academic background of Mooyiwa Adetula and Akila Jibrin (Briskan) of *The Nation* and *Daily trust* newspapers respectively and what inspired them to take cartooning as a profession. It analyses the styles, techniques and themes used by them. The chapter examines and documents the socio-political criticism embedded in their cartoons from 2007- 2014. It examines the stylistic differences between the two cartoonists. It also describes and interprets the concept of their works for readers' understanding as stated in the objectives in chapter one.

The researcher used historical, descriptive and interpretative method used by Willett (2002), Kleiner and Mamiya (2005), Low (2006), and Stokstad (2008) to analyse the study. Historical method helped in tracing the academic background of Mooyiwa Adetula and Akila Jibrin (Briskan), it also explained how they came about the profession. It helped to establish what informed the themes, styles and techniques of their cartoons. Descriptive and interpretative methods as expressed by Fajana in Okoli (2007) "…analytic, descriptive and comparative approaches…" were used to describe and analyse the content of their work in terms of style, technique and theme. This, however, enabled the researcher to establish their contribution to the knowledge of contemporary art in Nigeria.

Academic background of Mooyiwa Adetula

Mooyiwa Adetula of *The Nnation* newspaper is an artist from Ondo state who is based in Lagos. He completed his elementary school at Ereko Methodist Primary school

Lagos before proceeding for his secondary education in Ibadan at Loyola College. He went to Yaba College of Technology, Lagos to study general art where he obtained Ordinary National Diploma (OND) in 1977 and Higher National Diploma (HND) in graphics in 1979. He was employed by the *Punch* newspaper, and worked for the organization as a cartoonist for only one year 1981-1982. He later joined the *Nigerian Tribune* in 1982 where he worked for three years. He left *Tribune* in 1985 and joined the *Vanguard* newspaper in 1992. He later resigned his appointment to become a full time studio artist and practised as a professional painter till 2006, when he finally took another appointment as a cartoonist with *The* N*ation* Newspaper till date.

Academic background of Akila Jibrin (Briskan)

Akila Jibrin whose pen name is Briskan, was born and brought up in Fika Local Government Area of Yobe state. He went to Barki Primary School, Biu, Bornu State from 1986 to 1992 and Government Secondary School, Damaturu, Yobe State between 1993 to 1999. He attended University of Maiduguri and obtained a B.A. degree in Creative Arts. He found himself practising Fine Arts when he was young. To him, he was fond of making sketches in his exercise books or any other paper that he found at youth. He was also fond of making shapes out of clay, constructing toy cars from empty milk tins, wood and other media just to create something out of nothing. His parents did not discourage his creative ability like many other parents do. Rather he was encouraged by them by buying crayons, pencils, cleaners and other art materials for him. Akila was generally good in art. He was however inspired into cartooning by Professor Abdel Latif Satti, a Sudanes lecturer, who took him at 300 level in graphics and illustration at the University of Maiduguri. According to Akila, the Professor introduced him into making

cartoons of people and animals. He was also taught how to illustrate story books and cartoon animation.

Inspiration

Both Mooyiwa and Akila, though naturally talented in art, got cartoon inspiration from primary, secondary and tertiary institutions. While Mooyiwa studied general art from Yaba college of Technology, Lagos, specializing in graphics, Akila studied Creative Art from University of Maiduguri and did graphic illustration under the tutelage of a Sudanese lecturer (Professor Satti) who introduced him to graphic illustration and animation. Akila has this to say "if there is anything I despise before in my early days is cartooning (making a humorous representation of people) until when I came in contact with Professor A. L. Satti who co-lectured in graphics and illustration course in my 300 level. He introduced me into making caricatures of people (politicians in particular), animals, and illustrating short story books to the extent of supervising my final year project in cartoon animation. He inspired and supported me in so many ways." This course work inspired them into taking cartoon as a profession.

Analysis of Mooyiwa's social cartoons

Mooyiwa has numerous socio-political cartoons to his credit. Twenty four of his works are analysed and discussed in this chapter. One of Mooyiwa's cartoons titled "NEW BAKASSI" as shown in (plate I) is a composition of Bakassi people who were displaced from their ancestral home. They seem to be moving towards uncertainty. They are six in number, representing a unit of Bakassi family, thus: a husband, two wives and three children. The head of the family is seen in front, carrying a big load on his head with a

walking stick, while another stick on his left shoulder is used to hang another wrapped load. They form a single line trailing behind each other. The two women have babies on their back, while the small boy carrying a big load on his head supporting it with his left hand and another load with his right hand. The last figure at the back portrays a woman with the biggest load with a baby on her back. The swirling dust from the movement of their legs creates a dusty atmosphere as they treck tirelessly towards up hill in search of a new home "New Bakassi" as the caption suggests," EVEN IF IT TAKES 100 YEARS, I WILL SURELY GET TO THE NEW BAKASSI".



Plate I: NEW BAKASSI, Mooyiwa Adetula, *The Nation*, 13th October 2012

It will be recalled that Cameroon has been contesting the ownership of Bakassi peninsula with Nigeria, which resulted to boundary dispute. After several boundary clashes, Cameroon took the Bakassi dispute to the International Court of Justice (ICJ) at the Hague in 1994, asking the judiciary arm of the United Nation (UN) to determine the ownership of the disputed area. The ICJ judged the case in favour of Cameroon because Nigeria had already conceded the Peninsula to Cameroon as a blockade depriving Biafra

from having access to the Atlantic Ocean during the Nigerian Civil War of 1967-1970 (Akinkuotu, 2012).

At the eleventh hour, the Federal Government broke out her refusal to appeal to the 2002 judgement of the International Court of justice (ICJ) on Bakassi peninsula. The judgement ceded the oil-rich peninsula to Cameroon but Nigeria which had a ten year window opportunity to appeal against the judgement, based on any new evidence refused to do so. That window was finally closed on the 10th of October 2012 as the then Attorney General and Minister of Justice; Mohammed Adoke Bello, disclosed that there was no new evidence. He explained that the Government's position has been faulted (Akinkuotu, 2012). However, the National Assembly was pushing for appeal against the judgement as requested by the Bakassi people and most Nigerians, claiming that the Green Tree Agreement (GTA) remained illegal until ratified by the National Assembly. It therefore quoted section 12(1) of the 1999 constitution which states that "no treaty between the Federation and any other country shall have the force of law except to the extent to which any such treaty has been enacted into law by the National Assembly" (Akinkuotu,2012). In addition to the National Assembly position, those pushing for the appeal said that, new evidence did exist but that the government ignored it.

The editor, *Tell Magazine* Akinkuotu (2012), in his editorial comment, raised an important question: "why did it take ten years for the people in the custody of this new evidence to come to the open?" As a result of the ruling by the (ICJ), Nigeria pulled out its military force from the Bakassi peninsula after the judgement on August 14, 2006. To most Nigerians, the Federal Government was too hasty to relinquish the oil- rich peninsula. Mooyiwa Adetula also produced a cartoon on "DEREGULATION" (plate II)

of the oil sector, which the Federal Government wanted to embark upon. The cartoonist attempts to show its implication on the masses. The focal point of the cartoon is a kwashiorkor figure, already ladened with poverty. The figure is portrayed with protruding belly, big head, skeletal hands and legs, visible ribs, squatting because he could not stand upright due to malnutrition. On the left of the picture plane is a big black bottle. Pasted on the surface of the bottle are "POISON" and a picture of human skull. A big spoon stretched from the left edge of the cartoon above the black bottle towards the mouth of the human figure, presumably feeding him with the poisonous substance called "DEREGULATION". Some of the substances are dropping from the spoon and the mouth of the figure. The implication from the feeding, as Mooyiwa tries to portray, is death.

There is a circled skull drawn above the figure's head, signifying his death. The figure holds a hospital card. Written on the card are prescriptions for treatment that reads "PATIENT: THE NIGERIAN AILMENT: POVERTY. " This indicates that the figure is not suffering from any disease but poverty and now, the Federal Government has added a 'death penalty' to his suffering, "DEREGULATION". Deregulation means removal of oil subsidy which implies hike in the cost of petroleum products such as petrol, diesel, kerosene and other chemical products. Successive regimes since General Babangida to date have used the same argument to increase prices of petroleum products since the 1980s. The result is usually hardship on the Nigerian citizens.

Reacting to this issue of deregulation, a Lagos correspondent to *Daily Trust*, Mohammed Shosanya (2011) reveals that a group named Joint Action Front (JAF), a pro-labour Civil Society which partners with the Nigeria Labour Congress (NLC) and Lagos

Civil Society Coalition (LASCO), has called on Nigerians to reject the plans by the Federal Government to deregulate the downstream sector and the privatization of public enterprises. The group released a communiqué, informing Nigerians to prepare for an indefinite strike should the government go ahead to hike prices of petroleum products and join forces with JAF and its allies to resist these wicked policies.

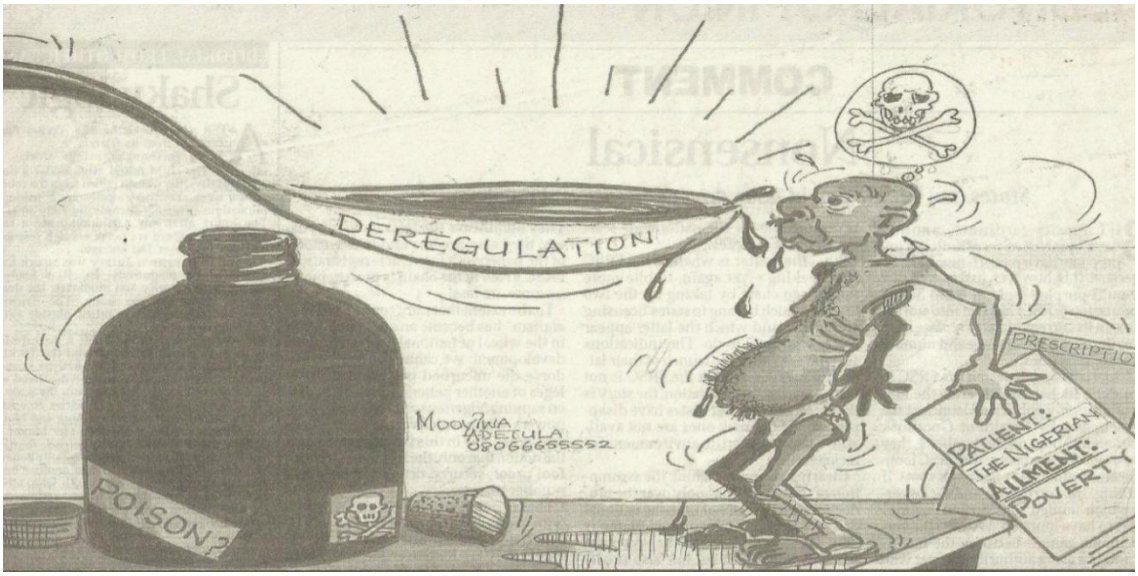


Plate II: DEREGULATION, Mooyiwa Adetula, *The Nation*, November 1, 2011

Plate III titled "A Thief", Mooyiwa depicts a court scene. The figure on the right wearing a wig represents a judge. He holds a mallet as evidence of authority. Standing before him on the left is a figure representing an accused person. He looks unkempt with tattered dress and scattered hair and bruises on the head. He is handcuffed, facing trial before the Judge. At the background is the audience seated in the court room to watch the proceedings. The accused, however confesses as follows: "my lord, though stealing is in my blood, I promise to stop if you make me your houseboy". This cartoon reveals evidence of rising unemployment and an increase in theft in the country. Probably, the

accused wouldn't have liked to steal if he had a job. If government creates jobs opportunities, many Nigerians will be employed and criminality drastically reduced.

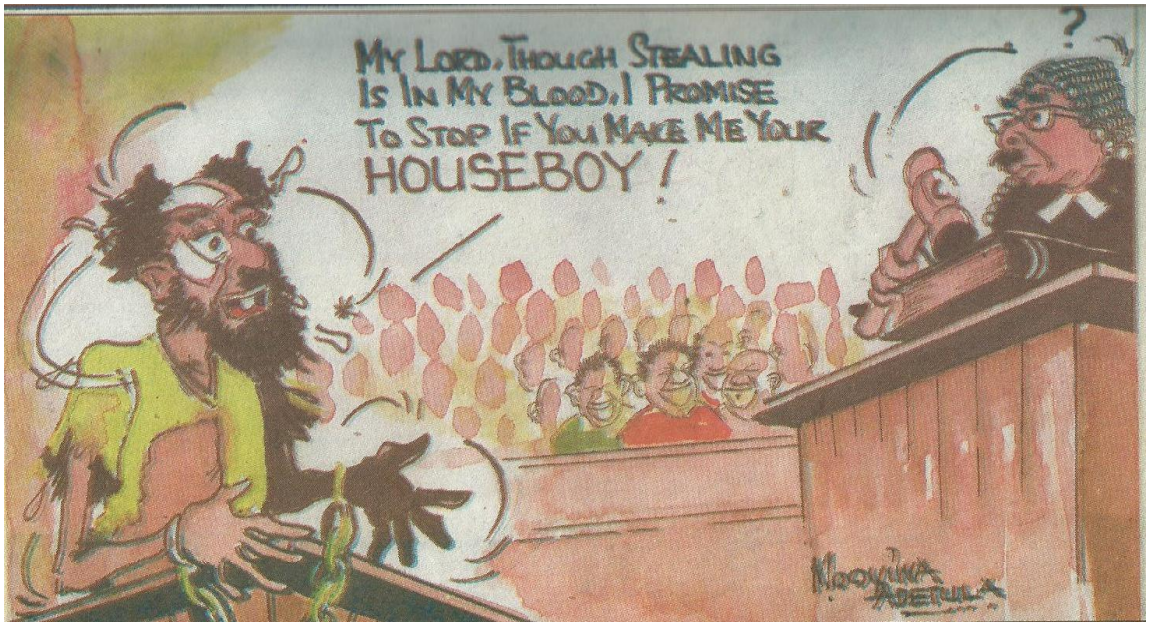


Plate III: A Thief, Mooyiwa Adetula, *The Nation,* Date unknown

Nigeria was facing serious social and political problems such as unemployment, robbery, kidnapping and thuggery among others. Mooyiwa Adetula became bothered and tried to visualize the situation in a cartoon where a journalist was taking an opinion poll about Nigeria by asking a citizen who appears haggard and tattered with the following question, "sir, what do you like about this country?" (Plate IV). The citizen replies "I like Nigeria because when we are suffering we will be smiling!" The content of this cartoon is reminiscent of the music of late Fela Anikulapo Kuti, titled "SUFFERING AND SMILING". The music refers to a *molue* shuttle bus which had capacity for 20 passengers only but carried overload of 30 people sitting and 10 people standing. The passengers of the *molue* bus, though uncomfortable, pretended to be happy. Fela referred to this situation as 'Suffering and Smiling' as captured in this cartoon.



Plate IV: What do you like about Nigeria? Mooyiwa Adetula, *The Nation,* October 9, 2012

As the rate of unemployment continued to increase, a traditional herbalist had the audacity to also look for employment at an orthodox hospital. ROYAL MEDICAL CENTER (plate V) is a cartoon on advertisement pasted on the wall of a hospital, asking for application from suitably qualified candidates to be employed as Doctors as follows: "VACANCY! Medical Doctor, 5 Years' EXPERIENCE". A traditional herbalist who saw the advertisement stood to read it as portrayed in the cartoon. He is dressed in his traditional herbalist attire with a feather stuck to his head. Beads are hung around his neck, while he has some talisman around his arms. He wears a sleeveless shirt and a pair of trousers, holding a calabash containing some magical substances with his left hand and a horn containing another magical substance with his right hand. He dashes into the office of the Chief Medical Director for a possible interview as shown in panel two

saying: "Good day sir. I'm here to apply for a position of a medical doctor." Chief Medical Director responded: "I see …which school did you attend sir, and what did you study?" The Herbalist answered: "school? I did not go to any school, but I studied medicine…my great grandfather taught me the art of using incantations to perform operations". "You can go sir …We will contact you when we have a mortuary!" The Chief Medical Officer replies sarcastically before dismissing him.



Plate V: ROYAL MEDICAL CENTRE, Mooyiwa Adetula, *The Nation*, June 3, 2011, p.20

Still on social problems, Mooyiwa created a cartoon titled "Armed Robbers"(plate VI)showing two criminals tied to two wooden posts against the wall ready for execution. There are crowds of spectators by the end of the composition who came to watch the execution. Standing before them is a Rev. Father dressed in a red robe with a Bible in his left hand and seems to be asking the criminals the following question: "WHAT IS YOUR LAST REQUEST?" The first figure on the left of the composition, with beard and red

face cap, says "I WANT TO GO BACK HOME", while the second figure on the right hand side responds as follows: "…AND FATHER, CAN I QUICKLY RUSH TO THE TOILET?" The cartoon is rendered in red, blue, yellow, green and black water colour painting. The Reverend Father actually wanted them to say their last prayers before execution. In line with the concept of description to appreciate an art work as advocated by Jari (2007), this cartoon follows the element of design, since line, form, colour, space and perspective are used for the composition.



Plate VI: Armed Robbers, Mooyiwa Adetula, *The Nation,* Date unknown.

Nigerians don't seem to be happy with the ways they were governed. In the next cartoon, a journalist went round the town asking a group of Nigerian citizens their opinions about the "state of the nation" (plate VII). Sir, what's your opinion about the state of our nation? Here are their individual answers: "Of course things are not alright, we are only pretending", "There is no food!" "No light!", "No roads!", "No security!", "No work!", "In fact no kerosene!", "And of course … no hope"! The various people

from all works of life are depicted to be standing under the scotching sun that metaphorically stands for various types of amenities that are mostly inadequate.

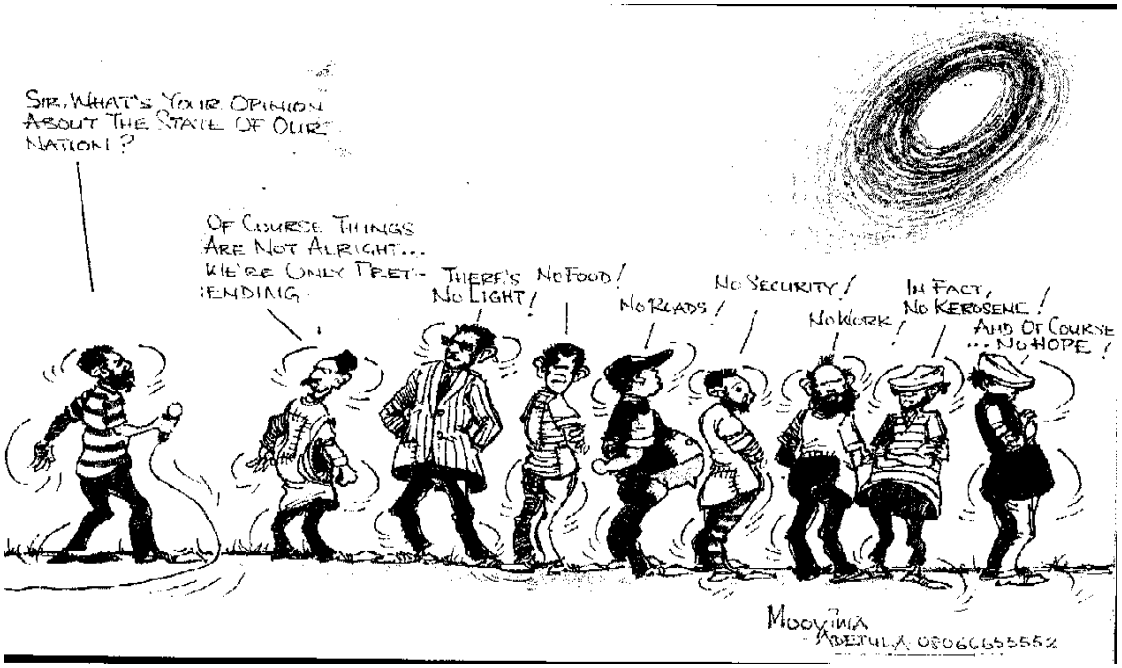


Plate VII: State of the Nation, Mooyiwa Adetula, *The Nation*, June 21, 2011, p20

With the opinion poll collected about the state of the nation, some of the unemployed youth encourage themselves by day dreaming. Mooyiwa cracks another joke in a cartoon titled "I HAD A DREAM" (Plate VIII). The cartoon consists of four strips with two friends engaged in a conversation. The first figure on the right, wearing a fez tattered cap in strip one, disclosed to his friend about the sweet dream he had. He said "I had a dream last night…It was so sweet". In strip two, he said "I dreamt that I became so rich, I bought the refineries in Port-Harcourt and Warri". In strip three, he said, "In fact I became the President in the dream". In strip four, his friend examined him psychologically that, "You need to see a psychiatrist…that's the beginning of insanity"



Plate VIII: I had a dream last night…, Mooyiwa Adetula, *The Nation,* August 29, 2009

The economic hardship experienced in the country was felt in all facet of life, be it foodstuff, transport fares and essential commodities among others. "Kerosene now sells at N3, 500 for 25 liters" (Plate IX) examines the inflationary trend in the country. The cartoon portrays a Lagos shuttle bus full of passengers. There is a conductor standing by the vehicle door. The door is wide open and this enables the bus conductor to stand out, jostling for more passengers for the next bus stop. A passenger who alights from the bus accidentally falls with his gallon of kerosene spilling the content. The passenger who is more concerned about the essential commodity (kerosene) holds out his two hands over his head lamenting, "OOOH…MY GOLD!" This is because the kerosene was hard to come by. During this period in question, kerosene was sold at an exorbitant price of about N3, 500 per 25 litres as against government controlled price of N50 per litre but due to scarcity, it became highly inflated beyond the reach of the poor masses.



Plate IX: Kerosene now sells at N3, 500 for 25 litres, Mooyiwa Adetula, *The Nation*, December 22, 2011 p.20

The cartoon titled "What a trip!" (Plate X) explains the condition of Nigerian roads. The roads are terribly bad; even the federal roads that were supposed to be high ways are worse with gullies, trenches and potholes. Whether one was travelling to the East, West, North or South, the conditions of the roads are the same. The then ruling party (PDP) did not seem concerned in repairing or reconstructing the roads. What concerned the leaders, according to the cartoon, was how to remain in power by campaigning for the next election. The cartoon is made of four strips. Each strip tells a different story. The first and second strips show dangerous potholes. The third strip portrays a moving car ascending a hilly road at a very slow speed, emitting heavy smoke from the exhaust. The journey that could have taken two hours would now take five to ten hours to reach its destination due to bad roads. The passengers in the vehicle complain: "Trenches and gullies in the name of roads". The car eventually stopped in the

fourth strip since it could not continue the journey. The passengers exclaimed again"…CAMPAIGNING!" which means that those concerned would never bother, because they were busy campaigning for second term.

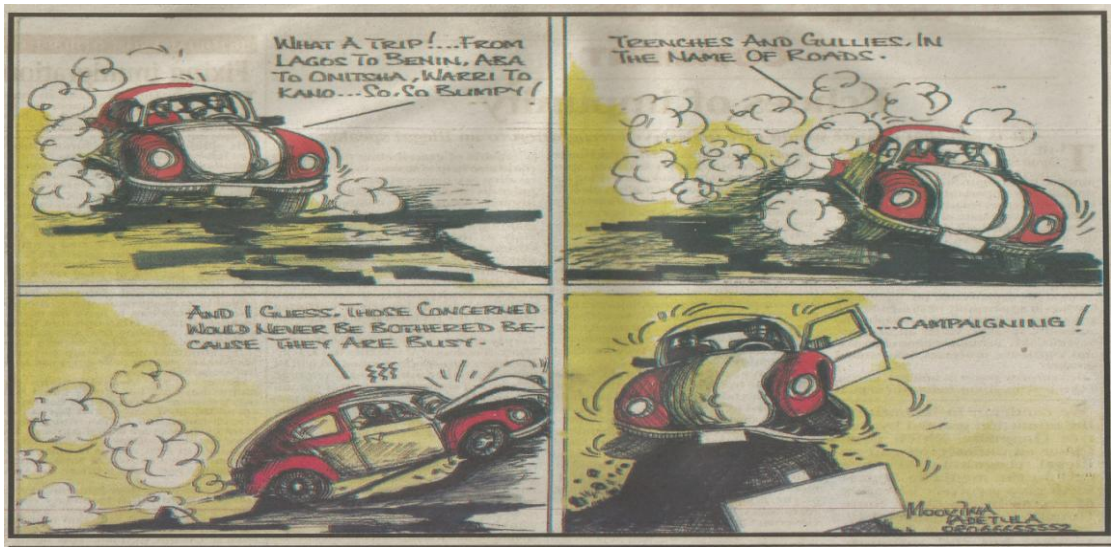


Plate X: What a trip! Mooyiwa Adetula, *The Nation*, October 26, 2010

"VISION 2020" (plate XI) is a cartoon commenting on the VISION 2020 master plan designed by the President Umaru Musa Yar'adua's administration in 2009. Mooyiwa graphically visualizes the lack of political will to actualize the monumental plan through his cartoon. The cartoon has a figure standing and watching the "VISION 2020" pasted on the wall. To avoid being a doubting Thomas, he took a pair of medicated eye glasses with his hands and raised it up high above his head in order to magnify the writing on the wall. The magnifying spectacle ironically captures FICTION 2020 instead of VISION 2020. The cartoon confirms his doubt about the government's sincerity on the vision 2020 project, as captioned below the cartoon, "I don't like what I see…but the resemblance is striking!"



Plate XI: VISION 2020, MOOYIWA, *The Nation*, November 4, 2009, p.18

Shortly after the laudable Vision 2020 plan, the President took ill and he was rushed to a hospital in Saudi Arabia."Day 50 in Saudi hospital" (Plate XII) records the absence of Mr. President from the country for a long period. President Yar'adua left Nigeria for treatment in Saudi Arabian Hospital unceremoniously in November 2009. His long period of absence became disturbing, since nobody was acting on his behalf. The country was in a standstill and everyone was apprehensive. The opposition parties, especially the Action Congress of Nigeria (A.C.N.) was more vocal about his absence. In this cartoon, the picture of the President is seen hanging against the wall with a plaster on his cheek. The plaster explains the sickness of Mr. President. A journalist in the cartoon echoes A.C.N's demand as he stretches his hand with a microphone towards the face of President Yar'adua, asking him to speak with Nigerians to enable them know his where about. He says; Yes…Nigerians want to know where their president has been **hiding**, sir.

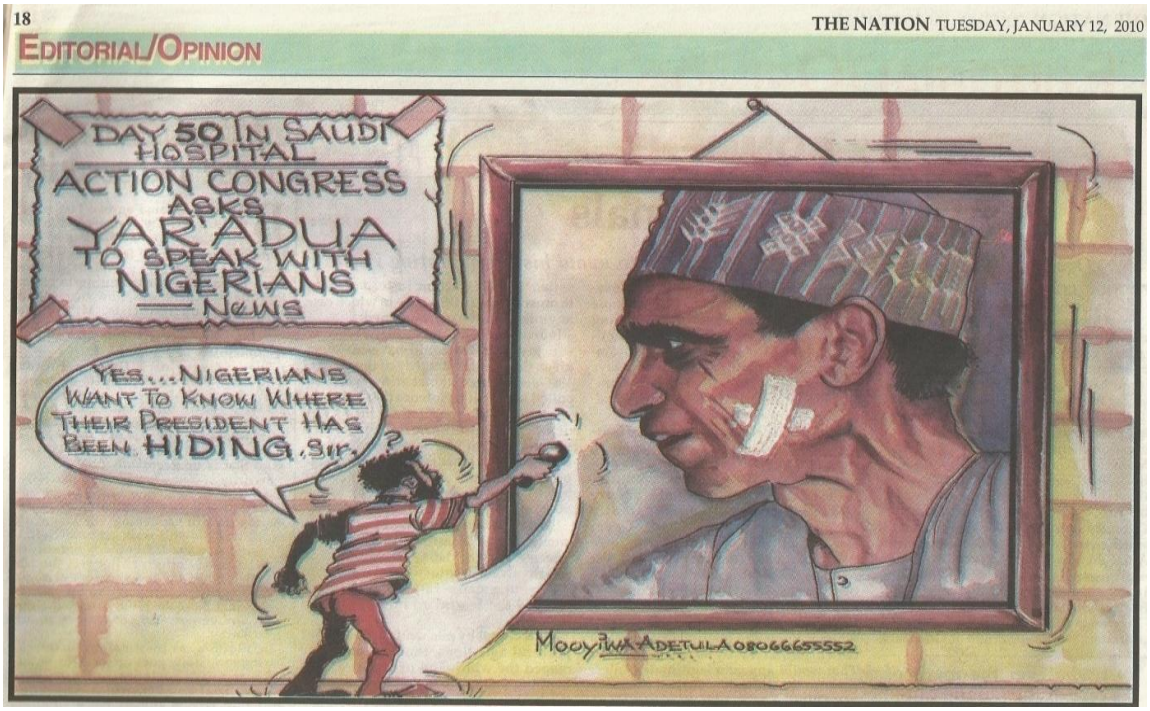


Plate XII: Day 50 in Saudi hospital: Action Congress asks Yar'adua to speak with Nigerians-News, Mooyiwa Adetula, *The Nation,* January 12th 2010.

Analysis of Mooyiwa's Political Cartoons:

Politicians are people of many words. They are full of promises which they never fulfill. Here is a politician captured by Mooyiwa in his cartoon of October 14, 2012, which can be titled "Political Manifestoes" (plate XIII). He is dressed in a robe elaborately designed with long cap to match. He holds a microphone and stands on top of a rostrum campaigning to a crowd of people by listing out his manifestoes as follows:

(1) Vote for me as president and I'll reduce fuel price to N5 (five naira) per litre

(2) The minimum wage for the workers would be N250, 000 monthly.

(3) There will be power supply 25 hours daily…in fact electricity consumption'll be free.

(4) There will be free food for all Nigerians till the year 2020.

(5) Moreover, I'll give all Nigerians free recharge cards of N1000 daily.

(6) All married men who take extra wife would get N1million grant.

(7) All Nigerians will be given 50 litres of free fuel daily and…and…The crowd was puzzled by these promises, and one of them who cannot stand the empty promises remarked "…AND THAT'S 419" meaning that all the political promises are empty rhetoric and fake. In the next cartoon (plate XIV), Mooyiwa advises the electorate to vote for credible candidates who can deliver and not deceitful candidates who buy votes or those who distribute money during election. Voting for politicians of questionable characters means mortgaging the electorate's future and those of their children. The cartoon consists of three panels, each containing figures captioned for better explanation and understanding.



Plate XIII: Political Manifestos, Mooyiwa Adetula, *The Nation*, October 14 2012 p.18.



Plate XIV: You mean you collected N500 to vote for a candidate you don't even believe in? Mooyiwa, *The Nation* May 15th 2010.

At the heat of Nigerian politics in 2011, a pressman went round town for opinion polls about the popular candidate for the forthcoming elections. Mooyiwa graphically relayed the true picture in this cartoon which described the scenario as follows: the video-man, the pressman and the public (respondent). The video man, standing behind the figures at the front, focuses his video camera at the pressman who is busy interviewing a Nigerian citizen thus: "Sir, who do you think is the most popular candidate in the forthcoming election?" (Plate XV). Respondent: The respondent places one of his hands on the head thinking of a response and finally said, "Of course it's that man they call Jega…I'll vote for him!" The respondent wears a tattered shirt and a trouser. Part of the shirt displays patches sewn to signify poverty.

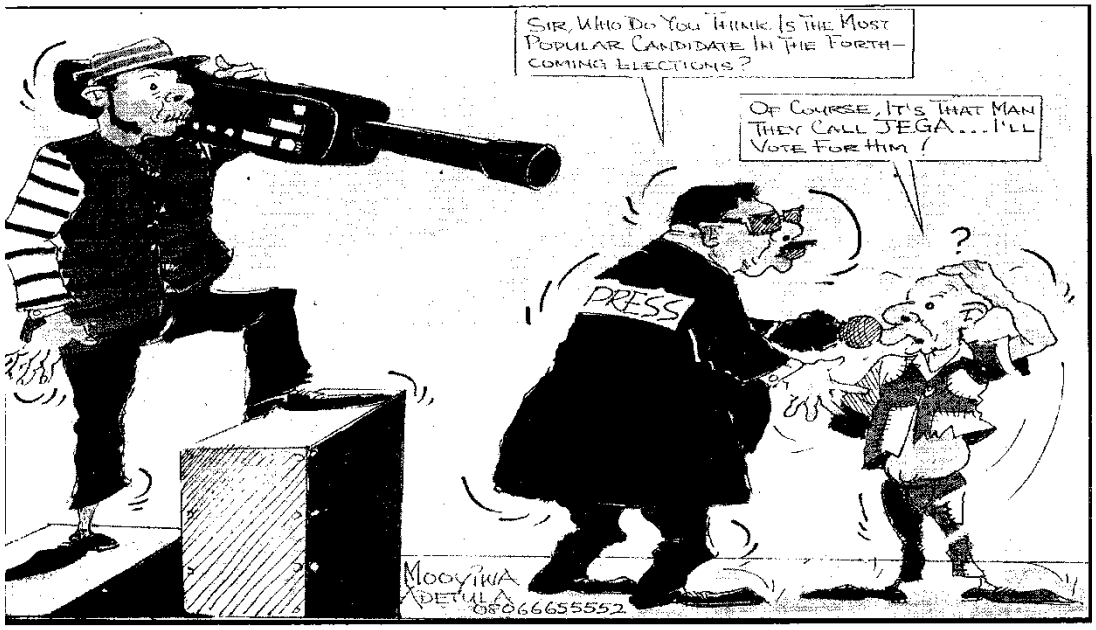


Plate XV: The most popular candidate, Mooyiwa Adetula, *The Nation*, April 14, 2011, p.20

"Nigerians have cause to celebrate at 50-politician" (plate XVI) is posted on a notice board. The two Nigerians who saw the notice board engaged themselves in an argument. This cartoon consists of three panels. The first panel portrays two figures facing each other in a hot argument. The first figure on the right, wearing a striped shirt with dark glasses, is seen pointing an accusing finger at the face of the second figure, who affirmatively agreed to the information on the board that "OF COURSE WE SHOULD CELEBRATE… It is discovered in the second panel that his statement was ironical as he began to expose the negative side of Nigeria at 50. The figure now stands akimbo, places his eye glass on his forehead and says as indicated in the cartoon "…50

years of want", "50 years of gloom","50 years of abject poverty", "50 years of hunger", "50 years of darkness!", while in panel three, he says "…and 50 years of absolute hopelessness!" All these are allegorical statements questioning what Nigerians had ever gained since independence The cartoon enlightens readers on how leaders have rather squandered and looted Nigeria's treasury, leaving the citizenry in abject poverty and hopelessness.



Plat XVI: Nigerians have cause to celebrate at 50, Mooyiwa, *The Nation*, September 25, 2010.

South west PDP chiefs move to dislodge Obasanjo (Plate XVII) is headline news carried by *The Nation* newspaper. In this cartoon, the former President, Olusegun Obasanjo, is seen protecting himself with a big shield against missiles thrown from left and right by his political foes, Folarin and Fani Kayode. These missiles consist of all sorts of things such as stones, chairs, arrows and bags. Two out of the missile stones thrown have inscriptions "FOLARIN" and "FANI KAYODE". Folarin and Fani Kayode

are some of the Peoples Democratic Party (PDP) chieftains in the South West of Nigeria, who vows to remove Obasanjo from the PDP Board of Trusty (BOT). Written on the shield in which Obasanjo used as protection is BOT CHAIR. Obasanjo was the chairman, Board of Trusty (BOT) of Peoples Democratic Party (PDP), and some PDP chieftains in the Western part of Nigeria who were not happy with him vowed to dislodge him. As missiles are hurled at him, Obasanjo murmurs as indicated in the caption, that "Though I walk through the valley of the shadow of BOMBARDMENT…I fear no MISSILES!" .

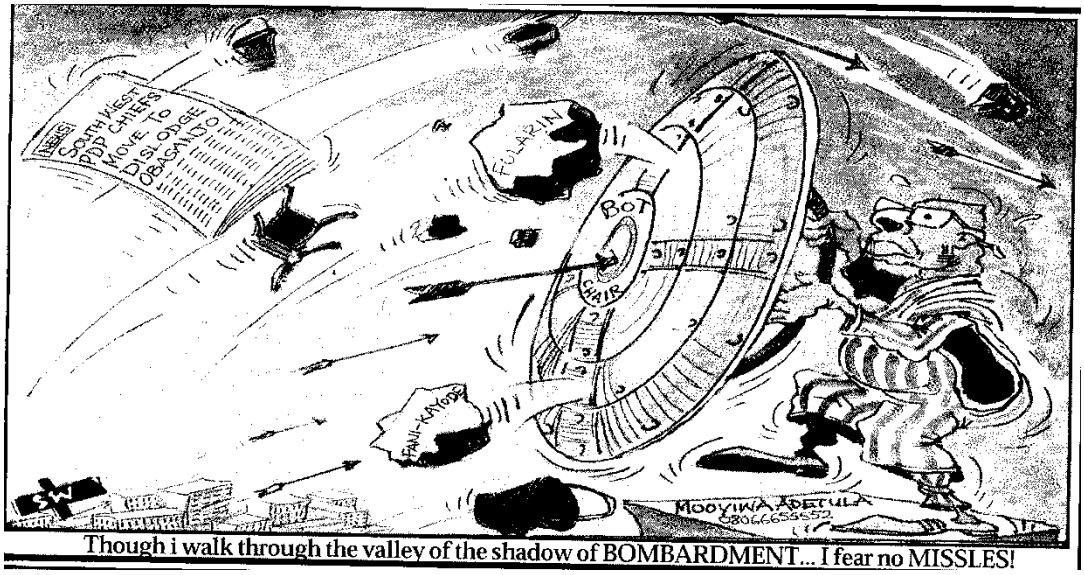


Plate XVII: South west PDP Chiefs move to dislodge Obasanjo, Mooyiwa Adetula, *The Nation,* June 16, 2011

Still on political issues, "the constitution of the Federal Republic of Nigeria" (Plate XVIII) is an illustrative cartoon to an editorial comment on the Governor of Akwa Ibom State titled, "Godswill Akpaio's official impunity" (*The Nation* Newspaper editorial comments). This cartoon shows the Governor's left foot placed on top of a big book representing the constitution of the Federal Republic of Nigeria, (which is an

aberration). His leg can be seen wearing a black boot with a loose lace. Stepping on the constitution of the Federal Republic of Nigeria by the Governor in the cartoon indicates impunity, which means Akwa Ibom State Governor is above the law and therefore can freely violate the rules of law and get away with them. Though the Governor had done well in some aspects of governance in terms of infrastructure and educational development, according to the "The Nation Newspaper" editorial comments of April 14, 2011, page 19, but he has shown discountenance in the rule of law and human dignity.

The editorial comment maintained that he had punished a fellow human being unilaterally without following the constitution of the Federal Republic of Nigeria. Governor Akpabio detains Akpanudedehe, a Governorship candidate of Action Congress of Nigeria (A.C.N.) in police custody for 14 days instead of the constitutional requirement of 48 hours; if at all the said accused committed the offence. The alleged crime committed by Akpanudedehe is that, he dares campaign against the incumbent Governor at Uyo and Ikot Ekpene under the auspices of an opposition party (A.C.N), when Akpanudedehe knows that the incumbent Governor was also yearning for his second term bid under the platform of Peoples Democratic Party (PDP). Violence erupts in these two areas during the campaign train (*The Nation* Editorial, 2011). Governor Akpabio therefore, allegedly invokes the law of arson and treason specifically to get his opposition candidate punished. Akpanudedehe is therefore charged with treason and had to suffer a loss of dignity masterminded by Governor Akpabio.

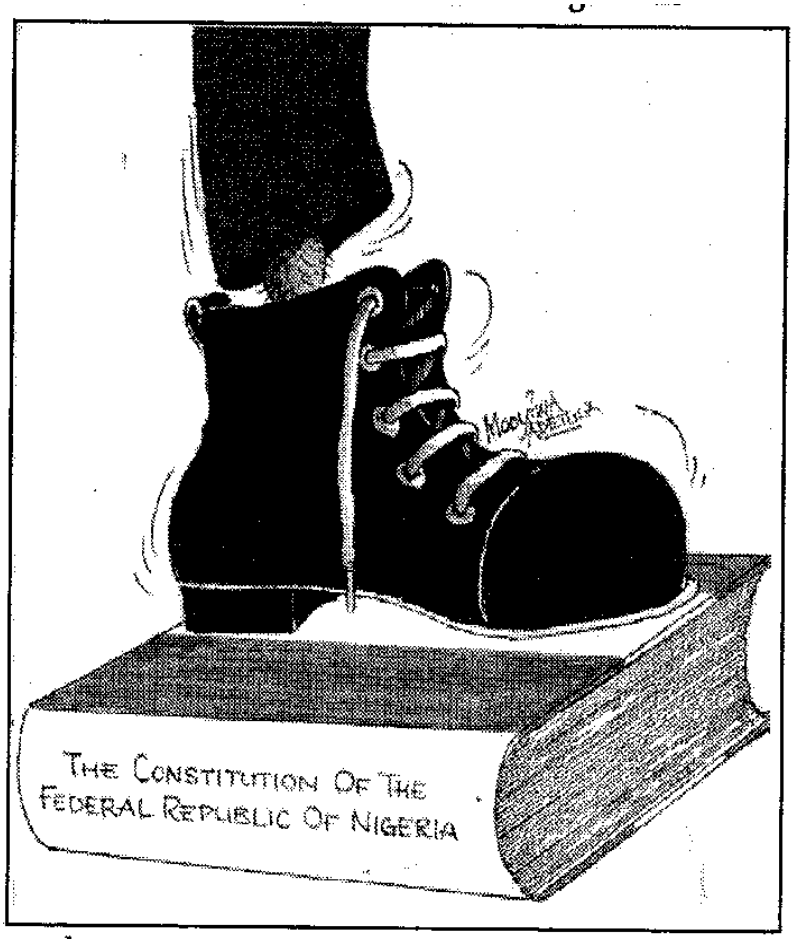


Plate XVIII: The constitution of the Federal Republic of Nigeria, Mooyiwa Adetula, *The Nation,* April 14, 2011

Corruption

ASSET DECLARATION (plate XIX) portrays politicians who queue up before the Code of Conduct Bureau (CCB) officials to declare their assets. Declaration of asset is one of the requirements individual civil servants must declare every four years in

Nigeria. There are six politicians on a queue in this cartoon. They come with their money loaded bags also known as "Ghana must go". These are politicians from different parts of the country (North, South, East and West) as their dressing portray. Some of them dress in suits, robes (agbada), long and short caps. Some of them carry their loads on their heads and hands while others place theirs on the ground. The officers at the CCB are surprised to see the first man at the front row with projected pot-belly. He dresses abnormally in shorts, singlet and long cap and appears with no loads except a pot-belly that bulges out prominently. The officials at the CCB are surprised to see him in such manner and ask humorously the following questions: You mean the only asset you have is this pot-belly…ehn? The potbelly politician has probably used this as a dubious means to hide his ill-gotten wealth in his stomach.

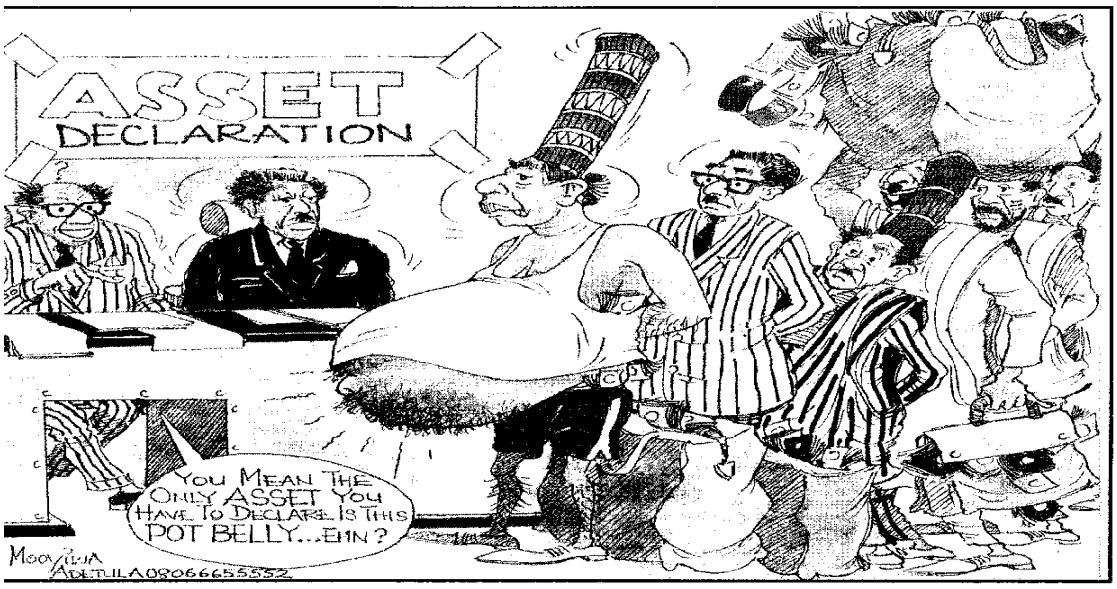


Plate XIX: ASSETS DECLARATION, Mooyiwa Adetula, *The Nation*, 28 June 2011, P.20.

The "Outgoing house of rep members to buy their official cars and office equipment for 15% of the cost-News" (Plate XX) is crowded with a lot of activities. The background of the cartoon shows the National Assembly Complex as one of its domes can be seen situated at the right hand side corner of the composition. There are five figures representing the House of Representative members. All of them are seen carrying different items such as refrigerators, computer monitors, office chairs and plasma TV on their heads and hands. They seem to be happy carting away government properties, because they have officially sold the items cheaply to themselves as displayed on their notice board. The cartoonist, Mooyiwa, succinctly bemoaned the parliamentarians as thieves. The caption below the cartoon explains it better, "Yes, they were the real Representa-THIEVES!"



Plate XX: Outgoing House of Reps members to buy their official cars and office equipment for 15% of the cost, Mooyiwa Adetula, *The Nation,* June 9, 2011, p.20.

In the next cartoon, "THOU SHALL NOT STEAL" (Plate XXI) portrays a Christian Prophet, who has a different opinion about the sales of government properties

to the House of Representative members, seemingly speaking for the masses. He is dressed in white garment, holding a big and long cross with his right hand and a big Bible in his left hand. Though, he puts on a big cap with an inscription of a big cross on the forehead, his hair is unkempt and has a bushy beard. His mouth can be seen wide open and seem to be shouting and admonishing politicians who sold government properties to themselves at giveaway price to remember "…THE 8TH COMMANDMENT…THOU SHALL NOT STEAL!" In the same cartoon another notice of sales of government vehicles is pasted on the notice board reading: "outgoing reps to pay N850, 000 for Peugeot 407 bought at N4.6 million". The idea of selling government properties at such ridiculous prices is tantamount to stealing, which is at the detriment of the masses.



Plate XXI: THOU SHALL NOT STEAL, Mooyiwa Adetula, *The Nation*, June 7, 2011, p.20.

Still on the issue of corruption is a cartoon satirizing former President Olusegun Obasanjo titled "AT LAST EFCC PROBES OBASANJO-News" (plate XXII).This

cartoon was produced by Mooyiwa of *The Nation* Newspaper dated October 28th 2008. Despite distortion and exaggeration of the figures in the cartoon, Chief Obasanjo can be easily recognized. He is on the right of the cartoon, wearing sport's wear or singlet, short knickers, and a pair of boot. Bundles of Naira are stuffed under his singlet and boots; while some of the monies hidden under the singlet are so much that his stomach protrudes like a pregnant woman. His singlet could no longer cover the money properly as it drops sporadically on the floor. He looks stern and serious with his pair of eye glasses worn on his face as if innocent. Behind him is the Director of Economic and Financial Crime Commission (EFCC) holding a microphone and directing him humorously to "proceed to the labour room for safe delivery", as indicated in the caption.

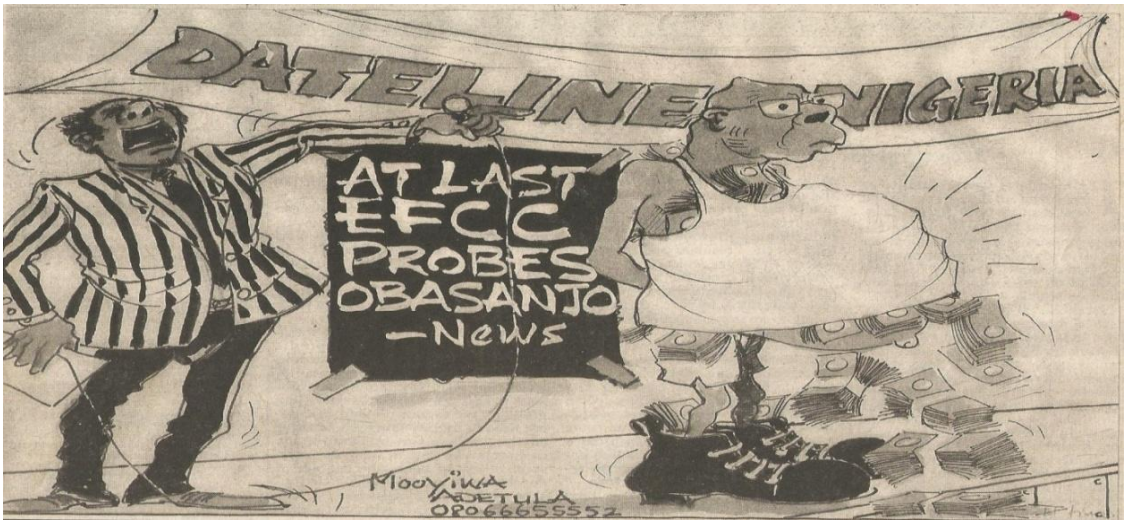


PLATE XXII: AT LAST EFCC PROBES OBASANJO, Mooyiwa Adetula, *The Nation*, Tuesday, October 28, 2008.

It could be recalled that the Federal Government had discovered a scandal in the HALLIBURTON contract. The former President, Chief Olusegun Obasanjo and other government officials, were then invited for interrogation in order to investigate how one hundred and eighty million dollars ($180m) Halliburton bribe was shared. Bashir and

Edet (2009) reports that, "high powered security committee comprising the State Security Service (SSS), Economic and Financial Crime Commission (EFCC), Attorney General of the Federation (AGF) and the Inspector General of Police (IG)" were set up to unravel facts on the matter. Halliburton, a US construction firm, was said to have given $180m as bribe to top Nigerian politicians and government officials, including Nigeria National Petroleum Corporation (NNPC) in order to win the contract for the construction of Liquefied Natural Gas (LNG) plant. According to Bashir and Edet (2009), the bribe spanned the period from 1995-2004, when the seven billion Dollars ($7bn) contract was awarded.

The same Obasanjo, whose regime was beclouded with corruption, has accused his successors of corruption too. In the cartoon titled "CORRUPTION: My successors have failed says Obasanjo" (Plate XXIII) shows that Obasanjo was complaining bitterly about corruption by his successive regimes, especially President Goodluck Jonathan's regime in 2011. In this cartoon, Mooyiwa used the same style and technique similar to the previous one. The only difference is the stripe of singlet adopted in this figure. Obasanjo is also portrayed wearing the same sports dress (a singlet, a short knicker and a pair of black boot) stockpiled with bundles of Naira notes, both in his boot and under his singlet to the extent that his belly bulges out. The money is over stacked so much that some notes are seen falling. Mooyiwa portrays this picture to enable him to reflect back to similar corrupt practices during his regime. A journalist who appears behind him, mocks him with the following question: YES THEY FAILED…BUT, DID BABA PASS?



PLATE XXIII: Corruption: My successors have failed, says Obasanjo, Mooyiwa Adetula, *The Nation,* June 23, 2011, P.20.

Analysis of Akila Jibrin's social cartoons:

Akila Jibrin (Briskan) has numerous cartoons to his credit, but forty-eight of these are discussed in this chapter. One of Briskan's social cartoons titled "FILLING STATION" (Plate XXIV) portrays long queue of vehicles waiting endlessly for petrol. In the cartoon, a man is seen leaning against his car frustrated after queuing for hours without petrol. The artificial scarcity of petrol was believed to have been created by the Federal Government in order to justify its proposed deregulation of the downstream oil sector. This action of the Federal Government resulted in a national outcry. The Nigerian Labour Congress (NLC) organized a rally to protest the proposed deregulation and privatization of the nation's refineries. The NLC, however, also demanded for N52, 000 minimum wages per month for Nigerian workers. *Daily Trust* Lagos correspondents, Chris, Mohammed and Francis (2009), quoted Omar Wahab, President of NLC, while leading the central labour union's mass rally against oil deregulation as follows:

> The government's game plan on deregulation is unfortunate and it would further pauperize the nation in spite of its abundant resources…Nigerian workers are not ready for deregulation now. If this government is for the people, our wishes must be heard and respected. Deregulation will do us no good. The government must implement people oriented programmes…The argument of government that it intends to save cost by deregulation, remove subsidy and channel the savings to development effort is baseless and irrational as the so called savings will be

consumed by inflation occasioned by high cost of goods and services when fuel prices will continue to go up.

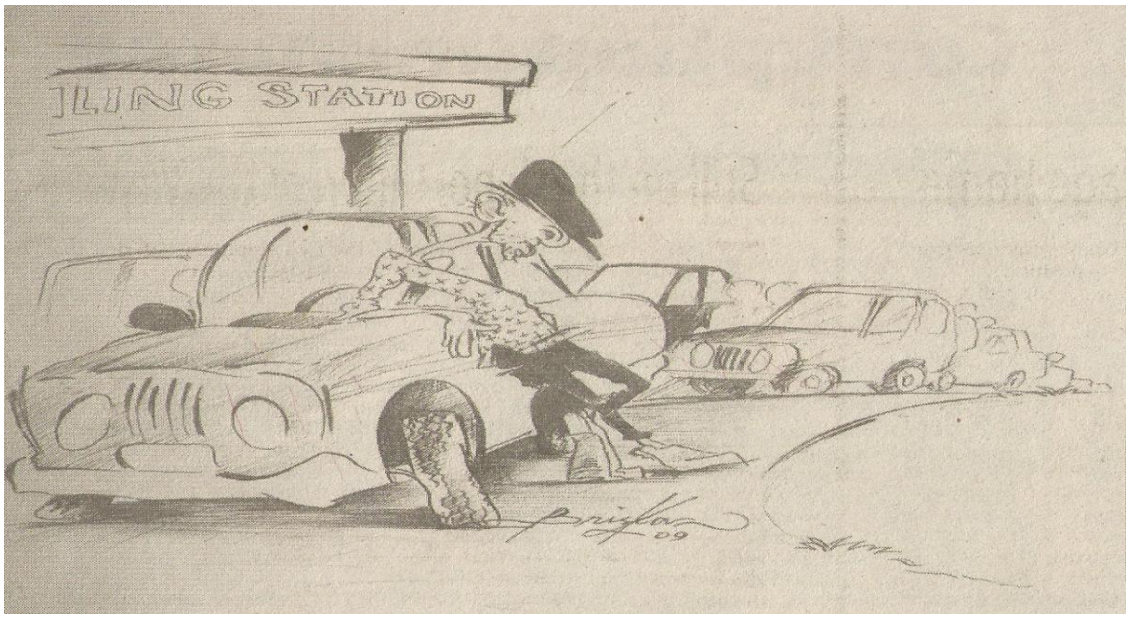


PLATE XXIV: FILING STATION, Akila Jibrin (Briskan), *Daily Trust,* May 19, 2009, P.13

According to the NLC President, deregulation or oil subsidy removal, would rather cause more harm than good because it would cause inflation. This is a country where salaries are not paid as at when due. "Unpaid salary tore family apart" (Plate XXV) is a cartoon explaining a couple's disagreement. They turned their back to each other. The husband is sitting, faced down and frustrated, while his wife packs her bags

and baggage leaving her matrimonial home. The cartoon vividly portrays a failed marriage. What usually leads to divorce is endless and the reason is multifaceted. The issue of failed marriages could be attributed to economic and other reasons. Hanging on the wall in this cartoon in between the couple is NITEL STAFF. NITEL workers had not been paid their salaries for months and this causes dispute between the couple at home. It could be that, the basic necessities of life such as food and clothing were lacking, and the couple could no longer tolerate each other. The love that brought them together earlier has diminished and they couldn't tolerate each other again due to poor finances.

The basic foundation of marriage, according to Omolehin (2010), is love. Today, love is relegated to the background in most societies. The author asserts that, unless the issue of love is revisited in the process of conducting marriages, the high rate of divorce may continue in the country. According to the author, in many marriages where there is no love, the consequences are dire. This includes broken home, untrained children, breakdown of communication between spouses, incompatibility, hardship, unrest, sadness, among other problems. The main issue is unpaid salaries, which contributes to tearing the family apart as this cartoon tries to summarize.

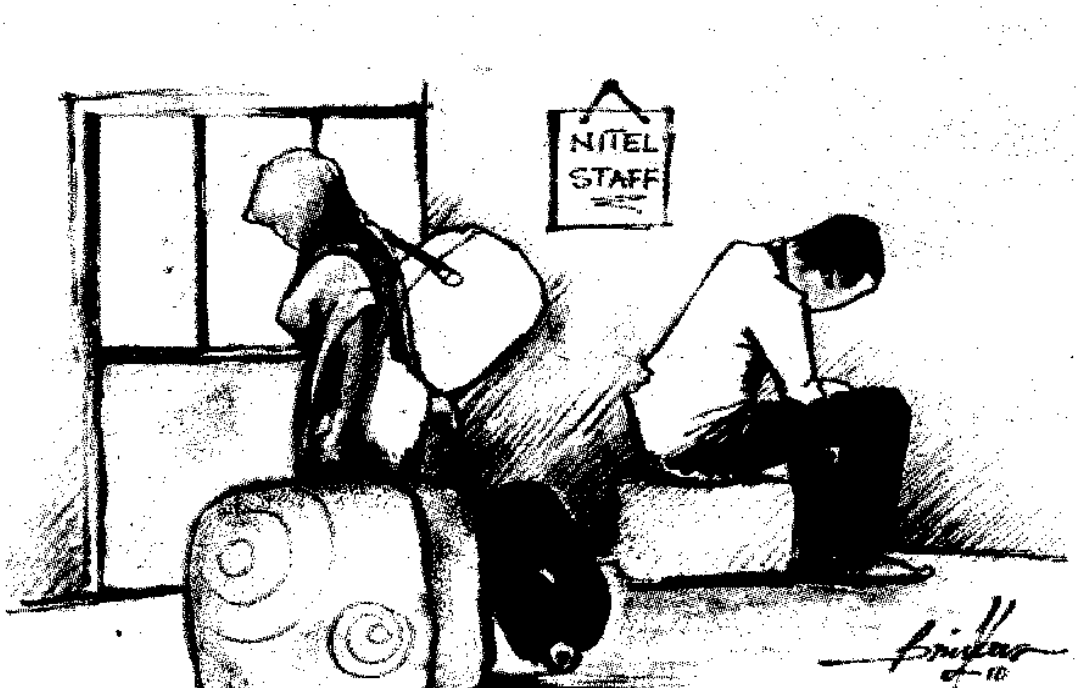


Plate XXV: Unpaid salary tears family apart, Briskan, *Daily Trust,* February 1, 2010, p.28.

Still on worker's salaries, the Nigerian workers seem to be among the least paid in the world. "Nigeria VS US" (plate XXVI) compares minimum wages of the two countries. Two figures are seen in conversation, comparing Nigeria and United States of America's salaries. The minimum wages are boldly written on top of the cartoon. Nigeria pays N18, 000 per month as minimum wage to workers, while $2000 equivalent of N300, 000 is paid as minimum wage in America. The first figure by the left of the composition, shows the fabulous amount of money being paid to workers by the American government, argues that Nigeria's economy is incomparable with that of US. There is another figure on senator's salaries being displayed on the right hand side of the cartoon. The figure shows that a Nigerian senator earns more than an American senator, N35, 462,000 per annum, while an American senator earns only $174,000 equivalent of N27, 840,000 per annum which is far less than Nigerian senator's salary. Pointing to the American senator's salary, Jude asked tersely "Ok, what can you say about this?!", meaning that if America pays minimum wage of N300,000 per month because of her economic buoyancy, how come that Nigeria with "poor economic power" pays Senators higher than that of her American counterpart? This cartoon explains how the political class has illegally enriched themselves at the expense of the poor Nigerian masses.

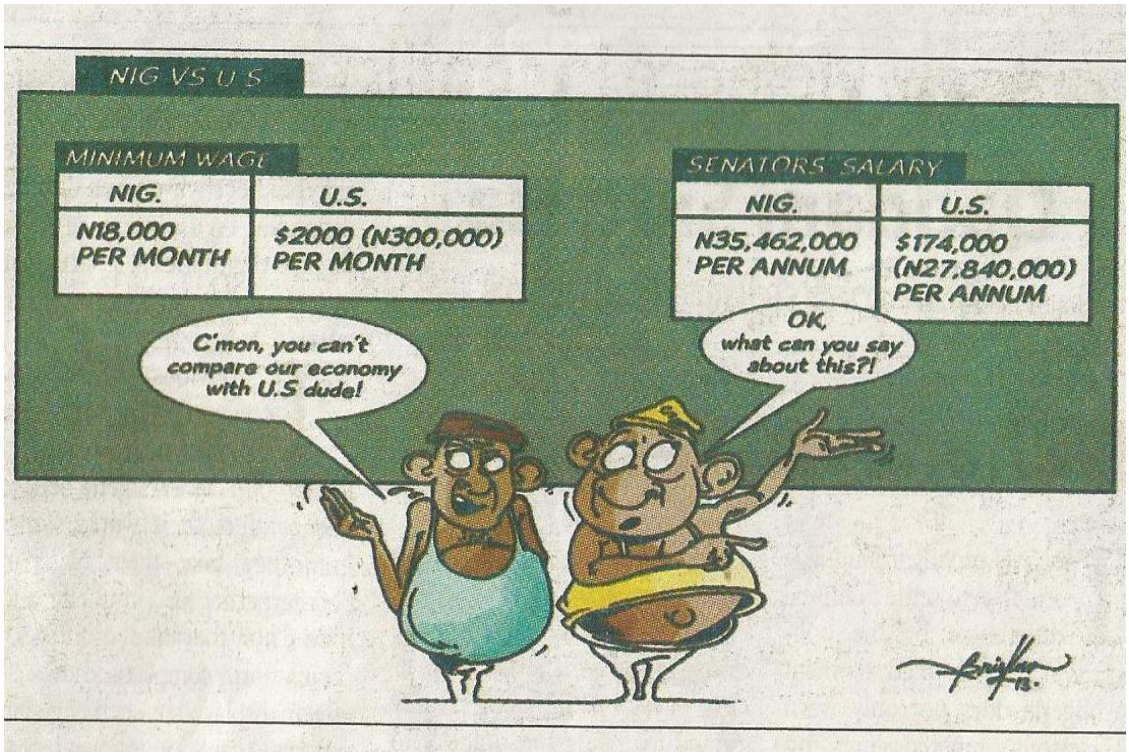


Plate XXVI: NIGERIA VS US, Briskan, *Daily Trust,* September 20, 2013, p.75.

Commenting on social issues, the cartoon titled Phone recharge card (Plate XXVII) portrays two sets of phones anthropomorphically made in human forms. The first figure on the left of the composition is made standing and seems to be talking to the other phone set on the right, relaxing on a red chair. The first figure phone has human head, eyes, nose, mouth, hands and legs. The mouth is wide open and seems to be conversing

with the other phone figure on the right of the cartoon as follows: "Wow, I heard that Nigerians now spend more on PHONE RECHARGE CARDS than feeding…" The other phone set figure which also has human features replies thus: "…Are the TALKative still blaming POVERTY for living below $2 per day?"This is a rhetorical question on the social life of Nigerians with misplaced priorities that spend more on phone recharge cards rather than food.

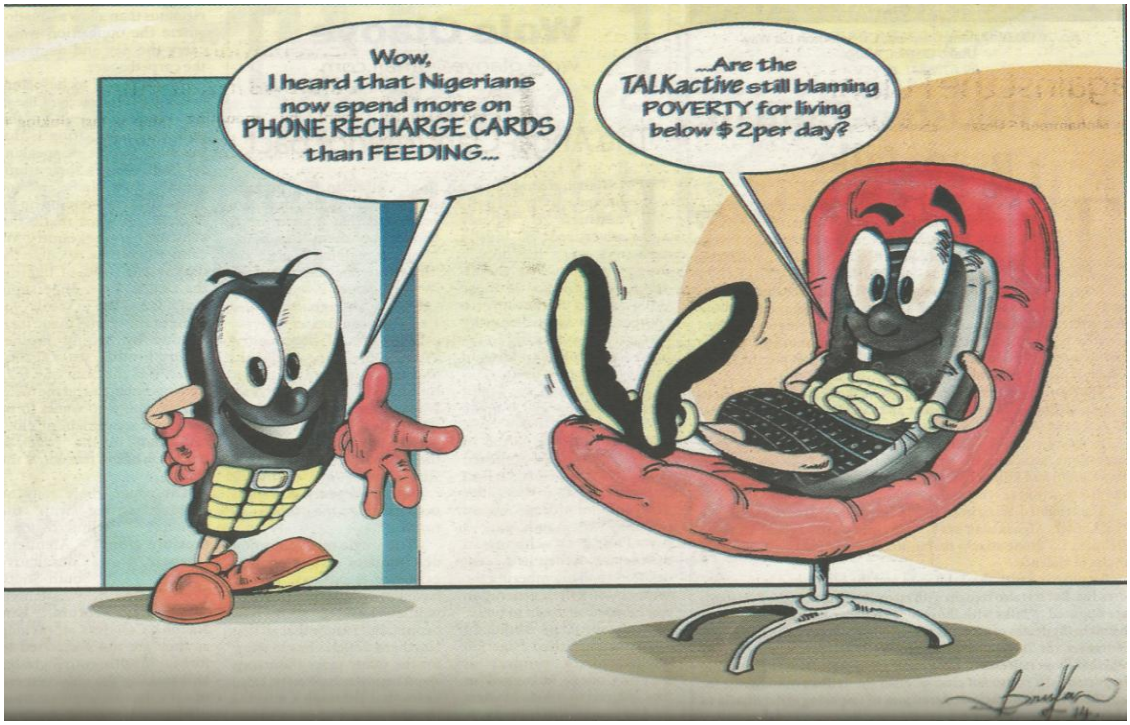


Plate XXVII: Phone Recharge Cards, Briskan, Daily Trust, February 10, 2014, p.59.

"NA LIKE THIS I GO REMAIN?" (Plate XXVIII) is a cartoon on *almajiri.* He stands reading a poster titled "Borno's new life luxury for Governor and Deputy after 2011" pasted on a wall. The messages contained on the poster are: Free cars/drivers, Medication to family, Houses, Staff, Trips abroad, Electricity, and Pension-Gratuity-News. The

almajiri represents the masses that are not sure of three square meals in a day. He wears no dress except underpants, holding a plate with his right hand placed at his back. The plate signifies poverty. He uses it to beg for leftover food from house to house in the neigbourhood. He stands akimbo with surprise as he reads the luxury life accruable to the Governor and his Deputy. After reading with astonishment, the poor man says "NA LIKE THIS I GO REMAIN?!"The humour depicted in this cartoon expresses humour from superiority theories which portray a wide gap between the political leaders and the masses.

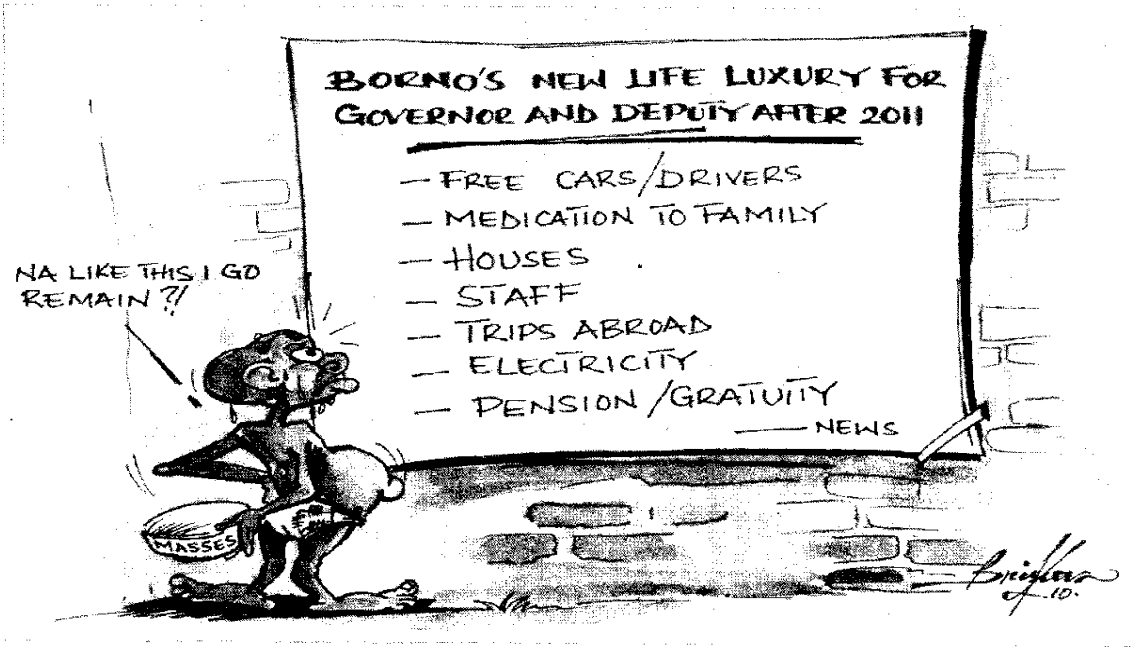


Plate XXVIII: "Na like this I go remain", ***Briskan,*** **Daily Trust,** ***February 1, 2010, p.11.***

Briskan reflected much on various aspects of social issues. One of such is SNORING (Plate XXIX). The cartoon shows a picture of a couple sleeping on a bed. They cover themselves with a cloth. The husband is snoring torturously, making noisy sound "NGRRRR! ZZZZZZ!", disturbing his wife. While the husband is fast asleep

enjoying himself, his wife wakes up and cannot go back to sleep due to the disturbance. She puts her hands behind her head helplessly with a grim face. There are some star signs around her head indicating weariness, but what could she do? This is an unpleasant situation that she could do nothing to change, rather than to be tolerant. Briskan captured snoring again among policemen in Kano police station. His cartoon titled KANO POLICE STATION (Plate XXX) shows two policemen on duty completely dressed in their black uniform and fez cap to match, sleeping and snoring on their table. The cartoon shows the policemen sleeping, snoring and at the same time day dreaming of expected Naira to come into their pocket. The first one on the left seems to be saying in his dream as indicated in the caption "These days N20 is hard to come by Sergeant, people don't like visiting us talk less of bailing culprits!" The cartoon satirizes the Nigeria police which cannot do without taking bribe on road blocks or at the Police Station.



Plate XXIX: SNORING, Briskan, *Daily Trust,* February 10, 2010, p. 34.

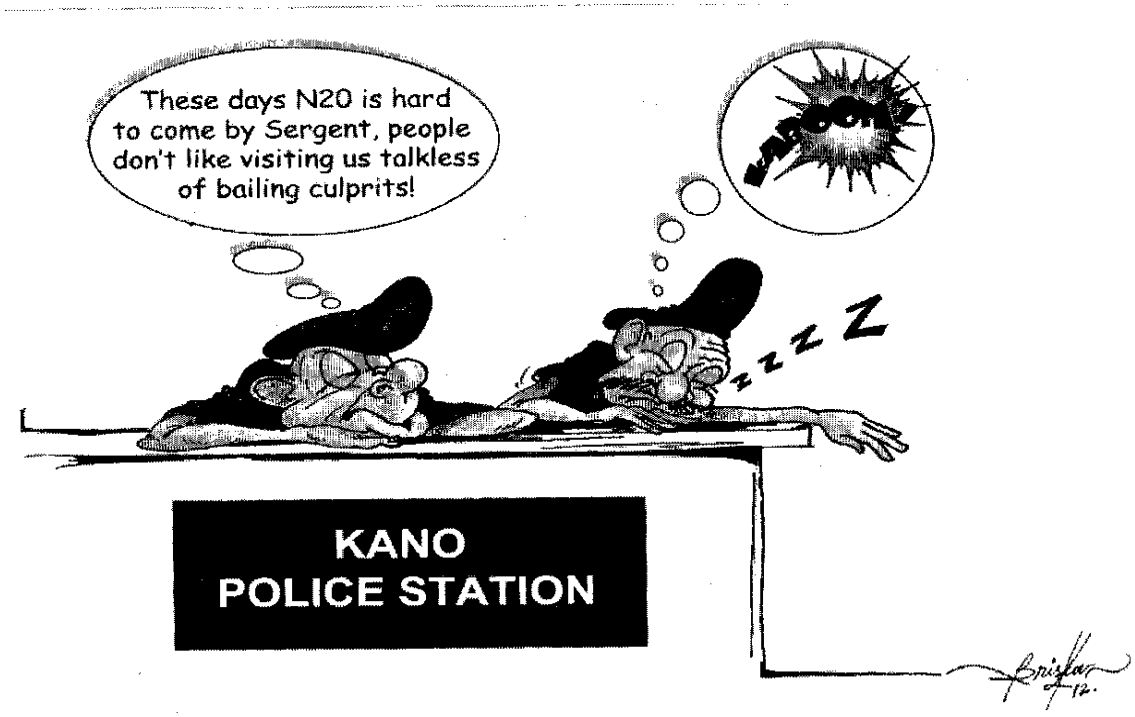


Plate XXX: Kano Police Station, Briska, *Daily Trust,* February 16, 2012, p.54.

Akila Jibrin (Briskan's) political cartoon

In November 2009, President Yar'adua was flown to Saudi Arabia for medical treatment. His journey to Saudi was not announced. His government became static, and the system was not working as normal. Everyone was affected irrespective of people's

social and economic status. Even the Vice President, Goodluck Ebele Jonathan could not act on his behalf because he was not empowered to do so. The upper House (Senate) sent some delegates to see Mr. President in Saudi Arabia to ascertain his health status. Those who went could not see him "Even his principal secretary, Edevbie was denied permission to see his boss". This situation was reflected in a cartoon (Plate XXXI). The figure on the right of the composition running with his handset made a terse comment, saying "Perhaps you can flash him".

The figure on the left side of the cartoon dressed in suit represents Yar'adua's principal secretary. He almost fell off as he rushes to the door where his master (Mr. President) was hospitalized. His rush is indicated by the falling eye glasses. He stretches his hands and legs struggling to avoid falling down. At the right side of the composition is a building whose door is slammed. "SAUDI ARABIA" is pasted on the door probably notifying people where the President was admitted but inaccessible.



Plate XXXI: Edevbie (Yar'adua's principal secretary) denied permission to see his boss-News, Briskan, *Daily Trust,* February 9, 2010.

As Nigerians waited for Mr. President in vain, people started asking for his return or hand over power to his deputy. All we are saying Yar'adua should hand it over! (Plate XXXII) is a cartoon of four figures in a poster consisting of the then Senate President, David Mark and former President of Nigeria, Olusegun Obasanjo at the front row. Senator David Mark is identified with his usual cap and a spectacle eye glasses with an inscription "SENATE" on his dress, while "OBJ" is written on the cap of Obasanjo to identify him. At the back row are former President, Shehu Shagari and one other personality from the north with an inscription "AREWA" on his long cap. All of them raised up their hands chanting and singing "All we are saying …Yar'adua should hand it over!" A Nigerian who sees the poster remarks: "What a strong political party we've indeed!" The campaign poster was in support of Jonathan, the incumbent Vice President pushing him to take over the mantle of leadership from President Yar'adua who was sick and could not perform his official duty as a president.

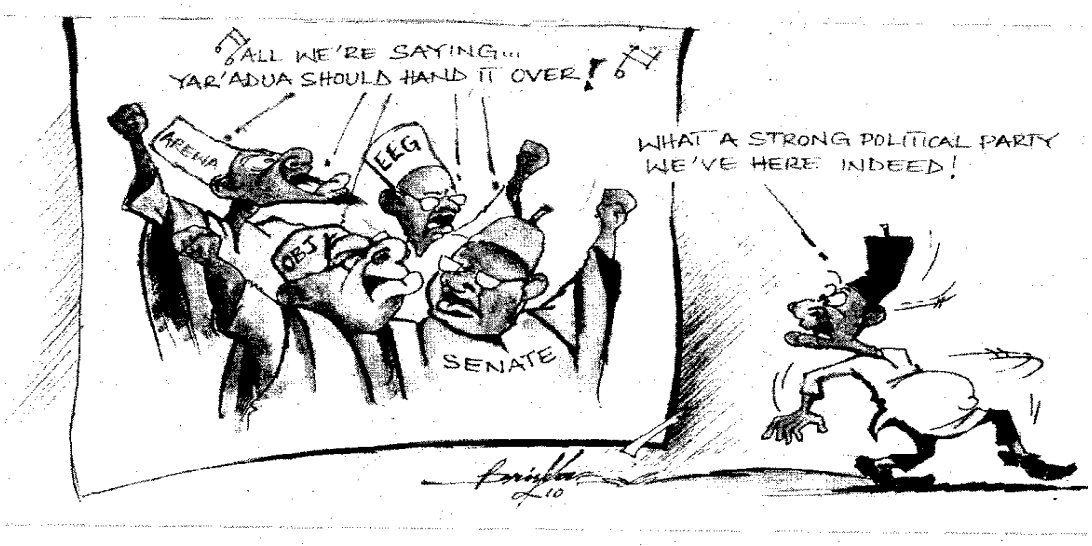


Plate XXXII: All we're saying…Yar'adua should hand it over! Briskan, *Daily Trust,* February 2, 2010, p.13.

NIGERIA'S POLITICAL OCEAN (plate XXXIII) is an ironical cartoon. It signifies bubbling ocean with fishes struggling to grab food to eat. Their struggles for survival are written on the body of the fishes such as Insecurity, Instability, Disunity, Corruption, Impunity and Underdevelopment. All these problems metaphorically refer to Nigeria sinking in a political ocean. The Nigerian flag can be seen tattered, and its pole is directly placed on the head of a sinking man. The party in power, Peoples Democratic Party, (PDP) is falling apart like what Chinue Achebe said in his book, "Things fall apart… the center cannot hold mere anarchy is loosed upon the world". PDP is seen to be falling apart because of the "in-house fight within the party" coupled with national crisis facing its government. Briskan portrays the in-house crisis within the PDP in this cartoon titled "Nigeria's Political Ocean" which prevented it from tackling the national issues. Briskan unfolds the Nigerian political crisis in the next cartoons (Plate XXXIV titled PDP Crises).

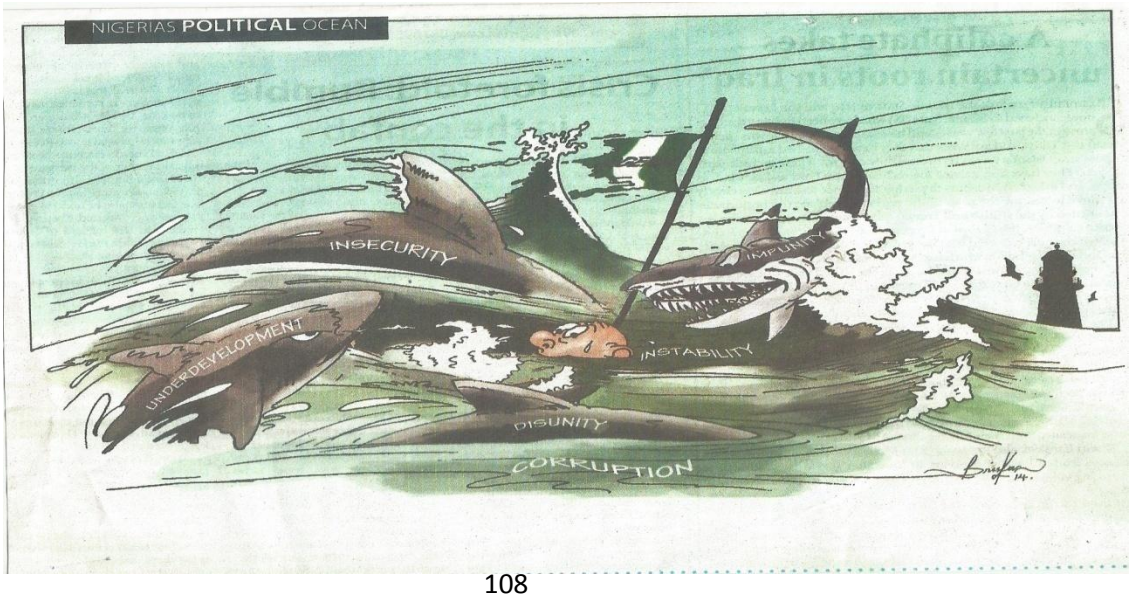


Plate XXXIII, Nigeria Political Ocean, Briskan, *Daily Trust,* July 8, 2014, p.51.

PDP CRISIS (Plate XXXIV) is a cartoon produced in black and white colours which consists of five figures. In the normal cartoon practice, the actors are usually recognizable without labels. On the right hand side of the cartoon is former President Jonathan standing akimbo. He places his right hand on a falling chair watching a fight between the former chairman of People Democratic Party (PDP), Alhaji Bamanga Tukur, and some former PDP Governors. The fallen chair bears PDP inscription boldly written on it. On the left hand side of the composition are the governors pulling down Bamanga Tukur by his robe. They drag him off the chair, demanding his removal as the slogan goes: TUKUR MUST GO! Tukur holds fast to the falling chair calling on Mr. President for help, saying EBELE! EBELE!! EBELE OOO!!! Mr. President just looks on sarcastically, saying "I GOT YA MAN!" this cartoon demonstrates the level of intolerance in the Nigerian democracy. Insincerity and greed permeate its polity which usually results in disagreement. Using superiority theory of humour, the cartoon reflects the reality of the current state of insincerity, emerging as a result of political quagmire permeating the Nigerian political scene, which stems from leadership struggle. The cartoon calls for urgent political reform in order to sanitize politicians and politics.

As the PDP crisis lingered on, Briskan produced another warning cartoon on Thursday November 14, 2013 titled "PARTY PEOPLE, YOUR HOUSE IS ON FIRE!" (Plate XXXV). This was published amidst series of insecurity crisis facing the Nigeria nation: Boko Haram, Ombatse, Kidnapping, Robbery, Fulani versus Tiv crisis, Land disputes, Jos crisis and Movement for the Emancipation of Niger Delta (MEND).



Plate XXXIV: PDP Crisis, Briskan, *Daily Trust,* September 4 2013, p.49.

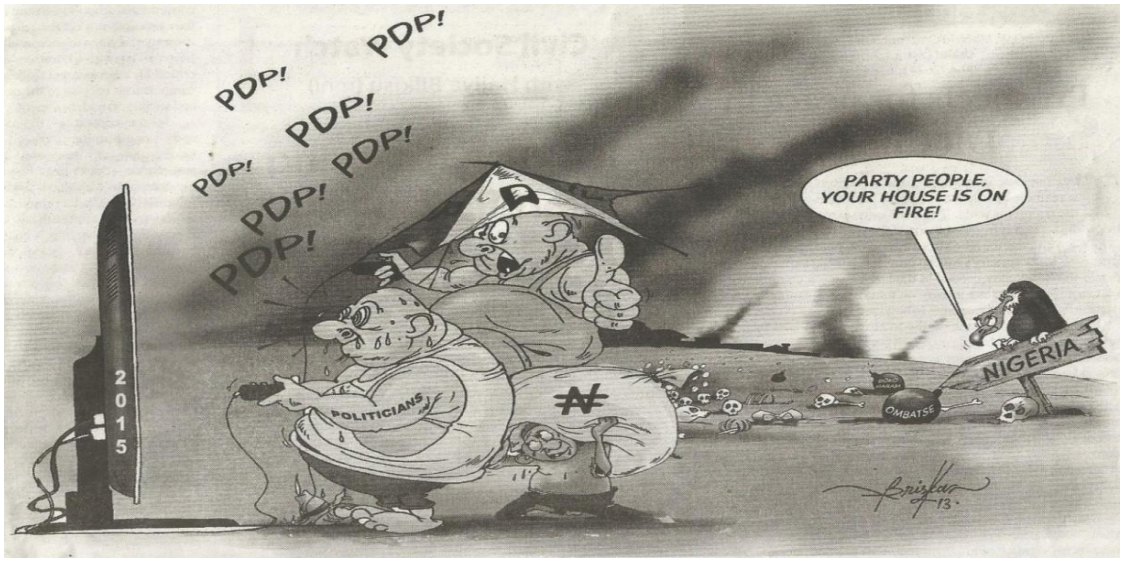


Plate XXXV: Party people, your house is on fire! Briskan, *Daily Trust,* November 14, 2013

The ruling party, PDP tended to ignore the insecurity problems bedeviling the nation and, instead focused attention on the 2015 general elections. The cartoon summarizes the issues at stake. It depicts three figures on top of each other. The politician at the front is busy controlling a TV screen with a remote control in his hands. Directly behind him is another figure which carries a heavy sack loaded with Naira currency. On

top of the two figures is another politician with a shattered PDP umbrella on his head shouting PDP! PDP!! PDP!!! The background of the cartoon consists of human skulls scattered above the surface of the ground, while at the extreme end of the composition are village settlements on fire. The thick smoke emanating from the houses engulfs the sky. The human skulls, the burning houses and the smoke indicate crisis and insecurity in Nigeria but the politicians, especially the ruling PDP, tend to ignore these problems for the forth coming 2015 general elections. At the right hand side of the cartoon is a small sign board with NIGERIA inscripted on it. A vulture which patched on the board gives a warning that "PARTY PEOPLE, YOUR HOUSE IS ON FIRE", thus asking them to put it off before it is too late.

Since PDP could not resolve its problem, it became an opportunity for the major opposition party APC to strategize and seize power from the House of Representatives. "APC Seizes Reps majority from PDP" (Plate XXXVI) is an illustrative cartoon published in the Daily Trust of 19 December, 2013 by Akila Jibrin (Briskan), explaining how All Progressive Congress (APC) snatched majority leadership from the Peoples Democratic Party (PDP) in the lower house. The cartoon was painted with water colours in red, green, yellow, white and black. Two figures are portrayed on a scale balance made of wood. APC is drawn bigger on the left hand side out-weighing PDP which is thrown up on the right hand side of the cartoon. Initially PDP dominated the House of Representatives but when some PDP members, who were aggrieved defected to APC, the balance of power tilted in favour of APC in the National Assembly. The 37 lawmakers, who formerly decamped to the main opposition party (APC) along with their governors, claimed that they did so as a result of division and faction in the PDP that originally

sponsored their election into the House of Representatives. They therefore defected because PDP failed to put its house in order. The aggrieved governors who defected to APC included those of Kwara, Sokoto, Kano, Rivers and Adamawa. With this development, APC became the party with the highest number of legislators in the lower House.

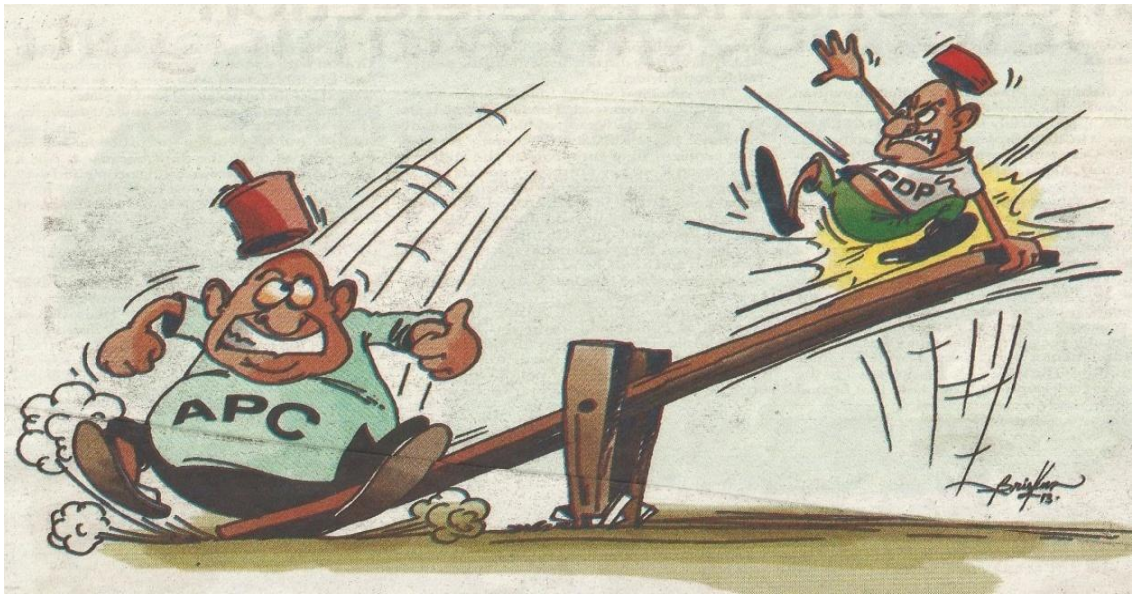


Plate XXXVI: APC seizes House of Representatives majority from PDP, Briskan, *Daily Trust,* December 19th 2013, p.5.

In another cartoon titled **"Defect PEA SOUP"** (Plate XXXVII), Akila (Briskan) makes the readers to understand that there is no political ideological difference between PDP and APC. He believes that they are parties of the same feathers. There is no difference in their manifesto, ideology and characteristics. They are the same six and half a dozen. Metaphorically, it is just like turning sour soup into another pot. The cartoonist

explains thus: “For a pleasant taste, turn the BURNT SOUP into a NEW pot…” while an emerging figure from the right hand side of the composition remarks humorously, thus “I’m afraid we may end up getting the SAME OLD TASTE!”. So, PDP members defecting to APC or APC members decamping to PDP, to many Nigerians, are the same people. Politicians are people of many words, no difference in their attitude, character or behaviour.

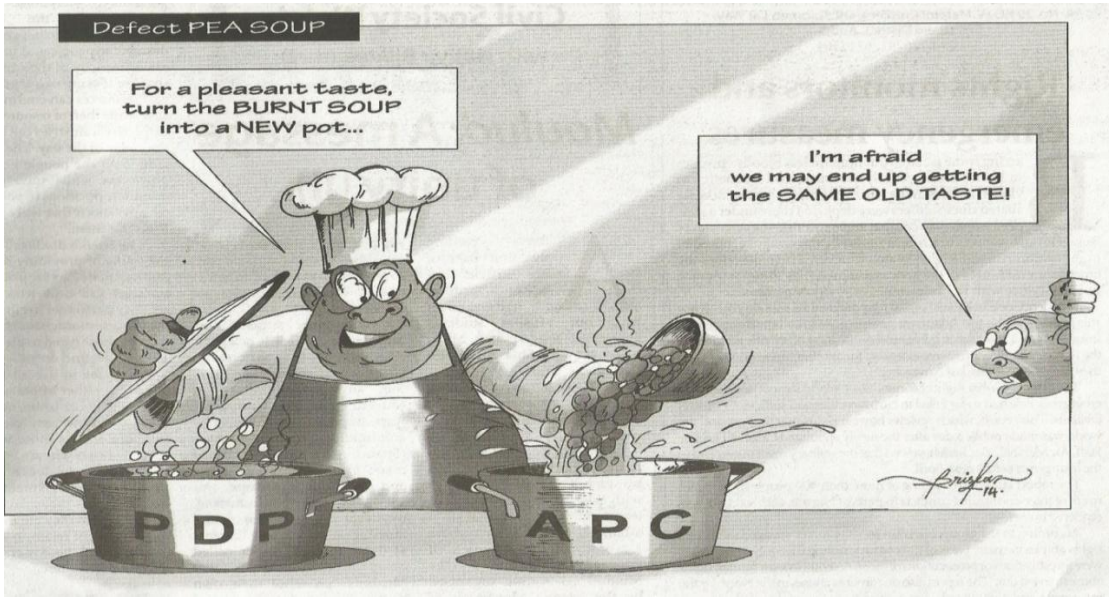


Plate XXXVII: Defect PEA SOUP, Briskan, *Daily Trust,* January 30, 2014, p.57.

“Ekiti State Governorship election: PDP warns Fayemi-News” (Plate XXXVIII) is a cartoon containing three figures representing Bamaga Tukur, former Chairman of PDP, Chief Judge of the electoral Tribunal and Fayemi, former Governor of Ekiti State. Bamanga Tukur is seen wearing a robe (baban riga) with a cap to match and covering the Chief Judge with an umbrella labeled PDP (his party symbol) with his left hand, while

Governor Fayemi is seen wearing a jumper and a Yoruba cap to match, holding a broom (symbol of ACN) tightly with his left armpit. The two personalities are struggling to attract the Chief Judge's favour. In the process of lobbying, Bamanga Tukur is quoted to have said "THOU SHALL NOT arm-twist the Judiciary!" as contained in the cartoon. The PDP had gone to court to contest Ekiti Governorship election which returned Fayemi of A.C.N, the winner. Despite being dragged left and right, the Chief Judge looks firm, fearless and resolute with his judiciary outfit: wig, black coat, white shirt and tie ready to deliver the incorruptible judgment. What is rather amusing in this cartoon is the two opposition parties dragging the chief judge left and right lobbying for favour. In reality, PDP under the chairmanship of Bamaga Tukur wants to arm-twist the judiciary. It has become a tradition in Nigeria that losers of an election will never accept defeat with sportsmanship. Instead they would want judiciary interpretation or verdict to rest the case.

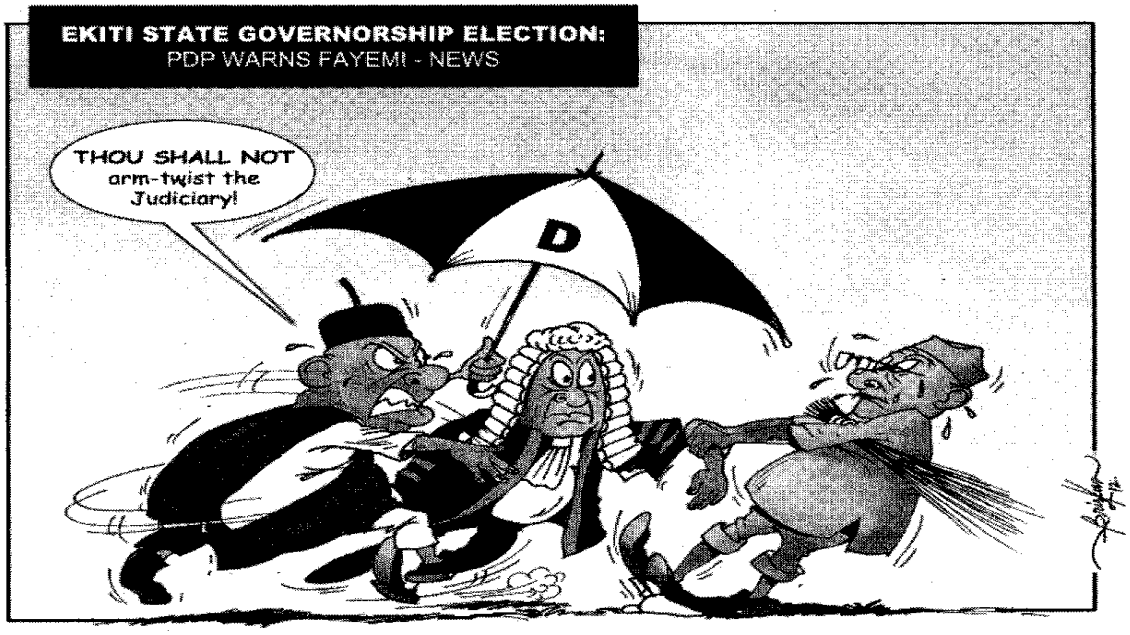


Plate XXXVIII: Ekiti State Governorship election: PDP warns Fayemi-News, Briskan, *Daily Trust,* Feb 28, 2012, p46.

The Action Congress of Nigeria (ACN) appears to be in control of Western part of Nigeria. "A.C.N. Won 19 of the 20 chairmanship positions in Ogun State's L.G. elections – NEWS" (Plate XXXIX) portrays a figure dressed in a flowing robe (agbada) with a broom in his hand. The broom symbolizes the party emblem popularly known as Action Congress of Nigeria (ACN). In the cartoon, the figure can be seen with a broom sweeping and singing happily around him covering almost 360 degrees in Ogun State. He sweeps and sings "GBA WON DANU" meaning SWEEP THEM AWAY! Or sweep the other parties away.

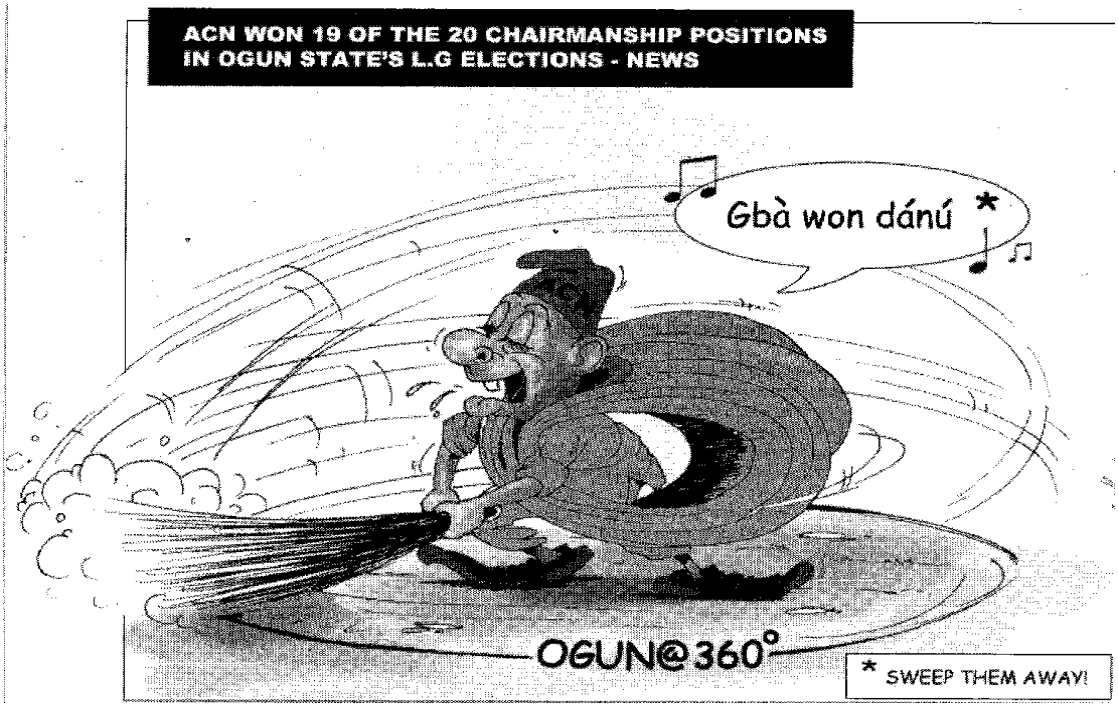


Plate XXXIX: A.C.N. Won 19 of the 20 chairmanship in Ogun State's LG Election-News, Briskan, *Daily Trust,* July 24, 2012.

Women in politics have been agitating for equality in governance. This cartoon on "WOMEN WANT 50% REPRESENTATION" (Plate XL) portrays a female figure

standing on a rostrum. She raises her hands up in action and seems to be campaigning to a crowd of people around the rostrum. The female politician is gaily dressed with white blouse and veritable wax wrapper. The audience raise up placards reading “POLITICS”.



Plate XL: Women want 50% representation, Briskan, Daily Trust, May 14, 2010.

The women seem to be saying that they have come of age demanding equality with men in administration and position in governance. They therefore "called on government to reserve 50% leadership position and strategic appointments for them to address the present under-representation in politics and public life" (Ojoma, 2010). According to Barrister Olivia Agbajoh, President of Women Empowerment for Advancement (WEFA), a group of women politicians and a former member of House of Representatives in 2010, posits that, "Nigerian Women remain marginalized and whatever little progress that have been made since 1999 amount to a sheer tokenism and a far cry from the objectives of the Beijing Declaration and the Convention on the Elimination of Discrimination Against Women (CEDEW)" (Ojoma, 2010)

Barrister Agbajoh demands for 50% women participation in government, because that is what is obtainable in other parts of the world. She cites some African countries which have included women in decision making, especially Rwanda where more than half of the Parliamentarians are women. She observes that Nigeria needs to improve on gender balance.

Political Vendetta

Akila Jibril (Briskan's) cartoon of 21st February 2014 vividly explains the suspension of Sanusi Lamido Sanusi, the former Central Bank of Nigeria Governor from office (Plate XLI). The cartoon was painted with water colours. There are three figures in the composition. The first figure at the foreground, in green gown and red cap represents Reuben Abati, the former Presidential adviser on media and publicity, who reads the suspension letter on behalf of former President Jonathan. He holds the letter with his two hands and spreads it out so much that he supports the paper with his left hand on top, and

with his right hand at the bottom of the paper. He stands on the podium reading the letter with his mouth wide open as the cartoon suggests as follows: "For financial recklessness and misconduct GEJ has ordered the suspension of Sanusi Lamido Sanusi as CBN Governor…"

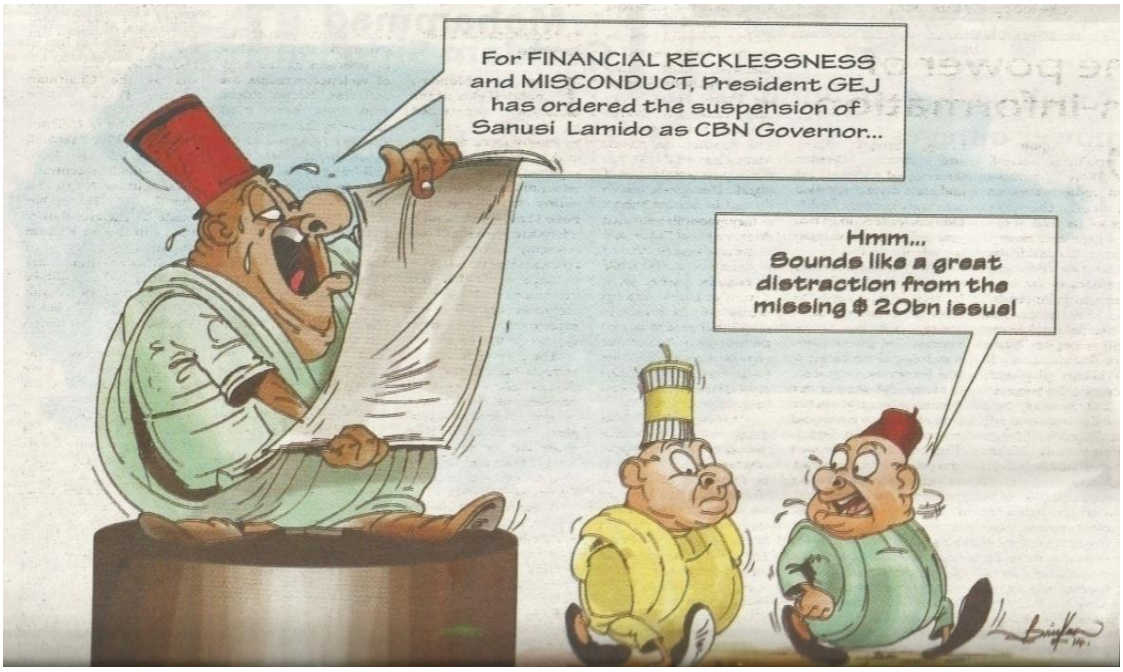


Plate XLI: For FINANCIAL RECKLESSNESS and MISCONDUCT, President GEJ has ordered the suspension of Sausi Lamido Sanusi as CBN Governor, Briskan, *Daily Trust,* February 21, 2014 p.67.

It will be recalled that on 20th February, 2014, the former CBN Governor Sanusi Lamido Sanusi was suspended from office by the Ex-President Jonathan of the Federal Republic of Nigeria for what he called "financial recklessness and misconduct". Sanusi became CBN Governor in 2009 under late President Umaru Musa Yar'adua. He had been

vocal and critical with what was happening to the state of the nation. He had been fighting corruption and he showed an example with his immediate constituency (banks) by the removal of some banks' Directors over mismanagement. He was also at loggerhead with the National Assembly when he revealed to the nation the total package and allowances of the lawmakers in the National Assembly gulped up to 25% of the national annual budget. He also accused the Nigeria National Petroleum Corporation (NNPC) of not remitting $49.8 billion oil money to the Federation Account. He therefore wrote a petition letter to President Jonathan, asking him to investigate the matter but instead of the presidency looking into the issue raised, Sanusi was removed.

Sanusi however saw his removal as witch-hunting for exposing the missing oil money. He was removed while on National assignment in Niger Republic. The presidential spokesman, Reuben Abati who read his suspension letter said, "…having taken special notice of the report of the Financial Reporting Council of Nigeria and other investigating body….." (Daily Trust, February 21, 2014). Sanusi however, dismissed the allegation against him, saying that he did not know what they were talking about. He believed that he was being witch-hunted for telling the Nation the truth about the missing money. In the cartoon, there are two other squatting figures in motion. They seem to be walking and gossiping along about the suspension of the CBN Governor by the President. Their comment goes thus: "Hmm…Sounds like a great distraction from the missing $20bn issue!"

Nigerian people reacted to Sanusi's removal. Among them are legal experts, businessmen, civil servants and politicians' etcetera. Ogwu (2014) quoted Atiku Abubakar, the former Vice President of the Federal Republic of Nigeria's reaction to

Sanusi's suspension as an "abuse of power" by President Jonathan. According to him "Such abuse of power was capable of sending wrong signal and setting a dangerous precedent" Atiku maintained that due process must be followed. Bamigboye (2014) a journalist with the Daily Trust explains that Sanusi's suspension was unconstitutional. He interviewed a legal expert, Abubakar Malami (SAN) who said that the President cannot take unilateral decision to suspend Sanusi as to whatever decision he decided to take was supposed to be a joint one with the Senate from appointment, suspension and removal.

Even the House of Representatives rejected the President's suspension of the CBN Governor, describing it as unconstitutional. Krishi and Sule (2014), correspondents to "Daily Trust", relayed the argument in the House of Representatives where some members referred to the action of the President as a violation of the 2011 CBN Act (as amended). They quoted section 11 (7) of the Act where the President has power to remove the CBN Governor, subject to the approval of 2/3 majority of the Senate. They maintained that Sanusi's suspension was unconstitutional and unethical to Nigeria's economy coming at the time the CBN governor raised eyebrows concerning the missing funds.

Briskan published a cartoon on 27 February, 2014 in "Daily Trust", page 51 showing reactions of Nigerians to Sanusi's removal. The cartoon has no title, but the illustrative caricature speaks for itself. The focal point of the composition is recognizable even without label. Former President Jonathan is portrayed standing with two hands covering his ears because of the blaring noise from the loud speakers. He is identified with his usual Bayelsan dress: black hat, black jumper and a black trouser. He feels disturbed with the blaring noise from the speakers. There are two loudspeakers on his

right and left sides blaring loudly with the following words: "JONATHAN", "CORRUPTION", "INSECURITY", "GOVERNOR: Sanusi's suspension illegal", "NLC: fight corruption not Sanusi", "AMAECHI: tackle oil theft", "REPS: Sanusi's suspension illegal". A drum is placed beside him and a rope is connected with the drum to his shoulder. Written on the face of the drum is a name "SANUSI", the drum signifying the instrument with which the President used in announcing the removal of the Governor of Central Bank of Nigeria (CBN). This cartoon reflects the reactions of Nigerians on the removal of Sanusi, the former CBN Governor. The comments and disturbance from Nigerians and the world over, made Mr. President uncomfortable and therefore made the following remarks as captioned in the cartoon, "I never knew the WHISTLE DRUM could be this LOUD!" (Plate XLII).

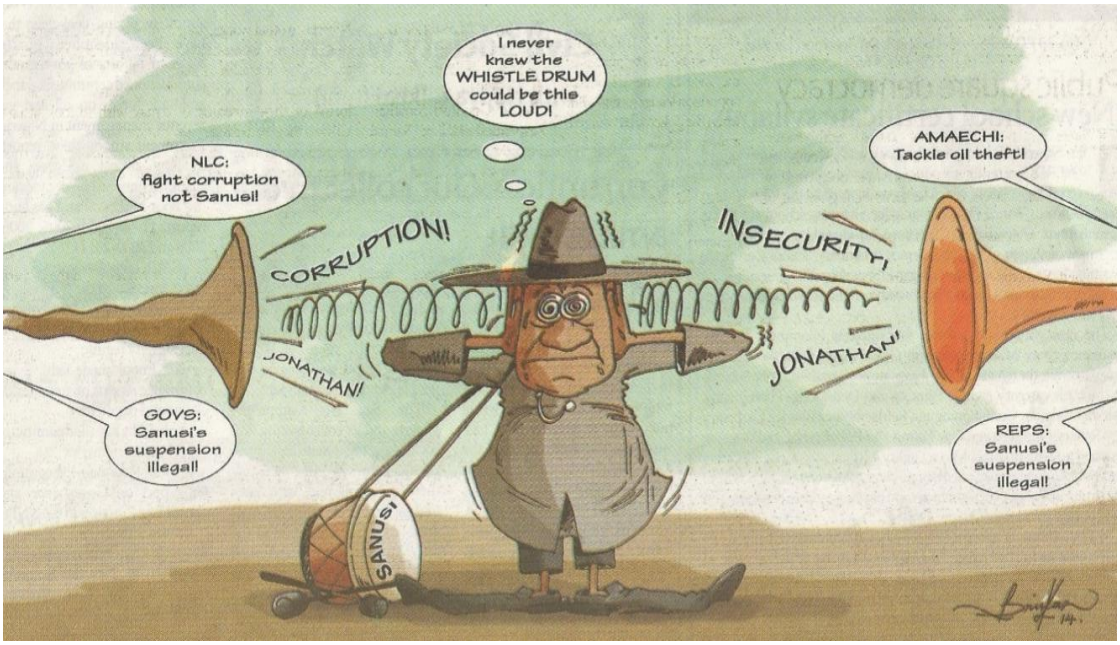


Plate XLII: I never knew the WHISTLE DRUM could be this LOUD! Briskan, *Daily Trust*, February 27, 2014

Sanusi sought legal action against his removal from CBN. A cartoon titled "Court awards suspended CBN Governor N50million damages" (Plate XLIII) published in the Daily Trust on 4th April, 2014 by Akila Jibril (aka) Briskan on page 75 is a picture story of a Lagos High Court Judgment between the former CBN Governor and former President Jonathan. The cartoon depicts a caricature figure of a human being in motion. The figure carries a big box at his front with his right hand, supporting it with his nose and stomach, while he drags the second box from his back with his left hand. The two boxes seem to contain the N50million awarded the CBN Governsor, Sanusi, by a Lagos High Court. The court had ordered the Federal Government and its agents to pay Sanusi, the suspended CBN Governor, the sum of N50 million damages for illegal detention and seizure of his international passport. The court also ordered the FG, the State Security Service (SSS) and the police to tender an unreserved public apology to Sanusi for his unlawful arrest, harassment, intimidation and passport seizure.



Plate XLIII: Court awards suspended CBN Governor Sanusi N50million damages, Briskan, *Daily Trust*, April 4, 2014, p.75.

Sanusi had earlier sued the Federal Government (FG) for an infringement of his fundamental human right. The Federal Government, represented by Attorney General of the Federation (AGF), twisted the matter by changing it to labour related dispute which, according to the court, was "far from the truth". The court was of the belief that the respondent (FG) was only trying to frame up another case for the applicant (Sanusi) in order to rope him. In the words of the High Court Justice "It is a case of shifting the goal post". The Court was of the opinion that the applicant was entitled to some compensation and therefore condemned the action of the FG and awarded the suspended CBN Governor Sanusi N50million damages. The cartoonist however, made some terse comments asking whether this award was meant for Sanusi's "gratuity or pension" since he was about retiring from the civil service.

Consequently, Sanusi Lamido Sanusi was made the Emir of Kano after his suspension. "A touch of good luck" (plate XLIV), by description, shows a CBN window on the left hand side of the picture plane through which the CBN Governor, Sanusi Lamido Sanusi was thrown out of office. The Federal Government that kicked him out is indicated on the sole of a shoe. The familiar features of Sanusi are recognizable despite the sharp speed at which he was thrown out. The artist presents lucidly the title **"**A touch of good luck" (Plate XLIV) which rhymes with the cartoon. The Federal Government thought it was bringing down the career and future of Sanusi Lamido Sanusi to disrepute by suspending him from office unjustifiably as CBN Governor. Luckily for him, as he

was being thrown out of office, he landed on a white horse as the Emir of Kano, an exalted position in Kano State.

Akila (Briska) surprises his readers with this memorable cartoon. He has combined witty words and exaggerated features of his subject matter. He has clearly put his message across amusingly that his spectators would not help laughing over this episode. This is one of the successful cartoons of Akila (Briskan) as he shows humour, wit, brevity of words and elicits laughter from the audience.

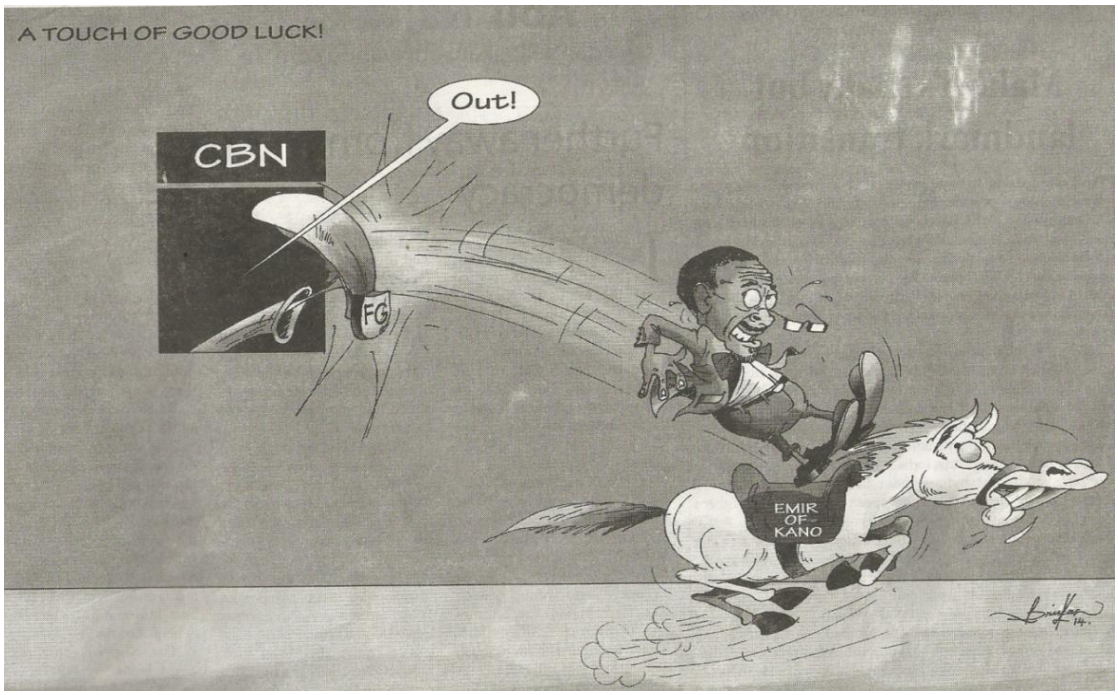


Plate XLIV: A touch of good luck, Briska, *Daily Trust,* June 10, 2014, p.49.

Corruption

"Public office care taker" (Plate XLV) refers to corruption or looting by civil servants and politicians. The cartoon is made of two panels. The first panel of the cartoon

consists of government enterprises such as NNPC, NITEL, PHCN, SEC, NATIONAL ASSEMBLY and PENSION. To get the masses to understand this issue of corruption vividly, these government enterprises are portrayed in form of foodstuff commodities, placed for sales in a store. There is an extension of the shed with tarpaulin covering the food items from possible heat of sun and rainfall. These commodities consist of rice, beans, gari flour, tins of milk and other assorted foodstuff. The foodstuffs in sacks are labelled PENSION, SEC and NATIONAL ASSEMBLY, while the other foodstuffs in containers are labelled NNPC, NITEL, and PHCN. A care taker (political appointee) who is entrusted to take care of the commodities stands at the left hand side of the cartoon watching these items with eagle eyes. At assumption of office, the care taker officer took an oath of office to take good care of the public enterprise entrusted to him. He was physically slim in structure at the assumption of office, but towards the end of his tenure he became fatter and over-blown in body size, more than a normal human being as seen in the second panel. His belly has become over bloated and now has a pot belly. Ironically, all the commodities under his custody have vanished as he retires from office. Evidence of squander-mania is displayed as wads of naira notes protrude from his pocket, leaving an empty container on the floor. This shows that he has squandered, embezzled and looted almost everything in his custody. This cartoon is a graphic example of how public funds are looted.

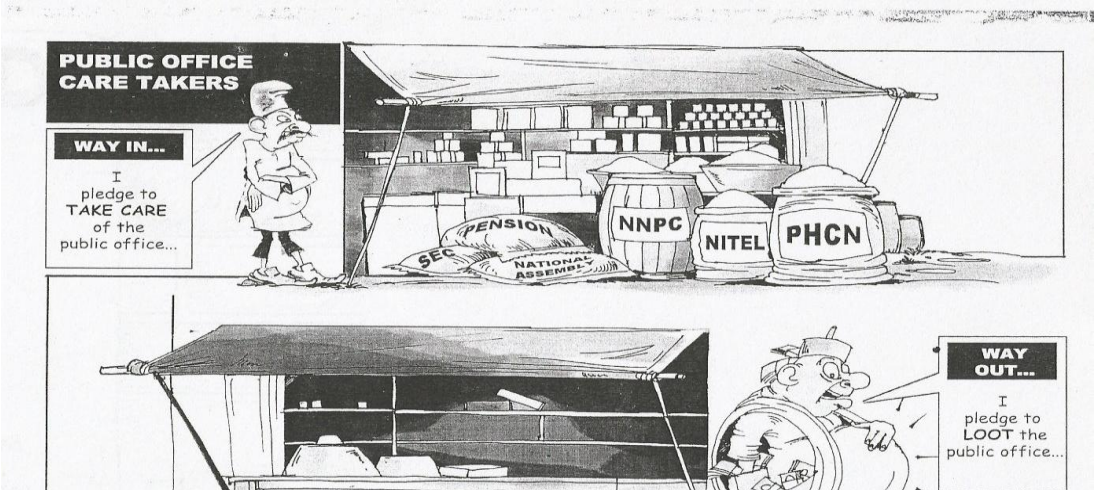


Plate XLV: Public office care takers, Briskan, *Daily Trust,*

House bribery scandal-when the bet fishes the fisher… (Plate XLVI) produced by Akila Jibrin (Briscan) of "Daily Trust" depicts Honourable Farouk Lawal, Chairman of the House of Representatives ad-hoc committee on management of the Petroleum subsidy, who was alleged to have received $620,000 (Dollars) bribe from Femi Otedola, a Lagos Businessman who owns two companies (Zenon petroleum & Gas Limited and Synopsis Limited).

Farouk was mandated to investigate the corrupt practices in the oil sector but in the process was alleged to be corrupt himself. The cartoon summarizes the scenario with a short caption "house bribery scandal- when the bet fishes the fisher…." The similitude is just like a fisherman who entered his canoe to fish in a river with his hook and in the process caught a fish together with himself with the same hook.

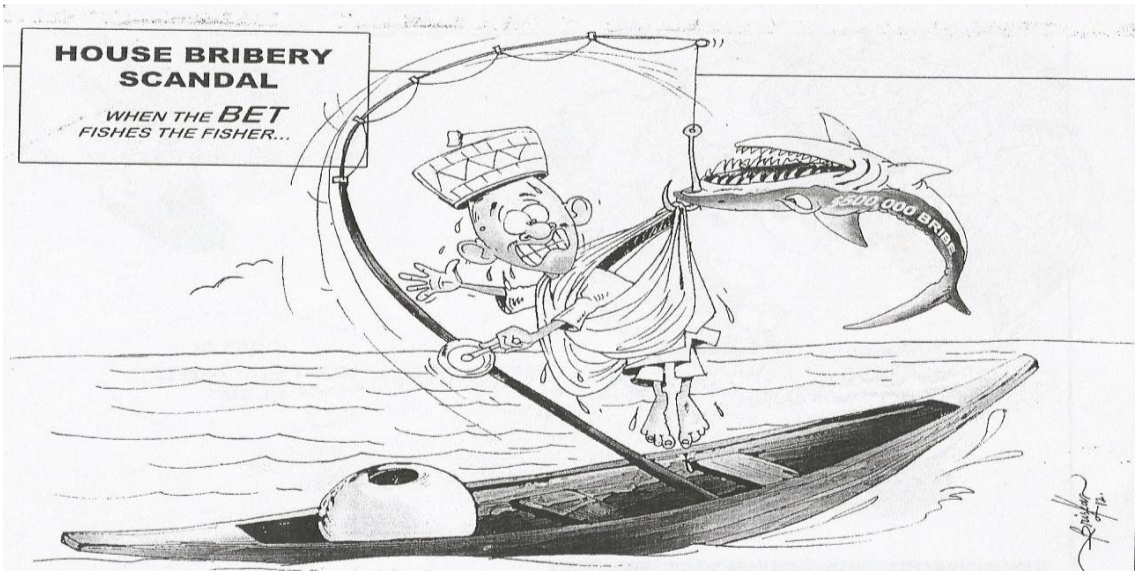


Plate XLVI: House bribe scandal: when the bet fishes the fisher… Briskan, *Daily Trust* December 3, 2012.

The cartoon depicts a canoe in a seascape. Inside the canoe is an open calabash, a container where the fishes caught would be kept. As the fisherman was rolling out the caught fish, the fishing hook also caught him along in the process. In another parlance, it is just like a man who set up a trap to catch his enemies and in the process gets caught himself with the same trap and he begin to perspire, wandering how he could save himself from the hook? Agbo (2012) writes that, Femi Otedola, the Lagos businessman claimed that Farouk Lawal collected $620,000.00 (Six hundred and twenty thousand dollars) from him out of the $3million (Three million dollars) he demanded as bribe in order to set his two companies free from indictment on an oil subsidy scam. After receiving the alleged bribe, Lawal was said to have moved a motion on the floor of the House of Representatives asking the Honourable members to remove the names of Otedola's companies from the indicted list, and the Lower House, though skeptical about it, accepted his recommendation.

The cartoon captured the scenario with pen, ink and wash. Akila Jibrin(Briscan), the cartoonist first of all sketched the composition with his pen demonstrating how the hook caught the fish from the sea. On the body of the fish is written $500,000 (Five hundred thousand dollars). The hook portrays both the fish and the fisherman being hung above the surface of the sea and the canoe. To portray lucidly the composition, both the fish and the canoe were shaded in black and white colours.

The "EXERCUTHIEVES" (Plate XLVII) throws light on corruption. It is a comparative cartoon analysis on how government executive officers defraud government treasuries, compared to a mere common man who engages in petty stealing, but the petty thief often gets severely punished while the executive thief is rewarded. The cartoon has two scenarios. On the right hand side of the cartoon is a squatting corrupt public officer dressed in a robe who defraud government treasuries for selfish aggrandizement. He stands aloof, open his mouth, smiling and happily displaying his plaque of (National award) given to him. He has a protruding belly displaying over feeding. Beside him are two bags of looted monies placed left and right of the figure. A caption above the figure on the right hand panel of the composition reads as follows: "the ring LEADERS of notorious PUBLIC OFFICE FRAUDSTERS who have been giving Nigerians UNTIMELY DEATH, POVERTY, INSECURITY, and CRISIS…are to be pardoned, set free and honoured NATIONALLY!"

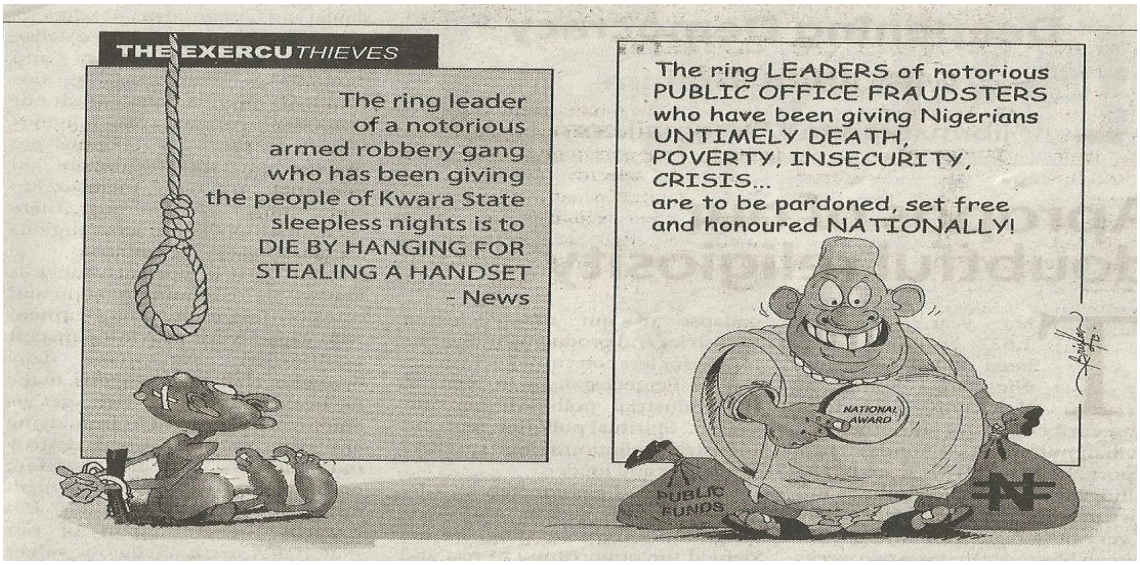
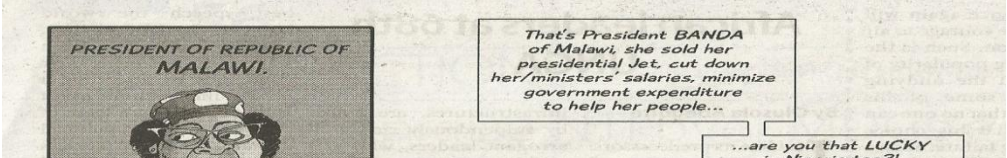


Plate XLVII: EXERCUTHIEVES, Briskan, *Daily Trust*, May 13, 2013 p.55.

On the left hand side of the cartoon is a poor armed robber already condemned to death by hanging for stealing a handset. The figure is seated on the bare ground, tied to a pegged stick. There are bruises on his head with crossed plaster. The bruises probably show the result of severe mob beating. There is also a thick rope suspended above his head reminding him of his death sentence by hanging. The caption above him reads as follows: "The ring leader of a notorious armed robbery gang who has been giving the people of Kwara State sleepless nights is to DIE BY HANGING FOR STEALING A HANDSET-News". Poor man, what an injustice! There are many cases of this nature to be cited. Among them is the case of Stella Oduah, former Minister of Aviation who was accused of illegally spending N255million (two hundred and fifty five million naira) to purchase two bullet-proof cars for her office by a committee of the National Assembly (Tajudeen, 2014). Many Nigerians called for her removal. The Presidency, which was silent over the issue, later bowed to pressure and constituted a probe panel to investigate the allegation. Oduah was found guilty of the allegation and she was removed from office along with some other ministers without any form of punishment.

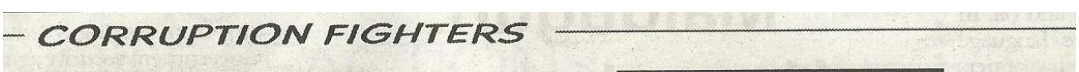
Still on corruption, the picture of the "PRESIDENT OF REPUBLIC OF MALAWI", Dr Joyce Banda (Plate XLVIII) is shown on a big bill-board fixed along the road. Two figures in floating robes engage themselves in a conversation, by comparing the government of Malawi with that of Nigeria. The first figure by the right hand side of the cartoon says that, "that's President BANDA of Malawi. She sold her presidential JET, cut down her minister's salaries; minimize government's expenditure to help her people……are you that LUCKY?!" The Nigerian citizen walking along with him replies



that instead, "We buy more "JETS" and make others feed below $1.00 (one Dollar) per day! This cartoon explains the extent of corruption and mismanagement in Nigeria.

Plate XLVIII: President of Malawi, Briskan, *Daily Trust,* September 26, 2013.

Another cartoon on corruption titled **"Corruption Fighters"** (Plate XLIX) compares China and Nigeria and how each country tackles her problems of corruption. This cartoon consists of two compositions in one panel. On the left hand side of the cartoon is Bo Xilai of China seen in prison. He peeps through the window fortified with iron bars. He looks weary and remorseful. What crime did he commit? The cartoon indicates that he has embezzled or taken bribe worth 3.3million dollars. The Chinese government punished him with life imprisonment, confiscated his asset and banned him from taking political office for life. The second cartoon on the right hand side of the panel shows the reverse of the case for a similar offence committed in Nigeria. A government officer who was found corrupt with the following offence: Bribery, Embezzlement, Greed, Forgery, Incompetence, Nepotism and Electoral malpractice is rather rewarded with national honour instead of being punished. The cartoon shows the



offender relaxing comfortably under an umbrella enjoying assorted drinks placed on his stomach, feeling happy and posing as an untouchable despite his acts of embezzlement.

Plate XLIX: Corruption Fighters, Briskan, *Daily Trust*, September 24, 2013, p50.

Given the above scenario, Briskan graphically pictured the corruption and mess in the Nigerian judiciary system in this cartoon titled "You are sentenced to 15 Years imprisonment for stealing aN50,000 Phone belonging to Governor Ojuju!" (Plate L). A petty thief was arraigned before a High Court judge. The judge sentenced him to 15 years imprisonment for stealing a N50, 000 (fifty thousand naira) phone. Can this be compared to "a government officer who confessed to have stolen N23.3 billion naira Police Pension Fund and get away with it?" (Yusuf, 2013). The cartoon portrays the Judge with bald head, black suit with white tie, angrily hitting his table with a mallet to pronounce the jail sentence. The poor petty thief standing in a pulpit box before the judge is bold enough to react with anger to the judgment as follows: "any sentence left for my SENIOR COLLEAGUES in the public offices?" The thief actually was referring to looting in high places by government officials and comparing the judgment meted out to him as unjust.

In the same vein Adeyemo (2013) comments on corruption and impunity among high ranking government officials and corruption in the Nigerian judiciary as follows:

> Take, for example, the director in the Police Pension Office who stole billions of naira and got off with a N750, 000 fine or two years in prison! In the same country, a man gets three years jail term for stealing a mobile phone worth N17, 000. The poor man routinely spends more time in jail for lesser offences than higher ranking government officials who loot the nation's treasury with impunity. These cheesy sentences are an insult to the ordinary Nigerians whose daily life is hard enough.

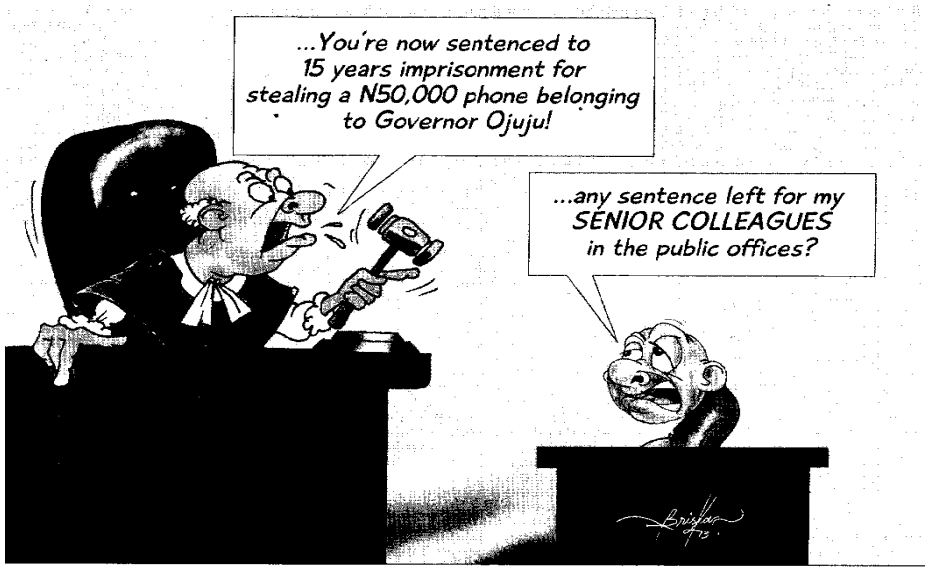


Plate L: You are sentenced to 15 years imprisonment for stealing a N50, 000 phone belonging to Governor Ojuju!, Briskan, *Daily Trust,* May 1, 2013, p.47

As injustice was being meted out to the poor masses that lack gainful employment, the PDP government was busy giving out largesse to induce party members. In this cartoon titled "Governor Akpabio pays N6million for lunch at PDP meeting" (Plate LI) shows how the Governor lavished money at the expense of the poor masses who could not afford three square meals in a day. Descriptively, the cartoon portrays a large umbrella, symbol of Peoples Democratic Party (PDP) which is spread over chairmen of the party in the South-South region of Nigeria. There are three figures seated comfortably under the umbrella each holding cutleries enjoying the meals prepared for them. The meals are symbolically bundles of naira notes. Their bellies bulge out signifying overfeeding. Each fork picks up a bundle of naira notes. The notes are so much that they are scattered all over their tables and chairs, showing affluence and mismanagement of public funds.

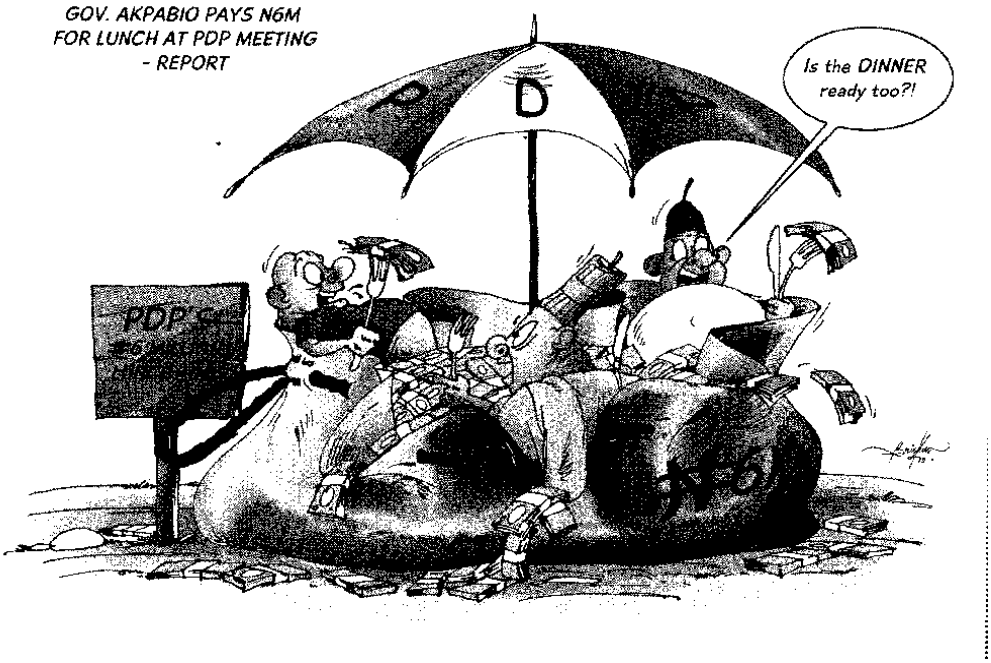


Plate LI: PDP'S N6million lunch time, Briskan, *Daily Trust,* March 20, 2013, p.48

The Governor of Akwa Ibom State and the Chairman PDP Governor's Forum (PDPGF), Godswill Akpabio has donated #6million to all the state chairmen of the party in the South-South region of Nigeria for their lunch. This, according to the Governor was to entice them. Edozie (2013) quoted Governor Akpabio that, "my brother, Uduaghan said our members are hungry and that we must put food in their stomach so that they don't stray to other parties. I am giving all the state chairmen of the party 1millon each for lunch. Our members must not be hungry". One of them jokingly asked "Is the dinner ready too?

Corruption became so endemic that politicians and civil servants collaborated to impoverish Nigerians because they want to become billionaires overnight. Some Governors did not execute projects for the benefit of the masses. In addition, salaries and other allowances were not paid promptly. So, some workers lost their lives in hunger-related circumstances while other workers who were sick faced life-threatening situation due to lack of funds to feed and pay medical bills. Most workers in rented houses were ejected by landlords and children sent out of schools due to inability to pay school fees. Yet, some Governors and government officials stole Nigerian money and stocked them Overseas. Some of such Governors were James Ibori, former Delta State Governor who was arrested at Dubai by INTERPOL for money laundering and late Diepreye Alamieyeseigha, former Governor of Bayelsa State (Edet, 2010). The UK authorities issued a warrant of arrest to INTERPOL to get Ibori after he failed to submit himself for interrogation in Nigeria when he was declared wanted to face charges for money

laundering in London court, while Alamieyeseigha was jailed at London for money laundering.

Nigeria possesses one of the best anti-money laundering laws in the world (Plate LII) is the title of this cartoon consisting of a thick law book placed on the floor. Two figures (human and animal) are sitting on top of the book. In between the two figures is a folded substance labelled "NATIONAL TREASURY". The figure at the front sitting on the spine of the book represents President Jonathan who places one of his hands on his cheek thinking about what to do with the endemic corruption in Nigeria and says "Where in the world will I get the solution to this PEST call CORRUPTION?!" A rat standing behind the National Treasury on the same book carrying a flag labelled "MONEY LAUNDERING AND CORRUPTION" reminds the President not to think too much of it, that he (President) is sitting right on TOP of it, that is, anti-money laundering law.

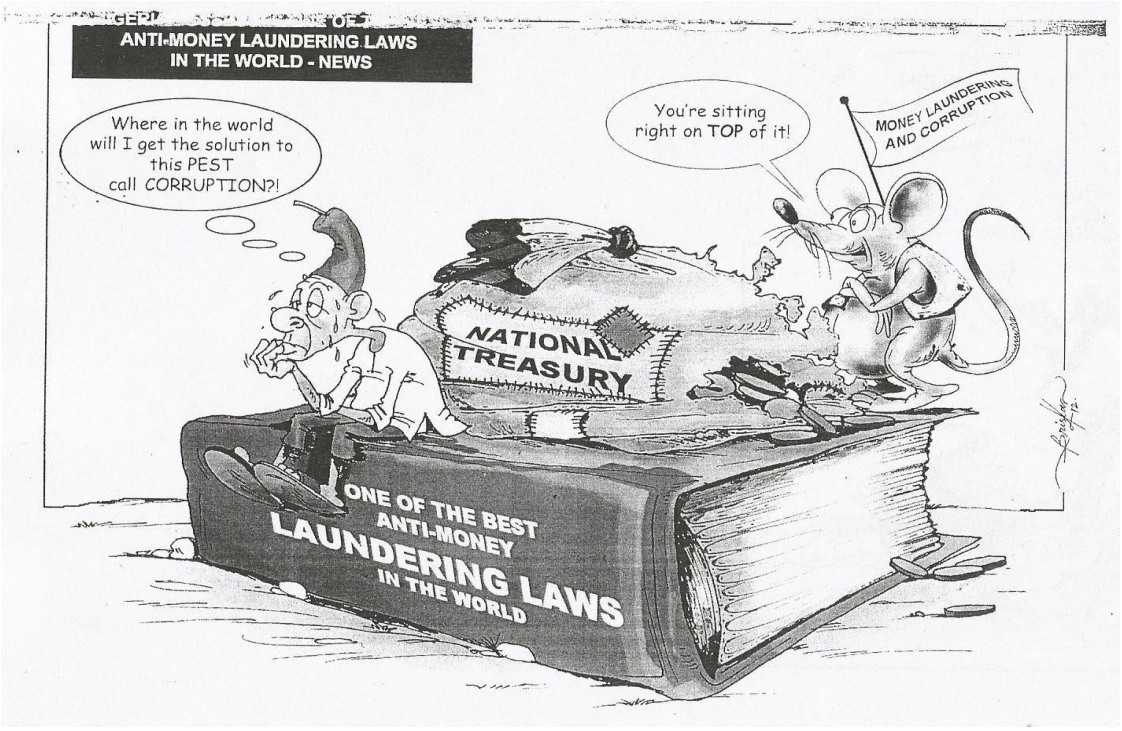


Plate LII: Nigeria possesses one of the best anti-laundering laws in the world - News, Briskan, *Daily Trust,* Feb 21, 2012, p.51.

Unfortunately, former President Jonathan played double standard by giving late Governor Almieseiyha of Bayelsa State, national pardon despite being convicted for money laundering in the UK. This prompted Briskan, to produce a cartoon titled "Nigeria ranks the world's 35th most corrupt country-Report" (Plate LIII). In the pictorial analysis, the Federal Government is seen angrily squeezing the media by the neck and mouth for reporting such news in the national dailies. The Federal Government is portrayed as a fierce looking monster, drawn bigger than normal size. Behind it are bags full of looted money from the treasury. The bags are stacked vertically with inscriptions –"LOOT, BRIBERY, PENSION SCAM, and SUBSIDY SCAM". The media is represented as a bird (parrot) suffering in the hands of the government. Its wings project to either side of the body, and its claws are prominently portrayed at the foreground.



Plate LIII: Nigeria ranks the world's 35th most corrupt country-Report, Briskan, *Daily Trust,* December 7, 2012 p.57

The Federal Government angrily says while tearing the bird apart "GOSH! Report in bad faith…I blame you for that, you TALKACTIVE!" The bird manages to reply and says "I only say what I SEE boss!" This cartoon is reminiscent of Honore Daumier's cartoon attack on the French government's restriction of freedom of speech in his cartoon of 1835, where men held a journalist by his two hands and his mouth tied with a handkerchief in a bid to stop him from speaking the truth (Stockstad 2008).

ASUU Strike

Briskan is fond of leaving his audience to give title to his cartoons. His cartoon of Tuesday December 3, 2013 shows a composition of Academic Staff Union of University (ASUU) strike action against the Federal Government. The cartoon is not titled but it can be titled as **"ASUU SRIKE"** (Plate LIV). On the right hand side of the cartoon are books piled up on a table signifying a lecturer's office. A figure representing an academic staff is fixed within the books with only his head projecting out. His writing materials such as pencils and biros are fixed inside a cup on the table.



Plate LIV, ASUU STRIKE, Briskan, *Daily Trust*, December 3, 2013, p.29.

On the left hand side of the composition is the Federal Government represented by the former Supervising Minister of Education, Mr. Nyesome Wike, wearing a black hat with a black dress, fiercely looking on top of a machine gun. Smoke oozes out through the mouth of the gun. An inscription on the machine gun reads "MASS SACKING MACHINE GUN". The minister had threatened ASUU members to go back to their classes by December 4, 2013 or face mass dismissal. He might probably use the machine gun to fire them. "We are watching how the Federal Government would sack all the University lecturers", one of the lecturers said (Daily Trust, 2013). ASUU remained adamant as it refused to comply with the directive until the Federal Government signed the resolution reached with President Jonathan. The minister continued with the threat as contained in the cartoon," Minister: "ARRRGH…. Don't make me turn this on you boy!" and ASUU replies: "I dare you DJANGO JO". ASUU had accused the minister of political blackmail and threat which, according to the union, could not solve the crisis at stake. In the resolution reached however, it was agreed that N200 billion would be released as 2013 revitalization fund for public universities which ASUU wanted to be deposited with Central Bank of Nigeria (CBN) to assure them of Federal Government's

sincerity and commitment. ASSU was of the hope that the CBN would in turn disburse the money to the benefiting universities before they would call off the strike.

Shortly after Academic Staff Union of University (ASUU) suspended its strike, the Nigerian Medical Association (NMA) embarked on a five day warning strike to demand better working condition of service in the health sector. The doctors stayed away from work, putting patients in despair and agony. Some of the patients already hospitalized were hurriedly discharged without treatment. The cartoon titled **"STRIKE force 2"** (Plate LV) shows two figures in a ditch. The first one on the left hand side is getting out of the ditch holding a red pencil and wearing a university HOOD on his head. ASUU is written on the HOOD. Having fulfilled his accomplishment, ASUU remarked: "I'M OUT", while the other figure representing a doctor replied "GO GO… I'VE GOT YOU COVERED", meaning you have gotten your demand! It remains me; you can go, let me ask for mine. The doctor remains in the pitch holding a syringe on his shoulder like a gun pointing towards a direction. The syringe has an inscription "DOCTORS" written on it. Surrounding the two figures are heaps of soil dug up from the ditch. The composition depicts a clear landscape of bluish sky and greenish landscape as it is painted with water colours. It appears that the Nigerian government understands only the language of industrial action. Employees like nurses, doctors, civil servants and teachers usually go on strike demanding for their right. The most affected sector is education. Primary and secondary teachers including tertiary institution lecturers must go on strike before their demands are met. This trend is anti-progressive for a developing country like Nigeria.



Plate LV: STRIKE force 2, Briskan, *Daily Trust* December 19, 2013, p.59

"WHAT HAPPENS WHEN YOU CARRY-OVER ASUU 103…" (Plate LVI) is a reflection of ASUU's strike against the Federal Government-demanding for implementation of the agreement reached and signed in 2009. The cartoon shows two figures: a Lecturer and the FG. The Lecturer is dressed in academic gown with an academic hood on his head to match. He climbs on top of two big books placed on each other to gain some height, and he is seen piling up series of demands on top of the FG's head. The FG represented by President Jonathan is seen carrying heavy loads of books that weigh him down. The demands are: - DEMAND 101, DEMAND 102, DEMAND 103 and the final demand is NO SALARY ARREARS, NO RESUMPTION. Despite the threat by the then Supervisory Minister of Education, ASUU vowed to continue the strike, since the essence of the strike action, according to Fagge (2013), "…is to get the Federal Government to implement the agreement reached with the body in 2009".

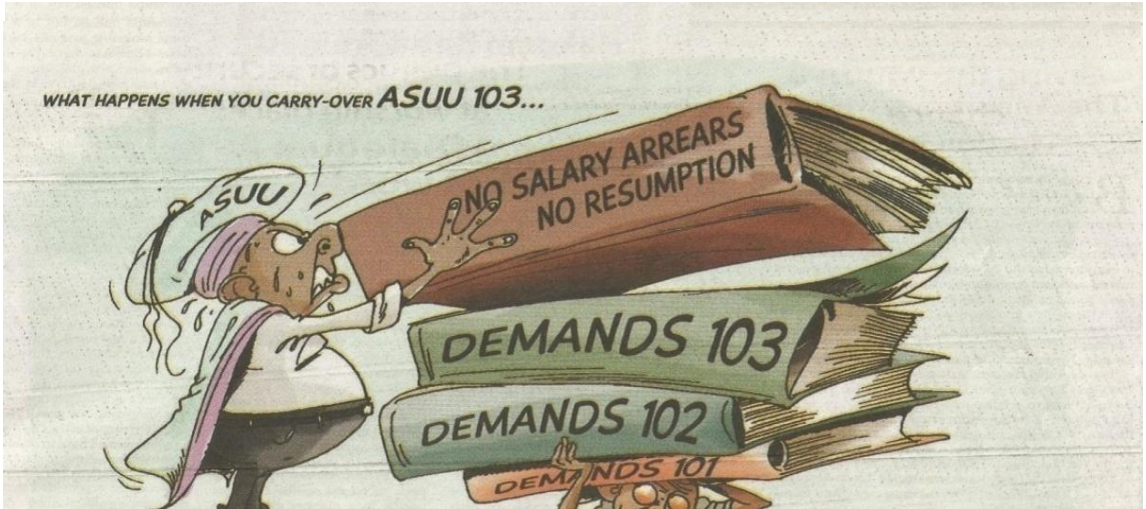


Plate LVI: What happens when you carry-over ASUU 103, Briskan, *Daily Trust,* November 26, 2013 p.51

In spite of the fact that ASUU's demands were not met since the 2009 agreement, the Federal Government, seemed to be giving preferential treatment to education. More attention was paid to the education of children of diplomats as this cartoon depicts: "FG Budget N5bn for diplomat's children's school fees- News" (Plate LVII). The cartoon portrays the disparity between the rich and the poor in Nigeria. Five children are seated under a tree learning. Some of them are seated on a bare ground, while some are sitting on a log of wood. These are primary 4 children as indicated in the cartoon with a chalkboard nailed to the tree. The children of poor Nigerian citizens are under this poor and un-conducive environment called class, while the same government announced N5bn for school fees of diplomats' children. From this cartoon one can evaluate the non-challant attitude of government towards public schools. Public schools are not maintained, teachers are not paid their salaries promptly. Infrastructures and teaching materials are not provided. In most cases, children are left under trees to study where school buildings collapse. Education facilities like chairs and desks are not provided and text books too. One can see the children writing on their laps under a tree with stress. It is in this situation of disparity that government announced a package of 5bn naira for

diplomats' children school fees, who in most cases, school abroad. One of the pupils' soliloquies: This is a DIPLOMATIC way to say "All animals are equal but some are more equal than others", quoting George Orwell, the author of "Animal Farm".

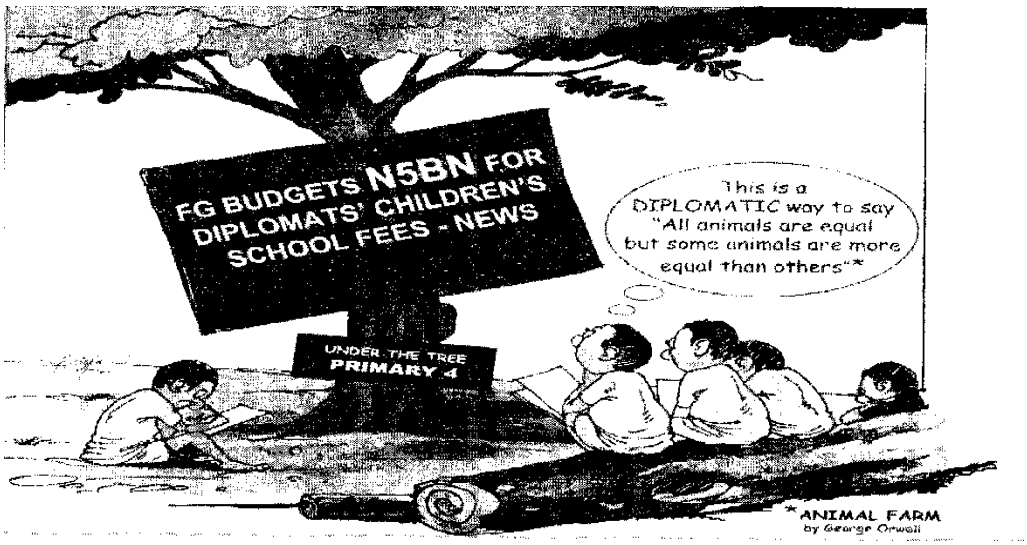


Plate LVII: F.G. Budgets N5bn for diplomats' children's school fees-news, Briskan, *Daily Trust,* February 6, 2012

"Jonathan takes charge of power ministry-News" (Plate LVIII) is a cartoon illustration to an article titled: Jonathan is very serious about Power-Minister (Atonko, 2010). In this cartoon, the Acting President Jonathan is seen climbing a Power Holding Company of Nigeria (PHCN) high tension pole, probably to show his seriousness in solving power problem. He belts himself against the pole and holding firmly onto the belt with his left hand and looking sternly unto the areas to repair. Atonko (2010) explains that improving power generation and transmission across the country was one of the biggest problems that Jonathan's government wanted to pursue vigorously. Probably that was why he assigned himself the duty of taking charge of the Power Ministry when he announced new crops of ministers on April 6, 2010 after ascending the office as Acting

President. Many critics, according to Atonko (2010), wondered how he would effectively discharge his duties as a power minister with his Presidential assignments. Some of the critics maintained that his action was similar to that of the former President Olusegun Obasanjo, who combined Petroleum Ministry with his presidential duties. Discovering the hardship in pole climbing, Jonathan remarked, "OOO! I'M REALLY IN POWER!"This cartoon lampoons the then acting President Jonathan as an incompetent electrician. The way he holds his tools shows unskillfulness and incapability to repair the cables on the pole. The cartoon clearly portray the President as someone naïve and unskilled who lack sense of direction in leadership.

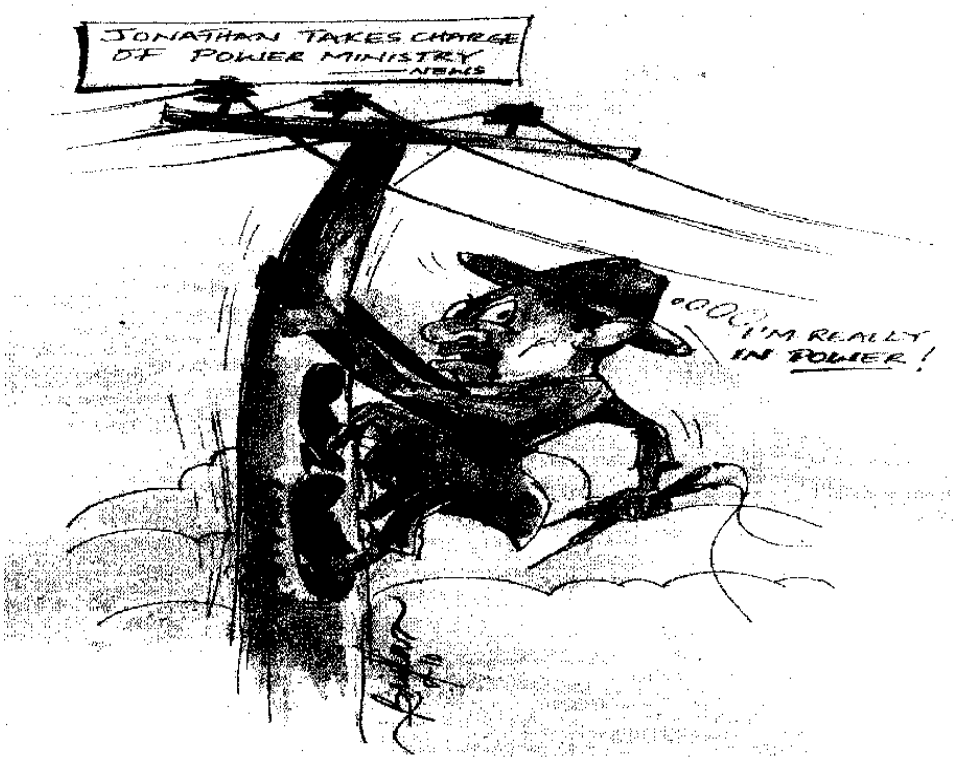


Plate LVIII: Jonathan takes charge of Power Ministry, Briskan, *Daily Trust,* April 16, 2010, p. 28.

Since a cartoon can assume a ludicrous drawing of living and non-living things, "Ghana Records Third Power Failure in 3 months-News" (Plate LIX) presents an inanimate object of a candle wax with human facial expressions. There are two candle wax (tall and short) placed side by side to each other in this cartoon. The two candles are lit with glowing light and both have wax characteristics, melting down as the light glows. They assume human faces with eyes, nose and mouth, and appear to be commenting on power (PHCN) problems in Nigeria. Talking on "Ghana records 3rd power failure in three months", the tall candle is not surprised, instead it says that it is: "not close to a record breaker", meaning that if Ghana has only 3 times power failure in three months, it has not achieved substantial record, while the short one says even with that, it is: "not close to Nigeria, where power tariff takes effect even in the dark!" meaning that the Power Holding Company of Nigeria (PHCN) will not hesitate to collect tariff even when consumers do not enjoy power supply.



Plate LIX: GHANA RECORDS 3RD POWER FAILURE IN 3MONTHS-News, Briskan, *Daily Trust,* February 29, 2012.

Still on the power issue, the "FG targets 9,000mw of electricity by December-News**"** (Plate LX) is a cartoon on power supply (electricity). A man is seen standing by the road side reading a bill board containing the information above. He stands akimbo while reading, perspiring and somehow amazed. There is a long meandering road vanishing towards the sunset. The man seems to be amazed by the cryptic statement from the Federal Government because since 1999 till then, the government had been promising to revamp the power sector in Nigeria, and had sunk trillions of Naira into the power project without result. When President Jonathan came on board in May 2010, he too vowed that the power sector would be vigorously revamped. Olajide and Muhammad (2010) quote President Jonathan as follows

> …at the inception of this administration we have promised to drastically improve access to electric power by the end of 2009. This is because power is a basic necessity in a technological driven world. Our target was set at generating 6000 megawatts of electricity by the end of 2009.

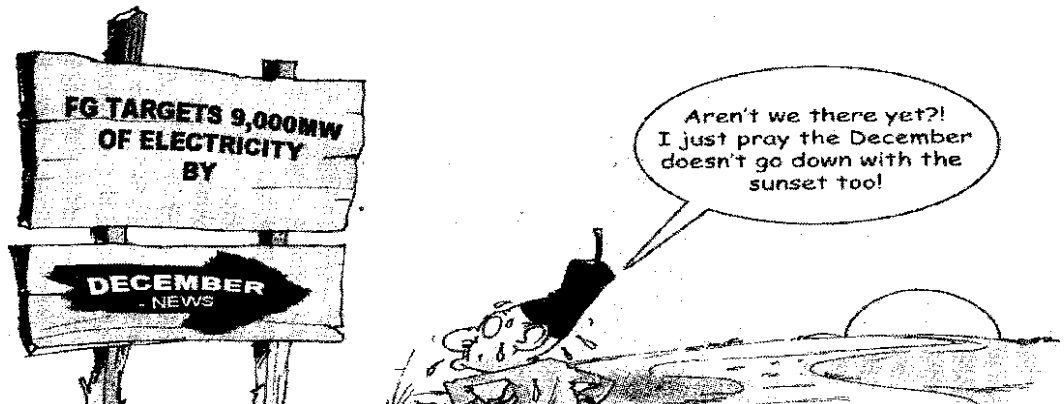
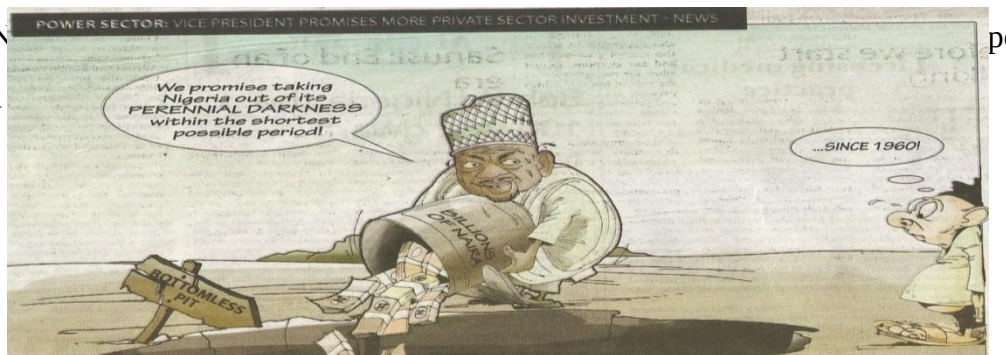


Plate LX: FG Targets 9000mw of electricity by December-News, Briskan, *Daily Trust*, Feb 20, 2012, p.60.

The figure in the cartoon that represents an ordinary Nigerian citizen, responds to the promise as follows: "Aren't we there yet?! I just pray the December doesn't go down with the sunset too!" Having fail to revamp the power sector, Vice President then, Namadi Sambo, made another promise to Nigerians in March 2014 that, the private sector would be involved to take Nigeria out of her perennial darkness within the shortest possible time. The following cartoon "POWER SECTOR: Vice President promises more private sector investment-News" (Plate LXI) shows the then Vice President (V.P.) pouring bundles of Naira notes into a bottomless pit. He dresses in his typical traditional Hausa robe and a cap to match. He bends down with a bucket, full of naira notes pouring them into a pit. There is a small sign-post showing the direction to the BOTTOMLESS PIT. As the V.P. is pouring the money into the pit, he alters the following words: "We promise taking Nigeria out of its PERENNIAL DARKNESS within the shortest possible period!" A figure at the extreme right hand side of the cartoon watching him replies "…SIN



power supply

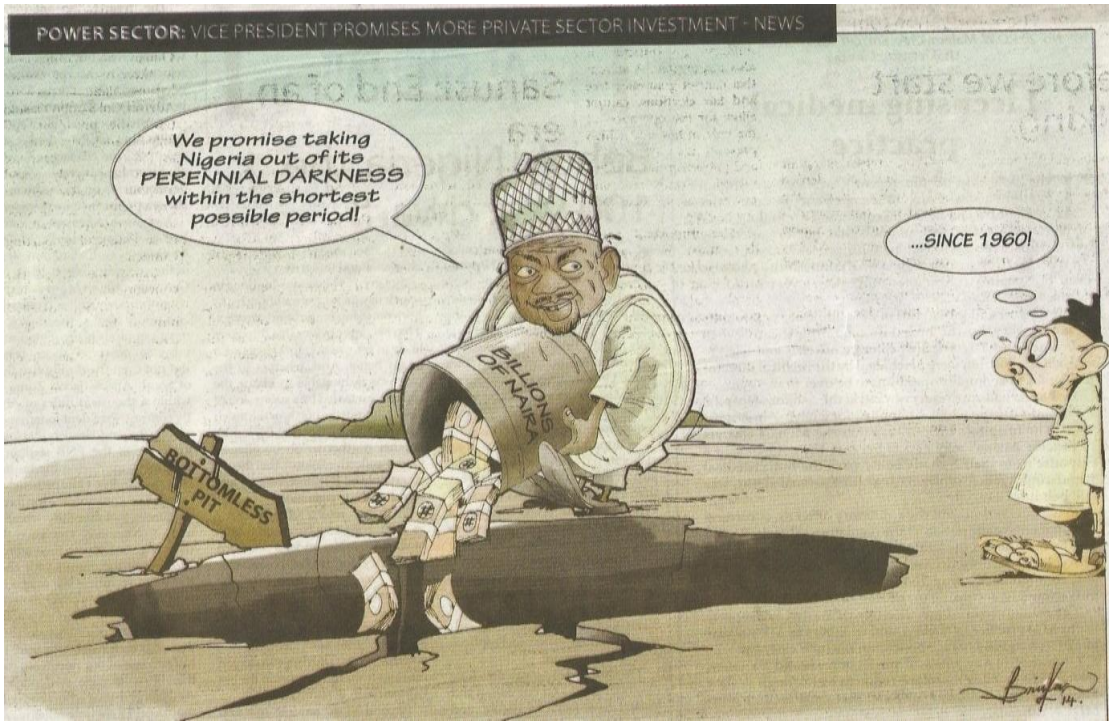


Plate LXI: Power Sector: Vice President promises more private sector investment- News, Briskan, *Daily Trust,* Mar 4, 2014, p51.

Documentation of events in Mooyiwa and Akila's cartoons (2007 to 2014)

Documentation is one of the objectives of the study. It seeks to record historical events or episodes that happened in the country especially within the range and scope of the study. The research question demands to know how the two cartoonists' work could be documented from 2007 to2014. The findings reveal that Mooyiwa documented three episodes which were already discussed in objective three thus: New Bakassi (plates I), Deregulation (plate II) and 50 Days in Saudi Arabia plate (XII), while Akila focuses his documentation on the incident that happens in the Nigeria Immigration Service (NIS) and

Boko Haram insurgents. Cartoons usually deal with particular event. They are drawn immediately something happens. Baker (1995) explains that "they usually need explanation for the exact memory of the event may well have faded". This comes to light in (Plate LXII), "Presidency cancels NIS recruitment exercise orders Moro to refund N1000.00 fee to NIS job seekers-News". This cartoon documented the March 15, 2014 Nigeria Immigration Service (NIS) recruitment episode that was disastrous, which claimed 20 lives and many injured due to a stampede at various stadia across the country where the NIS was holding a recruitment exercise. The vacancy available at NIS was only 4000. The job seekers mostly graduates from higher institutions across the country numbered over 60,000 looking for the same job. This large number of job seekers who had earlier paid N1, 000 each as registration fee for the exercise were directed to assemble in various stadia, in the country. The venues were far too small to accommodate the applicants which resulted into a stampede. About 20 applicants lost their lives in the process while several hundreds also sustained various degrees of injuries (Ibileke, 2014)

Following the Nigeria Immigration Service (NIS) tragedy, there were widespread calls by Nigerians for the removal of the Minister of Internal Affairs, Abba Moro and the Comptroller General, David Paradang from office as they were blamed for the avoidable disaster. President Jonathan then ordered the cancellation of the ill-fated NIS recruitment exercise and the refund of N1, 000 registration fees collected from the applicants. The cartoon historically, recorded the NIS tragic episode of 15 March, 2014. Paradang, the NIS Comptroller General, is exaggeratedly depicted with pot-belly in his immigration uniform standing at the front of the sacks of money collected. A tag with an inscription "application fees" is hanged on his stomach. As the former President Jonathan ordered

the cancellation of the exercise and the refund of the registration fees, the Comptroller General who looks somehow worried soliloquies and says, "Oh C'mon, refund N1,000 to all…?!" Thinking again as indicated in the cartoon, he seemed to be saying so "You don't want to see the MAMOTH STAMPED for the second time Boss?!"

.

Plate LXII: Presidency cancels NIS recruitment exercise, Briskan, *Daily Trust,* March 20, 2014, p.58

"Security beefed up around Kabiru Sokoto-News" (plate LXIII) is a documented cartoon about the most wanted Boko Haram terrorist called Kabiru Sokoto who escaped from police custody in January 2012. He was alleged to have masterminded the church bombing at St. Theresa's Catholic Church, Madalla in Niger State on Christmas Day, which led to the death of 40 people and many more injured (Bashir, 2012). The Federal Government declared him wanted and even placed a N50, 000,000 (Fifty million naira) ransom on his head for whoever could get him. The cartoon is composed of two figures. The first figure can be seen at the right side of the composition and the second one (the criminal) in the center assumed the focal point. He is tied with chains all over the body and locked up with a big padlock to avoid possible escape. The padlock is labeled 100%

security lock. The criminal's hands are raised up, hooked with handcuffs. The handcuffs are equally chained to both sides of the walls.

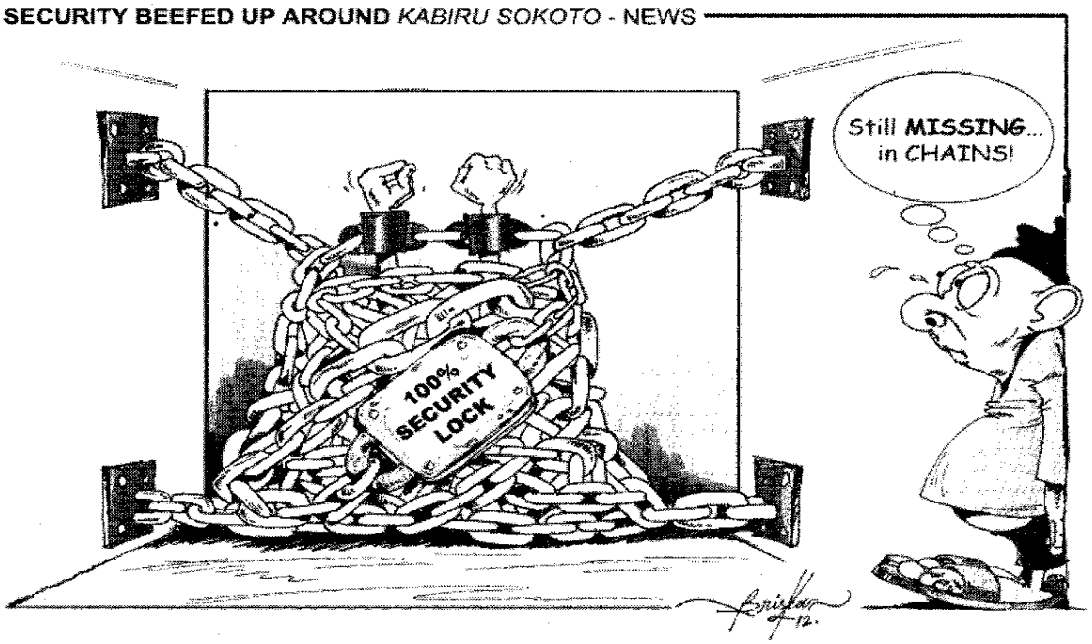


Plate LXIII: Security beefed up around Kabiru Sokoto-News, Briskan, *Daily Trust,* February 13, 2012

The big question the figure standing by the right of the composition watching the criminal seems to be asking: how on earth could the terrorist, Kabiru Sokoto, "still be MISSING… in CHAINS!" with all these security gargets? It could be recalled that Kabiru Sokoto, the alleged mastermind of Christmas Day bombing at Madalla (suspect) escaped from police custody. The Commissioner of Police, Zakari Biu, was the officer in charge of terrorism investigation at Police Zone 7 headquarters in Abuja. He took over the matter of Kabiru Sokoto after his capture on January 14, 2012 (Misbau, 2012). Dramatically, Sokoto escaped a day after his arrest, leading to the dismissal of the Police Commissioner, Zakari Biu, from the Police force. Misbau Bashir, correspondent of the

"Daily Trust Newspaper" revealed that, Kabiru Sokoto was arrested at Borno State lodge in Abuja on January 14, 2012 and handed over to Biu for further investigation. Due to negligence of duty, Kabiru Sokoto escaped. Investigation revealed that the Police detectives visited the suspect's residence in Abaji to conduct a search on 15 January, 2012. On arrival at the suspect's residence, according Misbau (2012) the Police detectives met with heavy resistance as youth with hard objects attacked the police detectives and forcibly whisked away the suspect (Kabiru Sokoto) to an undisclosed location.

Further investigation revealed that, after the mob action, the principal suspect was moved from Abaji to different villages. Consequently, a team of police detectives travelled to Nuku, Gwargwarada, and Yawti in search of the suspect to no avail. The team, acting on information also moved to Achabo, Toto, Gadabuka, Lokogoma in Kogi State and Toto in Nasarawa State in search of the fleeing suspect. Kabiru Sokoto was finally re-arrested by a combined team of SSS and soldiers on February 9 at Mutum Biu in Taraba State and he was held by the SSS in Abuja.

"…2013 will be better than 2012" (Plate LXIV) is a cartoon re-echoing former President Jonathan's remarks about the problems Nigeria encountered in 2012. Year 2012 was characterized by series of problems in Nigeria such as oil subsidy scam, corruption, unemployment, Jos killings, power failure, Movement for Emancipation of Niger Delta (MEND) disturbances and Boko Haram. The insecurity caused by the Boko Haram insurgents had unleashed destruction of lives and properties on Nigerians. People were killed nearly every day. The problem started from Maiduguri, the capital of Borno State and it spread to neighbouring states like Yobe and Adamawa States in the North East

region of Nigeria. The insurgents later spread their mayhem to Bauchi, Jos, Kano, Kaduna and Abuja. Boko Haram, which started as a local problem, graduated to a national problem because it not nipped in the bud on time. The Federal Government that sent Military forces to intervene was counter attacked and became a target. Federal Government and its agents became targets to Boko Haram insurgents too. Police stations, Army Barracks, Para-military forces, Government Houses, Foreign Embassies including soft target areas such as markets, colleges, schools and motor-parks became targets just to destabilize the government in power.

The cartoon reveals vividly the picture of mayhem unleashed on the innocent citizens of Nigeria. Both imported weapons and locally made improvised electronic device (IED) were deployed to bomb villages and towns in the North East and other parts of Nigeria. In the background of the cartoon are human bones and skulls littering on the ground. Far away in the perspective are buildings or villages on fire as smoke engulfs the atmosphere, showing the havoc which the dreaded Boko Haram has inflicted on the villages. At the foreground is Former President Jonathan, standing at the extreme left hand side of the picture plane saying that (Fig. LXIV) "…2013 will be better than 2012". A bird that perches on top of a sign post by the right hand side of the cartoon replies; "Action speaks louder than words BOSS!", which means that Jonathan must act fast rather than making an empty statement.



Plate LXIV: …2013 will be better than 2012! Briskan, *Daily Trust*, December 26, 2012, p. 51.

"…On Jaji and SARS bombing", (Plate LV) refers to a cartoon on incident of suicide bombing in Jaji Cantonment in Kaduna state. The foreground depicts President Jonathan on top of a balloon and a bird at opposite side facing him. The president's weight on top of the balloon shows leakages oozing out through its mouth. The punctured balloon gives sign of leakages as "PSSSSSSSSS", while a bird which perches on top of Nigerian sign post, noticing the enormity of insecurity in the country remarks "PHEW! Nowhere is safe in Nigeria". The President who was mad at such remarks replied: SHARAAAAAP! …WE ARE SAFE JO! This is the same President who observed that there were some Boko Haram in his cabinet. The balloon which the President climbs shows leakages, probably due to his pressure and it also indicates sign of Boko Haram in his cabinet.

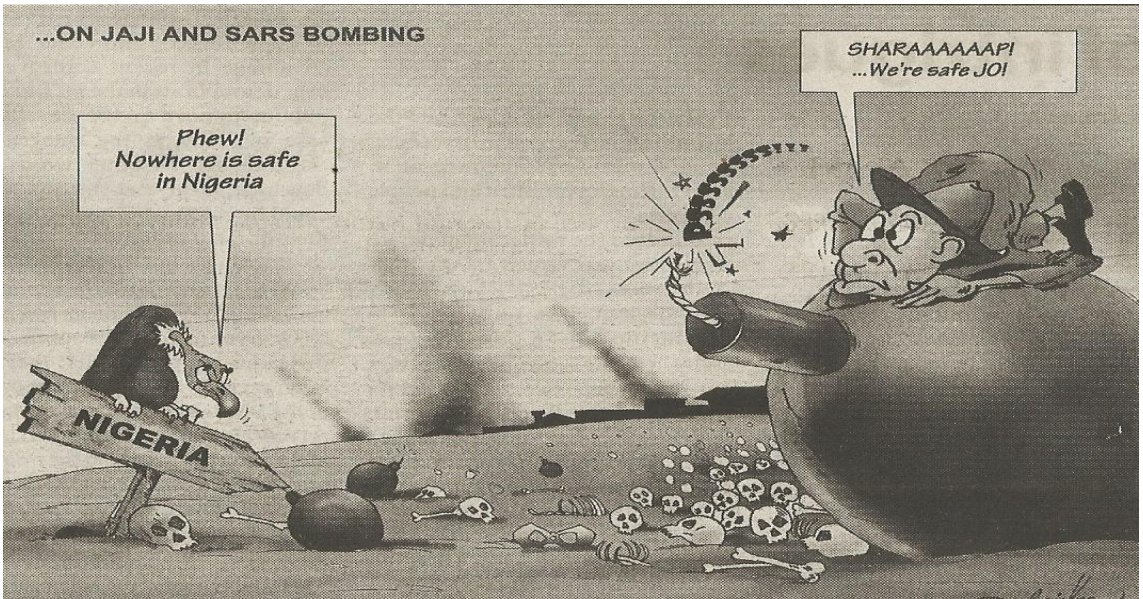


Plate LXV: …On Jaji and SARS bombing, Briskan, *Daily Trust*, December 4, 2012, P5.

"Insurgents better armed than Miltary-Report", (Plate LXVI) is a cartoon story which snappily summarizes the state of insecurity in Nigeria. In the cartoon, a figure is seated with crossed legs facing a frontal view with a long tilted cap to match. He gives a snappy reply to the report given at the top of the cartoon: "Absolutely, but not in BUDGETARY allocation!" The cartoon echoes Kashim Shetima, the Governor of Bornu State's comment on what he observed about the on-going disturbance by the Boko Haram insurgents in the North East and the reaction by the Federal Government. This comment seems to have offended the Federal Government to the extent that, the presidency quickly

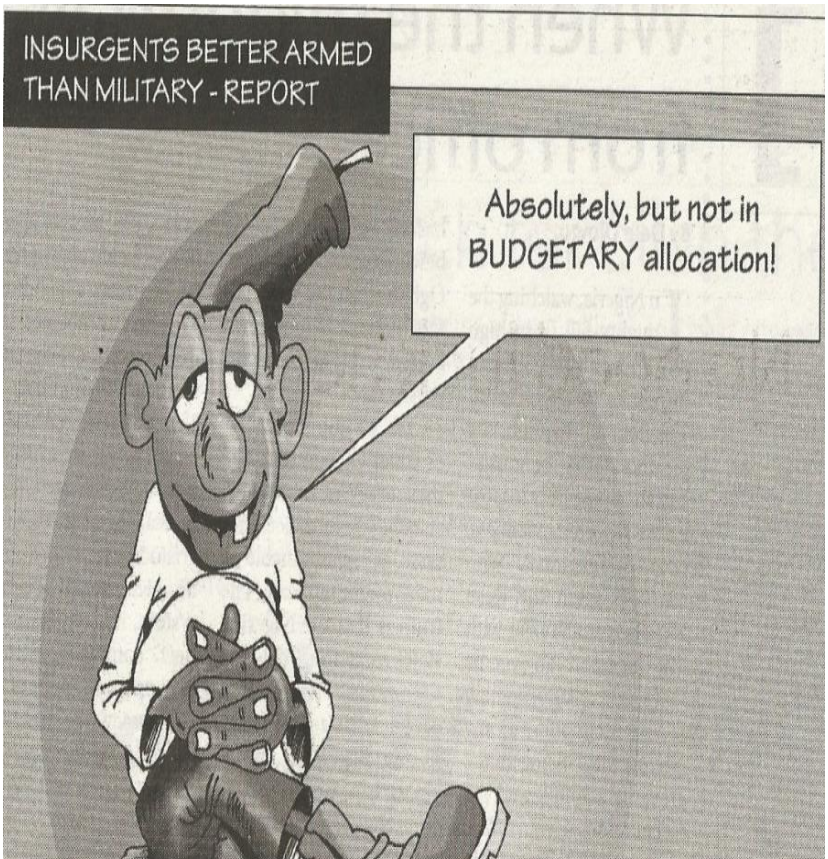


Plate LXVI: Insurgents better armed than Military-Report, Briskan, *Daily Trust* Feb 19, 2014, p.50

reacts furiously vilifying the Governor. On June 6, 2014, there was a lead story on a "Daily Trust newspaper" with a caption MILITARY WARES ISSUES BEING HANDLED: SAYS JONATHAN. The story had reported the president saying that, he was tackling the problem of inadequate equipment for the military, which to every Nigerian was a clear admittance of the first alarm raised by Governor Kashim Shetima which led to the unwarranted attacks on the Governor by spokesman from the presidency and indeed the President himself at his media chat around that period. The fact that the presidency did not deny the Daily Trust's report meant that there was no question about it. Even before the President admitted the true situation, the Head of the Nigeria Army's Account and Budget, Major General Abdullahi Muraina, was quoted by the media on May 22, 2014 at a conference in Jaji Military Cantonment in Kaduna State, lamenting the fact that the army was being poorly funded by the Federal Government, saying that the

allocation being made in successive budgetary allocations were not enough to equip troops deployed to the North East to fight insurgency. The General said:

> Currently, budgetary allocation for the military is inadequate to meet the contemporary security challenges and also cater for the welfare of the Nigerian (Military) Army. The Army is enmeshed with bureaucratic bottleneck for the funding approvals for military operations. This calls for a review as the increasing speed at which effect of conflict appear in the operational environment will continue to challenge commanders". He further buttresses his point by citing examples. "For instance, the army budget for this year is just N4.8b (four point eight billion naira). Assuming we committed 20,000 troops to North East operations, the jacket and helmet are in the average of about $1000 (one thousand Dollars). If you now have 20,000 troops this means that they are going to spend about $20million (twenty million Dollars) and that is about N3b (3billion naira). Three billion naira as a percentage of N4.8billion which is the capital budget for this year is more than 50% and that is just one item. We are not talking about uniform, boots or structures where they will stay. We are not talking about training, because training is the key to enhancing capability of the force.

This was what the General said, and that again was an admittance of the fact that the army was poorly equipped to fight the insurgents, since funds were needed to get the right equipment.

In the same vein, "Save Nigeria" (Plate LXVII) is about Chibok Girls that were abducted by the Boko Haram insurgents from Government Secondary School Chibok, Borno State on April 14, 2014. Some groups of people formed a pressure group tagged "#BRING BACK OUR GIRLS" in order to pressurize the Federal Government to rescue the girls. These good Samaritans felt concerned about the welfare of fellow Nigerian citizens, most especially the vulnerable ones like those abducted school children. This group consists of both men and women who took a swipe at the Federal Government for its slow response to the plight of the girls who are still in captivity since April 14, 2014 after their kidnap. The protest group, tagged #BRING BACK OUR GIRLS, aims at



compelling the Federal Government to expedite action towards the release of the students from their abductors.

Plate LXVII: Save Nigeria, #Bring back our girls, Akila Jibrin (Briskan) *Daily Trust,* June 13, 2014, P.75.

The cartoon shows a clear landscape of an open vast land, no hills and no valleys. The landscape looks like a typical desert with only sun setting on the vast land. Its ground has deep cracks like an earthquake signifying that Nigeria was sinking and confused. Human hands could be seen emerging from the ditch holding two sign posts that read "SAVE NIGERIA" and "#BRING BACK OUR GIRLS". A bird which perched on one of the sign post remarked metaphorically, "They don't understand Latin. Say 2015 and they will all be here!" This remark showed that the Federal government and the politicians were only interested about the forth-coming 2015 general elections and nothing more. So, chanting "bring back our girls" will always fall onto deaf ears. Yahaya (2014), 'Daily Trust' correspondent in Maiduguri wrote that, #BRING BACK OUR GIRLS campaigners, who had been sitting daily at Unity Fountain, Abuja were worried

that the Federal Government had not shown any seriousness in rescuing the girls, instead what the group had seen, according to Yahaya (2014),was an escalation of attack by the insurgents with more abductions, killings and mass destruction of lives and properties.

"Oga Jona visit Yobe now" (Plate LXVIII), is a cartoon of two different compositions. At the right hand side of the composition is the Chief of Army Staff (COAS) trying to land in Yobe. He is seen dressed in military uniform with a protective helmet and a military bag strapped to his back. He holds firmly onto a suspended rope in the air probably jumping from a helicopter. Below the figure is a sign post reading Borno/Yobe where he was expected to land. As a result of the frequent Boko Haram attack, the Senate had asked the COAS to relocate to Borno in order to effectively counter the Boko Haram insurgency in the three affected states (Borno, Yobe and Adamawa) in which State of emergency was declared by the Federal Government of Nigeria. An entirely different scenario could be seen on the left hand side of the cartoon. Former President Jonathan was being pushed towards a deep fall by All Progressive Congress (APC) with a log of wood. APC had earlier advised Mr. President to visit the parents of more than 200 abducted Chibok school girls by the dreaded Boko Haram insurgents in Yobe, to at least show sympathy with them. As Jonathan is about to fall into the bottomless pit, fear grips him and he shouts, HA! The cartoon is imaginative and witty, but at the same time its message is understood without over tasking the audience. The APC which advised President Jonathan to go for sympathy greetings at Yobe made reference to American President, Barak Obama, who visited his soldiers at a trouble-spot area in Afganistan. The party queried, as a leader why couldn't he (Jonathan) do the same?



Plate LXVIII: Oga Jona visit Yobe now, Akila Jibrin (Briskan), *Daily Trust,* February 28, 2014, p.67

As a result of instability, Nigerians were relocating to neighbouring countries as refugees. This necessitated Briskan to produce a cartoon titled "BOKO HARAM: Nigerians flee to Cameroon-News" (Plate LXIX), explaining the plight of Nigerians resident in the North East, running away to Cameroon for safety. There are two figures in the cartoon consisting of a human figure and an inanimate object. The first figure at the front is seen carrying lots of loads tied together on his head. The word CITIZENS is written on one of the loads. The figure is portrayed running and sweating profusely as it heads towards Cameroon. There is a sign post beside the road showing the direction to Cameroon. Also running behind the figure is a big sack drawn to look like a human being. It has eyes, nose, mouth, hands and legs. Written on its body is "North's Economy". This goes to show that the Boko Haram insurgents have not only unleashed terror on the communities in the North East, killing and maiming indiscriminately which led to thousands of residents fleeing to Cameroon and other neigbouring countries, it has

also destroyed their economy as commercial activities could not thrive in the absence of peace and tranquility. Even the North's economy affected (inanimate object) which was ascribed human attribute, metaphorically said "I guess we are all victims, I'm coming too!"

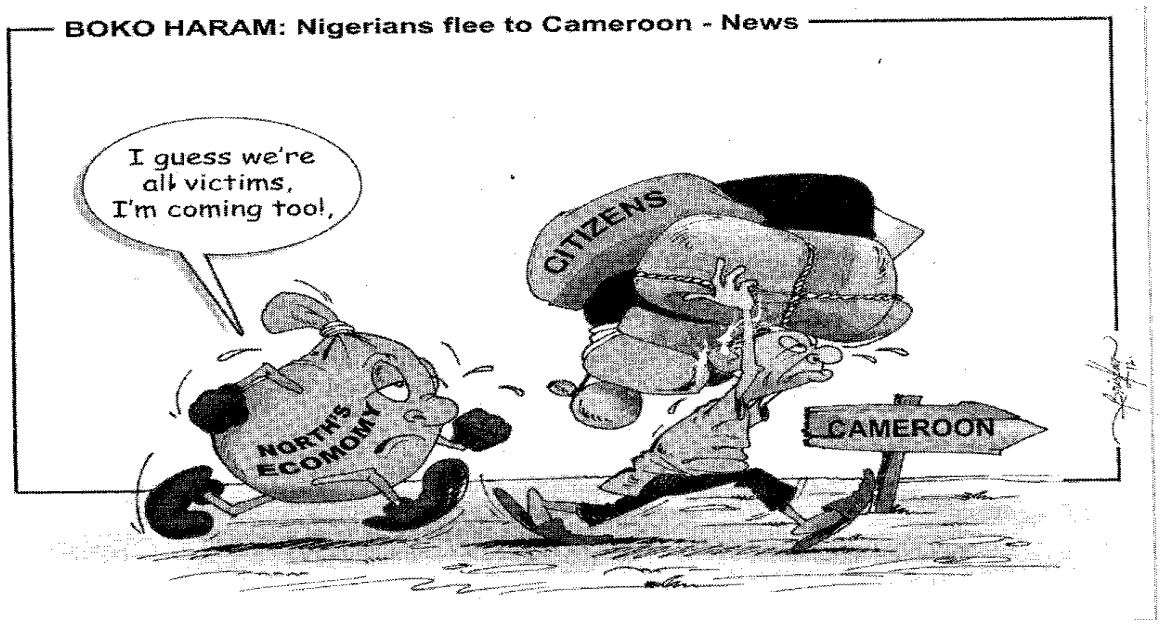


Plate LXIX: BOKO HARAM: Nigerians flee to Cameroon, Briskan, *Daily Trust,* February 10, 2012, p48

While people were fleeing for their dear life to neighbouring countries like, Cameroon, Chad and Niger, the Chief of Army Staff (COAS) became serious in the war against Boko Haram. The cartoon titled "We are changing tactics!" (Plate LXX) explains graphically the upsurge of terrorism and violence unleashed by the Boko Haram, in the North East of Nigeria. The Chief of Army Staff is portrayed emerging from a thatched roof top of a granary with a gun at his back. He looks through a telescope trying to view the enemy's hide out (Boko Haram) from a far distance. The cartoon shows the war fields (villages and towns like Bama, Gwoza, Danboa, Sabon Gari, Benisheik) etcetera, in the

North East, already captured by the Boko Haram which the COAS plans to recapture. In the cartoon, human skulls can be seen littering the ground, revealing evidence of dead bodies. While villages and towns are still burning in flames, General Minima, the COAS, who climbs the thatched roof top of one of the village granaries to get a reasonable height in order to view the terrorist's hide out, reassures the nation that, "We are changing TACTICS! I can assure you, we are ON TOP of the situation".

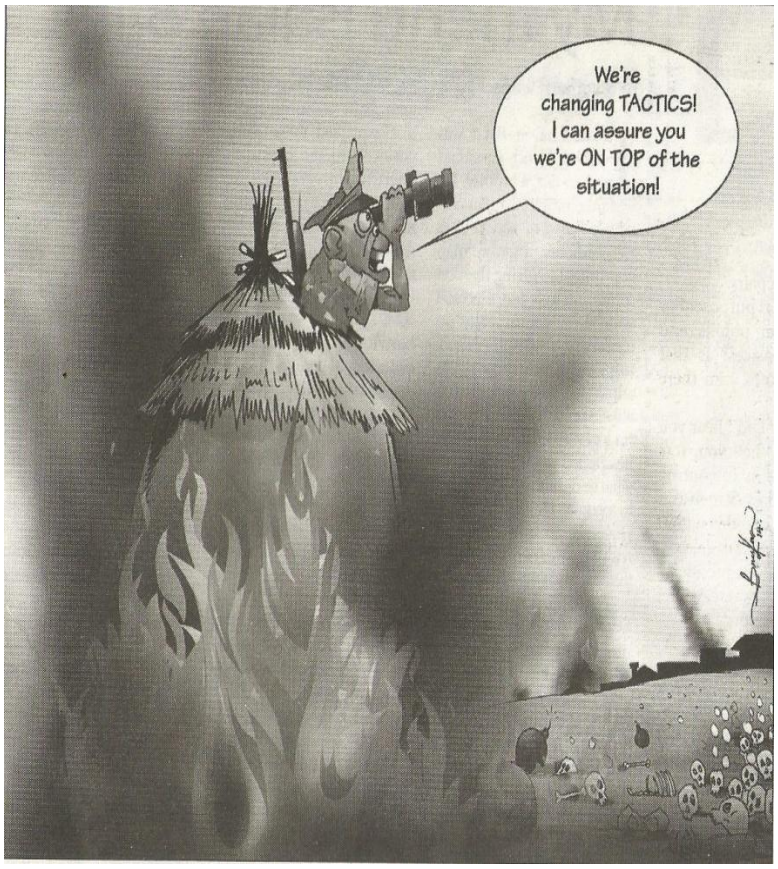


Plate LXX: We are changing TACTICS! Briskan, *Daily Trust*, February 26, 2014, P. 50.

"WIPING OUT BORNO OFF THE MAP OF NIGERIA…While our LEADERS watch!" (Plate LXXI), is a cartoon showing a map of Nigeria placed on a pedestal that

tilts to one side. There are a lot of cracks in the map: cracks in the north, south, east, and west. All these cracks represent insecurity in the various regions; MEND in the South south, MASOB and robbery in the East, OPC and kidnapping in the West and Boko Haram in the North. The cartoon shows an insurgent with a gun at his back while at the same time cleaning off the North East region from the map of Nigeria with an instrument (roller) on which the word "ATTACK" is boldly written.

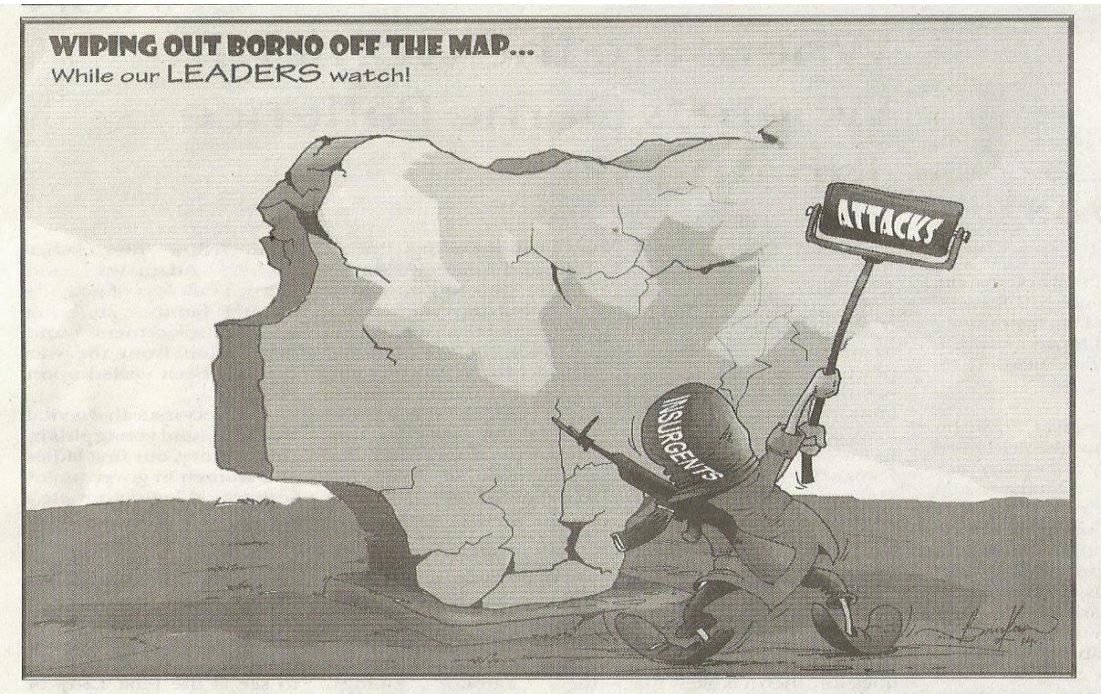


Plate LXXI: WIPING OUT BORNO OFF THE MAP While our LEADERS watch! Briskan, *Daily Trust*, March 5, 2014, p48.

Boko Haram insurgents have been terrorizing Borno, Yobe and Adamawa States in the North east since 2009. Instead of addressing the insecurity issues squarely, the Peoples Democratic Party (PDP) government was playing politics over it. The PDP ruling government was accusing All Progressive Congress (APC), the major opposition

party of sponsoring the Boko Haram insurgents, while the APC also accused the PDP government of insincerity and lacking political will to tackle the problem. As the parties were pointing accusing fingers at each other, the Boko Haram insurgents were busy having a field day throwing bombs everywhere, destroying lives and properties, capturing some towns and villages, hosting their flags there and declaring the captured territories their sovereignty. Even the Boko Haram leader Abubakar Shekau declared Gwoza headquarters as his Islamic caliphate.

The problems of insecurity go in tandem with Sanusi's observation. The former Central Bank of Nigeria (CBN) Governor, Sanusi Lamido Sanusi: had observed that the Federal Government was only fighting a symptom instead of fighting the original cause of insecurity. The "Daily Trust" correspondent, Nurudeen M. Abdallah, (April 12, 2013) quoted Sanusi as saying that "government huge spending on security will never succeed in ending insecurity in the country unless there is adequate investment in education, health and job creation." He said that the hundreds of billions of naira that was being spent on security amount to fighting symptoms only, and that the situation could only worsen unless the original cause was treated. The security sector, according to him, received the highest allocation in the Federal Government's budget - N900 billion in 2012 and the same amount in 2013. Sanusi queried: "how much are we spending on education compared to how much we are spending on security?" (Nurudeen, 2013). Sanusi maintained that:

> …we will never have security so long as we don't have education, so long as we don't have health, so long as we don't have job…so we are fighting symptom, which will continue to be worse until we fix the original cause of the problem, until we fix education, fix healthcare, bring development to people we are not going to have security.

Style,Technique and media

(a) In terms of style, technique and media, Mooyiwa and Akila use black and white and colour rendition to produce their cartoons. They also use shading techniques and washes to get solidity for their figures and compositions. Pencil, ink and poster colours are mostly the media used. Mooyiwa's styles are mainly naturalistic while Akila's styles of cartooning are characteristically naturalistic, abstraction with symbolist expression.

(b) Among the findings in Mooyiwa's cartoons (plate LXXII) "There's no going back on deregulation" are foreshortening of figures. He uses both drawings and captions; overcrowded composition; single and multiple panels. In (plate I) "New Bakassi", he used water colours, foreshortening, drawings and captions to achieve the composition.



Plate LXXII: There's no going back on deregulation, Mooyiwa, *The Nation*, 25 December, 2012, p.20.



Plate I: NEW BAKASSI, Mooyuiwa Adetula, *The Nation,* 13th October 2012

(c) While Akila uses linear drawings, light and shade, as can be seen in (plate XXV) "Unpaid Salary Tears family apart". He used water and poster colours for his paintings, but has advanced to the use of computer cartooning by using a programme called Adobe Photoshop (Adobe CS4 Photoshop for colouring, or auto-desk sketch pro) and touch screen Tablet for drawing, called (PC Wacom Cintiq). See plate XXVII: "Phone Recharge card" as example. This method makes his works easier, faster and cleaner.

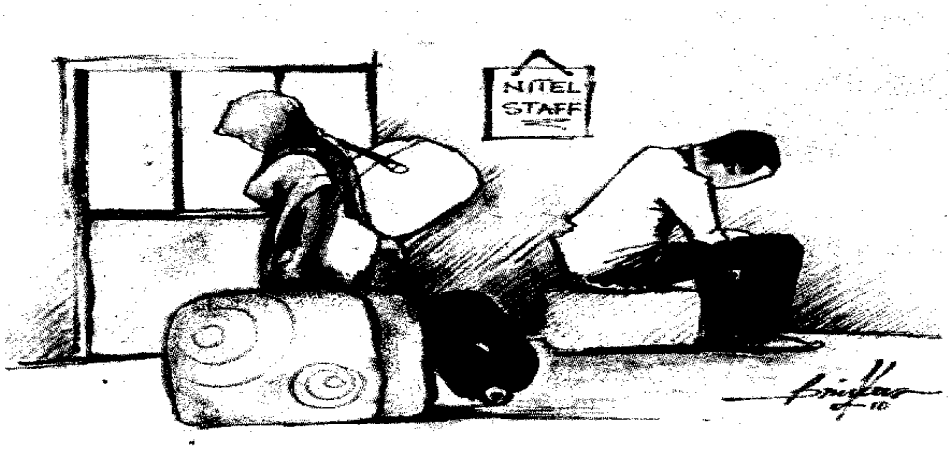


Plate XXV: Unpaid salary tears family apart, Briskan, *Daily Trust,* February 1, 2010, p.28.



Plate XXVII: PHONE RECHARGE CARD, Briskan, *Daily Trust*, February 10, 2014, p.59.

Comparative analysis of Mooyiwa's and Akila's cartoons

This objective seeks to identify similarities and differences in Mooyiwa and Akila's cartoons in terms of content, style, technique and composition. Mooyiwa's varieties of subject-matter are apt and straight to the point as they reflect on the Nigerian contemporary issues. Since he is very conscious of the happenings in and around the nation, Mooyiwa has tried to address contemporary challenges squarely via cartooning devices that aid him pass his messages. As a medium of self-expression of ideas, feelings and thoughts, Mooyiwa has been able to project his thoughts through his cartoons. One of such cartoons is titled "NEW BAKASSI" (Plate 1). He has used harmony and well blended colours coupled with his brush-stroke in the technique of wash to accomplish the composition. This is in line with theory of aesthetics postulated by Fosu (1986), that aesthetic should be considered as a factor in order to appreciate an art work. Mooyiwa depicted a simple cartoon painting showing migration of people from one place to another. Thus, Mooyiwa is able to convey his idea realistically without over tasking his reading audience. The cartoonist historically recorded the displacement of Bakassi people after the judgment at The Hague by International Court of Justice (ICJ) over the disputed Bakassi Peninsula between Nigeria and Cameroon.

In his other cartoon with human figures titled "POLITICAL MANIFESTOES" (Plate XIII), such figures are inseparable with caption. Though the main figure is exaggerated, that does not again prevent the message from being passed across. This alludes to why William (2006) explains that, pictures and caption can be used successfully in cartoons as follows:

> The highest types of humour cartoons art are in two categories: the entirely visual cartoon for which no title or caption is necessary or indeed desirable, and the cartoon in which pictures and caption are inseparable, each adding to the effectiveness of the other. There is a variation in which the illustration is humorous or intriguing in its own right and the caption provides added dimension.

In line with William as quoted above, Mooyiwa has effectively used both drawings and captions to convey his cartoon messages to the reading public. This is seen in the "State of the Nation" (plate VII), where the journalist took opinion polls about the state of the nation in order to know whether or not Nigerian citizens actually felt the impact of government or enjoy dividend of democracy, and in (plate XIV) where Mooyiwa advises the electorate to reject fake political promises in order to avoid voting for bad leaders. Despite Mooyiwa's success, he has some shortcomings, as most of his cartoons are overcrowded with people, objects and captions. An example of this can be seen in Plate LXXII titled "There is no going back on deregulation". In this cartoon, President Jonathan is seen feeding a sick Nigerian with a baby feeding bottle labelled DEREGULATION. The patient, representing the Nigerian masses, is placed on a ramshackled wooden chair. A rope is tied round his body and his legs fastened to the chair. Standing behind Jonathan is the Minister of Petroleum, Diezani Alison-Madueke, holding another bottle labelled DEREGULATION with two hands. As a woman, she hangs her usual hand bag on her right hand. The bag is labeled MINISTER, identifying

her as the Minister of Petroleum. Directly behind her is the Group Managing Director (GMD), Nigeria National Petroleum Corporation (NNPC) in black suit also carrying another feeding bottle labelled DEREGULATION probably as medical therapy to treat the patient. President Jonathan, while feeding the patient says as contained in the caption: "Yes, it's good for you…You may only feel some discomfort". The patient replies Mr. President, "HMM, Deregulation, deregulation and more deregulation…honestly what I'm beginning to see is STRANGULATION!" Mooyiwa tries to capture the effect of oil subsidy removal on the Nigerian populace.



Plate LXXII: There's no going back on deregulation, Mooyiwa, *The Nation*, 25 December, 2012, p.20.

One of the persistent shortcomings in Mooyiwa's strip is that the finishing of his works is not legible in both text and imagery. These can be seen in plates VIII, X, XIII and XIV. He did not have to use many figures in plate XIII. He should have depicted the

politician with his written promises which would have been more legible. He should then depict a man to represent the electorate and he would have still made the intended point.

Akila adopted props in his cartoons to identify his characters. For example, former President Jonathan is identified with his hat and Bayelsan dress in plate XXXIV "PDP Crisis", plate LVIII "Jonathan takes charge of power Ministry" and plate LXIV "2013 will be better than 2012". Baker (1995) explains that "cartoonists like striking physical characteristics and they like their targets to have props by which they can be recognized". Most of Akila's cartoons can easily be identified because of prop and striking character of figures he adopted. Some of his cartoons are so realistic that they are reminiscent to movie films. Plates XXXIX, "A.C.N. won 19 of 20 Chairmanship in Ogun State LG Election", LXIX "Boko Haram: Nigerians flee to Cameroon" and LXX "We are changing tactics" are some of the examples. These cartoons were imaginatively depicted as if the cartoonist was present when the incident happened.

Unlike Mooyiwa, Akila often used inanimate objects in replacement of human being to convey his messages. Plates XXVII "phone recharge cards" are a set of two phones with human features. They are seen to be engaged in a conversation, while Plate LIX "Ghana records 3rd power failure in 3 months" are two candles drawn anthropomorphically to assume human faces, conversing about power (PHCN) problems in Nigeria. Another work to be cited is plate LXIX "Boko Haram: Nigeria flee to Cameroon" where two figures consisting of human and inanimate object were portrayed. The inanimate object is a bag of sack, but drawn anthropomorphically to look like human being. It has eyes, nose, mouth, hands and legs running after a human figure at its front.

The subject-matter of Mooyiwa and Akila are similar. They both dwell on social and political issues such as poverty, unemployment, stealing, robbery, inflation, corruption, political crises, political victimization, political vendetta and insecurity. In terms of style and technique, both cartoonists used black and white and colour rendition to produce their works. They also adopted shading techniques and washes to achieve solidity in their composition. They sometimes used drawing with or without caption as well as foreshortening and elongation to exaggerate their cartoons.

With constant experimentation, Akila has advanced to the use of computer in cartooning. He used a programme called Adobe Photoshop (Adobe CS4 Photoshop) for colouring and screen touch tablet for drawing. This method makes his work easier, faster and cleaner, (See plate LVI: What happens when you carry over ASUU 103), while Mooyiwa still relied on conventional line drawing, poster and water colour painting in his cartoons.

CHAPTER FIVE

FINDINGS, SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Introduction

This chapter is the concluding part of the research titled "The Socio-Political Cartoon of Mooyiwa Adetula and Akila Jibrin in National Dailies of Nigeria 2007-2014". The chapter includes the findings and summary of the work. Furthermore, the findings outlined as a result of the discussion and analyses in chapter four are highlighted as part of the conclusion. Similarly, recommendation and contribution to knowledge are given based on the findings of the study.

Findings

This research discovered that Mooyiwa and Akila were among the young generations of 21st century Nigerian artists, who keep the spirit and light of cartooning burning from Akinola Lasekan (the Nigerian pioneer cartoonist in the 1930s). Though, the two cartoonists come from different geographical locations (North and West) of Nigeria, they have something in common. They are naturally talented, and they had the zeal to develop

such talents up to tertiary education levels. While Mooyiwa admitted that he offered illustrative cartoons as a course of study in Polytechnics which gave him impetus to cartooning, Akila stated that, he was inspired by a Professor who taught him cartoon illustrations and animation as a course at the University.

The two artists' works reflect the socio-political climate of the nation from 2007 to 2014, the period under study, which witnessed an undisrupted democracy by the Nigerian Military. The study notes that, though there were some elements of freedom of speech in the press as allowed by the present democratic dispensation unlike during the Military regime, there were few political elements that were aggrieved when they were cartooned and threatened to jail or sue such cartoonists to court[1]. Others responded by writing petitions to such newspaper organizations, or through phone call, text messages, e-mail and or on-line comments.

In analyzing Mooyiwa Adetula and Akila Jibrin (Briskan's) styles, technique and themes, such analysis has to be taken individually. Mooyiwa's styles and techniques entail, first of all, conceiving ideas before embarking on visual composition. He then sketched out the figures in pencil and erased off the unwanted parts to bring out the composition in black and white. If the composition required colouring, he used water colour, crayon or any other media of his choice. Sometimes, he used markers of various colours and grades if the need arose. Mooyiwa adopted foreshortening and elongation styles in his cartoons. Most of his cartoons are overcrowded, while he used single and at times, multiple comic strips to pass messages across the reading populace. At times, he used both drawings and captions to explain his cartoons. This is necessary for effectiveness of the cartoon messages being passed across.

Similarly, Akila Jibrin usually drafted rough sketches at initial stage before outlining them with pencil and ink, thus ignoring the irrelevant parts. He said that, he may decide to leave the composition in black and white, or paint them using water colour media or pencil crayon. In the course of his work, Akila has developed a technique called Adobe photo-shop where screen touch tablet (P C Wacom Cintiq) was used. This is an advance drawing on computer with stylus pen on a tablet slate, which is much easier, faster and neater. His cartoon compositions were not devoid of elements and principles of design. Most of his cartoons are brief to the point unlike Mooyiwa's cartoons that are overcrowded with figures. Both cartoonists reflect social and political subject-matters with the following sub-headings: unemployment, stealing, armed robbery, divorce, inflation, corruption, insecurity as well as political crises such as political deceit, political vendetta and political victimization.

Summary of findings

a. The findings of the study show that academically, Mooyiwa and Akila were naturally talented in the field of art which they developed up to tertiary education level.

b. Their cartoons serve as historical text, which document past events.

c. Mooyiwa and Akila used their cartoons as visual weapons to criticise governments of the day.

d. Their works also reveal that corruption thrives in Nigeria and something must be done to check the menace.

e. Their subject matters focus on socio-political issues such as poverty, inflation, unemployment, stealing, robbery, corruption, political crisis, political vendetta and insecurity.

f. In terms of style, technique and medium, both artists use black and white and colour rendition to produce their work. They also use shading technique and wash to get solidity for their figures and compositions.

g. Among the findings in Mooyiwa's cartoons are foreshortening and elongation of figures. He used both drawings and captions; overcrowded composition, single and multiple panels, while Akila used line drawings; shading; water colours and foreshortening. He has advanced to the use of computer cartooning. He uses a programme called Adobe Photoshop (Adobe CS4 Photoshop for colouring or auto-desk sketch pro) and also uses touch screen Tablet called (PC Wacom Cintiq). This method makes his works easier, faster and cleaner.

This analysis has provided answers to the research questions 1-7 which the researcher earlier stated:

1. What are the academic background of Mooyiwa Adetula and Akila Jibrin?
2. How did they come about their inspiration into the art of cartooning?
3. How can the socio-political cartoons of Mooyiwa Adetula and those of Akila Jibrin from 2007 – 2014 be examined?
4. How can the two cartoonists' work from 2007-2014 be documented?
5. How can the technique and medium of Mooyiwa Adetula and Akila Jibrin (Briskan) be analysed?

6. What subject matter did Mooyiwa Adetula and Akila Jibrin (Briskan) specialize in?
7. What similarities and differences are identifiable in the cartoons of the two artists?

Summary

Cartoon is a visual art which complement news media in artistic form. It has not been given much attention in the Nigerian newspapers; probably because people do not seem to understand the messages cartoonists try to pass across to the public. Many of the reading public just laugh over the caricatures that mostly contain distortion, exaggeration and funny figures of characters displayed without contemplating over the contents. Since the reading publics do not seem to understand the messages of cartoons, the study attempts to describe, analyse and interpret the works of the two selected cartoonists (Mooyiwa Adetuala of 'The Nation' and Akila Jibrin of 'Daily Trust' newspapers). Chapter one focuses on the general background of the study. It also examines the statement of the problem, aim and objectives, research questions, justification, significance, scope and delimitation of the study and conceptual framework. The study adopted two different types of conceptual framework from, Sander in Jari (2007) and MacHovec (1988) in Sani, Abdullahi, Ali and Abdullahi (2012).

They all advocated for a combination of methods of research. The two studies reviewed on conceptual framework confirm the choice of qualitative method of research

on which this study relied. Chapter two deals with reviews of related literature taking into consideration concept of cartoons, types of cartoons, historical development of cartoons, satire and humour, impact of cartoons on political leaders, cartooning as a form of visual art expression, capturing people as animals and cartooning in Nigeria. Chapter three is on methodology; the qualitative research design with historical, descriptive and interpretative bias was adopted. Interview structure was used to collect information from the cartoonists. Chapter four describes, analyses and interprets seventy-two selected cartoons produced by the two cartoonists. Chapter five is concerned with findings, summary, conclusion and recommendation.

Conclusion

As a visual art expression, cartoons complement news media to educate people especially in the Nigerian newspapers. Such visual art expressions are often exemplified through human and animal figures distortions and exaggerations, but still maintaining some elements of resemblance of the subject matter(s). Mooyiwa and Akila's cartoons are full of social and political commentaries which document events and as well as critique some of such episode and events in Nigeria. They have also shown that cartoons are potent means of protest without violence. Through cartoons, they have been able to portray corruption graphically and its negative effect on Nigeria. The effects of corruption, according to their publications, lead to societal decay and stifling of development.

Recommendation

In view of the above findings, the following recommendations are made:

1. Establishment of Cartoon as a Subject of Specialization: It is discovered from the study that some cartoonists have no formal training even though related courses like graphics art were offered. They only find themselves in the field of cartooning either by choice or design. Cartoon should be included in the school curriculum to be taught in the Department of Fine and Applied Arts, Creative Arts and Industrial Design Department of tertiary institutions. It should also be made an area of specialization in Graphic Section, like any other area of study, for the prospect of its importance and employment opportunity.

2. Cartoons in plate XXXIV "PDP Crisis" and plate XXXVIII "Ekiti State Governorship Election" reveal evidence of intolerance in the Nigerian democracy as intra-party and inter-party crisis loom. It therefore suffices to recommend political reform in order to sanitize politicians and polity for Nigerian democracy to survive.

3. Cartoons on "A thief" plate III, "Armed Robbery" plate VI, "Boko Haram insurgents" plate LXIII and LXVI and "State of the nation" plate VII which bread social problems, are the hallmarks of insecurity and criminality. It is therefore appropriate to recommend that government should tackle insecurity and criminality headlong and at the same time create job opportunity for the teeming unemployed youth.

Contribution to knowledge:

The study establishes:

a. The role played by cartoonists as an advocacy in the religious and socio-political issues in Nigeria.

b. Cartoons as a means of guiding policy makers in the country (guide against devaluation of the naira during Shagari regime)

c. Cartoon serves as a means of peaceful protest on issues, instead of violent protest

References

Abdulhamid, Y. (2012). "Nigerians to pay 88% more for electricity", *Daily Trust*, February 13, 2012, pp.1 and 6

Adetoro, S.A, (1997). *Research Techniques for Project, Reports, Thesis and Dissertation, University Press ltd,* Ahmadu Bello University Zaria.

Adeyemo, T. (2013). "Corruption and Physical Exercise", *Tell Magazine*, Tell Communication ltd: Ikeja, Lagos, February 11, p.15

Afolabi, M (1991). *Writing the Research Proposal,* Department of library science, Ahmadu Bello University, Zaria, (2nd Ed) (1991)

Agabi, Sosanya & Okeke (2009). "NLC protest rally: Fuel Scarcity, ploy to hike prices", *Daily Trust,* May 14th 2009, pp.1 and 5

Agbo, A. (2013). "Lawan Goes to Jail", *Tell Magazine,* Tell Communication ltd, Ikeja, Lagos, February 11, 2013, p.23

Akinkuotu, A. (2012). "Editorial comment", *Tell Magazine,* Tell Communication ltd, Ikeja, Lagos, p6

Atonko, B (2010). Jonathan takes charge of Power Ministery, *Daily Trust,* April 16, p28

Awosiyan, S. (2009). *Revelations: Nigeria's political history in cartoons,* Published in Vanguard, 1999-2005, Canal Paper Converter, Ltd, Lagos. pp. 3, 6 & 7

Am, W. (2007). In: The New Encyclopedia Britannica, 15th Edition, Encyclopedia Britannica Inc. Chicago, USA

Babalola, D.O. (2004). *The Nigerian Artist of the Millennium: Historians, Builders, Aestheticians and Visioners*, National Gallery Art, Nigeria

Bamiboye, A. (2014). "It's illegal, lawyers say", *Daily Trust*, February 21, 2014

Baker, K. (1995). *The Prime Minister: An irrelevant history in cartoons.* London. Thames and Hudson pp. 8-19

Barnet, S. (2003). *A Short Guide to Writing about Art*, 7th Edition, Longman, New York

Bashir & Edet (2009). "Halliburton: Police to quiz Obasanjo", *Daily Trust*, May 19th 2009, pp. 1 and 5

Canaday, J. (1981). *Mainstream of modern Art*, New York, Holt Rinehart and Winston. pp. 133-142.

Charles et al (2012). "Federal Government under fire over Bakassi", *Daily Trust,* October 10th, 2012, pp. 1 and 5

Chris, Mohammed & Francis (2009). "N.L.C. Protest Rally: "Fuel Scarcity, ploy to hike price", *Daily Trust,* May 14, 2009, pp.1 and 5

Daumier,H.http:?//www.phillipscollection.org/site/default/files/attachments/honoredaumier.pdf.

Duniya, G. (2009). *Modern Nigerian Art: a study of styles and trends of selected artists in the Zaria Art School*: An unpublished PhD thesis, Zaria, Department of Fine Arts, Ahmadu Bello University, pp. 41-42

Imosili, I.C. (1996). *Social Research Methods for Nigerian Students,* Lagos: Malt house Press Ltd. pp 65-73

Edet, B. (2010). "EFCC begins Ibori's extradition", *Daily Trust*, May 14, 2010 p.

Egonwa, O. D. (2005). .*African Art: A Contemporary Source Book,* National Gallery of Arts, Nigeria.

Fishner- Rathus, L. (2010). *Understanding Art*, Wadsworth, Cengage Learning, Boston, USA p.118

Fosu,K. (1986). *20th Century Art of Africa,* Zaria: Gaskiya Corporation Limited, p. 8

Funk and Wagnalls, (1975). *New Encyclopedia Vol.5,* New York: Funk and Wagnall Inc. pp159- 160

Gushem, P. O. (2011). *Painting of Kolade Adekunle Oshinowo from 1986-2006,* Zaria: Unpublished Ph.D. dissertation, Fine Arts Department, Ahmadu Bello University Zaria, p. 57

Horns, M. (1992). In *Collier's Encyclopedia Vol. 5,* Macmillan Educational Company, Macmillan Inc. New York, USA. P.498

Hammett, D. (2010). *Political Cartoons, Post-Colonialism and Critical African Studies*, Critical African Studies, Issue 4, Department of Geography, University of Sheffield.

Hess, J. (2006). "Spectacular Nation: Nkrumahist Art and Resistance Iconography in Ghana Independence Era", *African Art*, Vol. XXXIX no. 1, Daedalus Journal of American Academy of Art and Science, MIT Press/228 Main Street, Suite 500/CAMBRIDGE MA 02142 pp. 16-25

Ibileke, J. (2014). "Jonathan's Unfulfilled Promises", *The News*, Press House, Ikeja, Lagos, November 3, 2014, pp. 38-39

Isa S. (2012). "Suicide Bombers strike Kaduna Military bases", *Daily Trust*, February 8th 2012, pp. 2 and 5

Imoisili, I.C. (1996). *Social Research Methods,* Lagos: Malt house Press Ltd.

http;//www.visual- art-cork.com/famous/artist//honore-daumier-htm retrieved 23/02/2011

Jari, J. J. (2007). *Images and Forms of Indigenous Christian Art in Catholic Churches in Plateau State,* Zaria: An unpublished Ph.D. thesis, Department of Fine Arts, Zaria, Ahmadu Bello University, pp. 38-43

Jimoh, G. A. (2010). *The role of Editorial cartoon in the Democratization process in Nigeria: a study of selected works of three Nigerian cartoonists,* An unpublished Master of Arts degree thesis, Lagos, Department of Creative Arts, University of Lagos, pp. 16-58

Kat, K. (1992). *Collier's Encyclopedia Vol. 5*, New York, Macmillan Educational Company, Macmillan Inc. p.

Kleiner, F. S. (2010). *Gardner's Art through the Ages,* 13th Ed. Vol II, Wadsworth Cengage Learning, pp. 618-619

Krishi & Sule (2014). "PDP Representatives stage walkout as House rejects suspension", *Daily Trust*, February, 21, 2014, p

Ke, D.M. (2007). *The New Encyclopedia Britannica Volume, 15*, 15th Edition, Encyclopedia Britannica Inc. USA, pp. 547-552

Kleiner F.S, Mamiya C.J. eds. (2005). *Gardner's Art through the Ages* Vol. 2, 12th Edition, U.S.A.: Thomson Wadsworth, p. 830

Landa R. (2011). *Graphic Design Solution,* Wadsworth Cengage Learning, Boston, USA

Lawate, M. M. (2012). *Importance of political cartoons to newspapers*, Bangalore: An unpublished Master of Science degree dissertation, Department of Media Studies, Christ University, p. 1

Low, D. (2006). "Cartoon", In *The World Book Encyclopedia,Vol. 3,* Chicago, World Book Inc. pp. 263-267

Leuzinger, E. (1972). *The Art of Black Africa,* London: Studio Vista Publishers

Manning & Phiddian (2004). *Censorship and the Political Cartoonist,* Retrieved from http://www.ade.edu.eu

MacHovec, F.J. (1988). Humour: Theory, history, application. CC Thomas

McCloud, S. (2002). "Cartoon" *In World Book Encyclopedia Vol. 3* pp. Chicago, World Book Inc. 263-267

Medubi, O. (n.d.). *Nigerian Political Cartoons: the State of the Art,* Retrieved from http://www.unilorin.edu.org/publications/medubi/oyinin%20nigeria%20political%20cartoons.pdf.

Medubi, O. (n.d.). *Cartooning in Nigeria: Large Canvas, Little Movement*. Retrieved from http://www.unilorin.edu.org/publication/medbi/oyin%20cartooning%20nigpdf.

Martin, S. (2004). "Oil Surplus", *Daily Sun,* Monday September 20, 2004, Lagos. The Sun Publication Ltd

Muhammad, H. (2010). "The odds against the new Petroleum Minister", *Daily Trust*, April 16, 2010

Misbau, B. (2012). "Zakari Biu dismissed", *Daily Trust,* February 23, pp. 1 and 5

Nnadozie, U. (2006). *Evolution of Art Movement and Schools in Nigeria: Nnsukka School of art Evaluated* In: Style, Schools and Movement in Modern Nigerian Art; Proceeding of the 2nd National Symposium of Nigerian Art, OAU, Ile-Ife, A Publication of National Gallery of Art, pp. 48-49

Nelson, R.P. (1975). *Cartooning,* Contemporary Books, Inc. Chicago, p. 7-51

Nelson, R.P. (1980). *The Macmillan Family Encyclopedia,* Arete Publishing Co. Princeton, New Jersey, USA pp. 176-178

Nurudeen, M.A. (2013). Insecurity: Government fighting symptom only-Sanusi, *Daily Trust,* April 12, pp. 1 and 5

Ogwu, S.M. (2014). "Atiku: Its abuse of power", *Daily Trust,* February, 21, 2014

Ojoma, A. (2010). "Affirmative action: Women want 50% representation", *Daily Trust,* May 14, p.36

Okoli, O. (2007). *A study of the contribution of women artists to the development of modern Nigerian art (1955-1985),* Zaria, An unpublished PhD dissertation, Department of Fine Arts, Ahmadu Bello University, p. 37

Okpoko, J (2005). *Understanding Mass Media and Society,* Dumco Ventures, Enugu, Nigeria, p. 53

Olaoye, W. (2012). "Corruption Guilty as charged", *Daily Trust*, December 10, p. 71

Olajide, A. & Muhammad, H. (2010). "6,000 MW: We are sorry, VP says", *Daily Trust*, January, 1, 2010, pp.1 and 5

Oloidi, O. (1995). *Three Decades of modern Nigerian Art (1960-1990): General Observation and Critiques,* USO: Nigerian Journal of Art, National Gallery of Art, Lagos, pp. 66-73

Omolehin, B. (2010). "The bane of most failed marriages…" *Daily Trust,* January 1, p.38

Onakpa, M. (2014). *Cartoons, Cartoonists and Effective Communication in the Nigeria print Media,* Retrieved May 24, 2016 12: 57pm from www.ajol.lnfo/index.php/afrrev/article/view/101325 pp. 32-41

Onoja, J. E. (2015). *Potency of Satirical Art in Nigeria; An Assessment of Satirical Art Form.* Retrieved from http://www.iiste.org on May 25, 2016. Pp. 42-45

Otu, J. & Kange R. (2014). *Loud Drumming to Deaf Ears: A cartoon Saga, Environ: A Journal of Environmental Studies,* Vol. 3 no 7 & 8, November, 2014, Zaria, Faculty of Environmental Design, Ahmadu Bello University, pp 2-3.

Otu, O.J. (2015). *Rethinking the Cartooning Epistemology: The Female Cartoonist in Nigeria.* An unpublished Ph.D. thesis, Department of Fine Arts, Ahmadu Bello University, Zaria. pp. 10-13

Oxford Advanced Learner Dictionary (2000) 6th Edition, Oxford University Press, UK.

Peter & Linda Murray (1976). *A Dictionary of Art and Artists,* 4th Edition Penguin Books Ltd. Middlesex, England p.120

Rabidoux, E. G. (2010). *Street Gospel: Political Cartoons and Their Role in Canadian Democracy*. Retrieved from http://cjms.films.uwb.ca on 22 May, 2016

Rowlandson T. (1976). In *Dictionary of Art and Artists* 4th Edition, Penguin Books, 45 Middlesex, England, p.

Rundell, M. (2005). Edited Macmillan School Dictionary, Malaysia; Macmillan Publishing Ltd, p.

Ryan, W. & Conover, T. (2004). *Graphic Communication Today* 4th Edition, Denmer Cengage Learning, New York, USA pp. 42-44

Saidu et al (2012). "Suicide bombers strike Kaduna Military bases", Daily Trust, February 8, pp. 2 and 5

Saliu, A.R.O. (1994). *A study of Decorative Art of the Ebira*, an Unpublished PhD dissertation, Department of Fine Arts, Ahmadu Bello University, pp. 82-83

Sani, I., Abdullah, M.H., Ali, A.M. & Abdullah, F.S (2012). The Role of Humour in the Construction of Satire in Nigerian Political Cartoons, Retrieved from http://www.ojcmt.net on 3rd July 2012, pp. 148-165

Samuel, C. (2015). *An appraisal of Atyap performing Arts of Zangon Kataf, Kaduna State (1950-2013)*, An unpublished Ph.D. thesis, Department of Fine Arts, Ahmadu Bello University, Zaria. p. 32

Sambo, A. S. (2008). R*esearch Method in Education*, Stirling HORDEN Publishers (Nig) Ltd, Ibadan pp. 85-93

Sosanya, M. (2011). "Group urges action against Deregulation", *Daily Trust*, October 12, p. 21

Stokstad, M. (2008). Art History, 3rd Edition, Pearson Prentice Hall, New Jersey, pp. 998-1000

Suleiman, I. A. (1983). *Cartoonist as a socio-political critic in Nigeria 1980–1983; A case study of Boye Gbenro of National concord and Chris Nworjih of Punch*, Unpublished B.A. Thesis, Department of Fine Arts, Ahmadu Bello University, Zaria, pp. 1-107

Tajudeen S. (2014). Diezani and the Cheerleaders, *Tell Magazine*, April 28, pp. 28-31

Tatransky V. (1980). *The Macmillan Family Encyclopedia*, Arete publishing co. Princeton, New Jersey, USA pp.175-176

The World Book Encyclopedia (2002). Vol. 5, Chicago, World Book Encyclopedia Inc, pp. 263-267

The New Encyclopedia Britannica (2007). Vol. 15, 15th edition, Encyclopedia Britannica Inc. p. 544

Tony G. (1996). *Research Methods: Guidance for Postgraduates*, Arnold, a member of the Hodder's-Headline Group, 338 Euston Road, London NW1 3BH

Udechukwu, O. (1979). "Nigeria political cartoonists in the 1970s" ,*in Journal of New Culture,* Vol. 1, No. 10, September, 1979: A Review of Contemporary African art, New Culture Studios, Ibadan, Nigeria, pp. 14-15

Uzoagba, I. (2000). *Understanding Art in General Education*, Benin City, Ilupeju Press Ltd. pp. 4-7

Valentine, T. (1980). In: The Macmillan Family Encyclopedia, Arete publishing Company, Princeton, New Jersey,

Vansina J. (1984). *Art History of Africa,* An introduction to method, London and New York. p.

W. A.M. and Ke D.M. (2007). In: *The New Encyclopedia Britannica Vol*., 15th Edition, Encyclopedia Britannica Inc. USA. p

Wehmeier, S. (2006). Edited Oxford Advanced Learner Dictionary, (7th edition), England; Oxford University Press. p

William, R. E. (2006). In: Encyclopedia Americana, Vol. 5, Encyclopedia Americana Inc. USA, p.734

Willett, F. (1971). *African Art*: An Introduction, Thames and Hudson, London pp. 139-238.

Willett, F. (2002). *African Art,*New Edition, Thames and Hudson, London. p

Wudiri, Y.D. (2012). *Art and Political Enlightenment: A study of selected cartoons in some Nigerian Newspapers (2004-2007)*" Unpublished M.A. Thesis, Department of Fine Arts, Zaria: Ahmadu Bello University. pp. 21 and 48

Yahaya, I. (2014). "85days after, no hint on Chibok girls – Sherif", *Daily Trust*, July 9, p6

Yusuf, A. (2013). "A Vote for Corruption", *Tell Magazine*, Tell Communication ltd, Ikeja, Lagos, February, 2013, p. 22

Interviewed persons

Mr, Mooyiwa Adetula was interviewed by the researcher from September 11-15, 2012 and March 24-29, 2013 at the premises of The Nations Newspaper Headquarters, Vintage Press limited. Corporate Office: 27B Fatai Atere, Matori, Lagos. P.M.B. 1025, Oshodi, Lagos

Mr. Akila Jibrin (Briskan) was interviewed by the researcher from October 3-7, 2012 and October 23-28, 2013 at the Daily Trust Newspaper Headquarters, No. 20, P.O.W. Mafemi Crescent, Off Solomon Lar Way, Utako District, Abuja.

APPENDIX I

LETTER TO THE CARTOONISTS

Department of Fine Arts,
Faculty of Environmental Design,
Ahmadu Bello University,
Zaria.
21st August, 2012

……

…….

…….

Dear Sir,

THE SOCIO-POLITICAL CARTOONS OF MOOYIWA ADETULA AND AKILA JIBRIN IN NATIONAL DAILIES OF NIGERIA 2007-2014

I am a postgraduate student of Department of Fine Arts, Ahmadu Bello University, Zaria, trying to explore and study your cartoons on the above subject matter. I therefore write this letter formerly to inform you of my coming in September, 2012 to collect information from you on this topic.

I count on your kind gesture and thanks for your anticipated cooperation.

Yours Sincerely,

Ibrahim Alhaji Suleiman

APPENDIX II: Questionnaire for the artists

My name is Ibrahim Alhaji Suleiman of the Department of Fine Arts, Ahmadu Bello University, Zaria. I am undertaking a Ph.D. research work titled "The socio-political cartoons of Mooyiwa Adetula and Akila Jibrin in National Dailies of Nigeria 2007-2014". This questionnaire seeks to unfold information on your work. I therefore pledge to use the information solely for the purpose of the research. Thank you very much for your anticipated response to the questions.

1. Good day sir, can you kindly introduce yourself? (Name, Age, Education, and Background)

2. I have been seeing your works (cartoons) in the newspapers, what actually motivated you into art work?

3. How did you come about cartooning?

4. There are many cartoonists in the Nigerian newspapers whose themes vary. Some of their subject matters focus on social, political, economic, religious, sports, health, law, and cultural matters. Which area do you focus in your own cartoons?

5. (a) Cartoons are sometimes offensive. Has anybody accused you or your organization for libel?

6. (b) If yes, how have you or your organization defended it?

7. What are the reactions of the public to your cartoons?

8. What are the reactions of the politicians to your cartoons?

9. What are the reactions of the government in power to your cartoons?

10. Do you produce editorial cartoons?

11. Do you have to liaise with your editor before producing a cartoon?

12. If so, does it mean that the editor has some kind of influence in your work?

13. Can you explain the techniques you usually employ in your work?

14. Is the work original or do you use to copy an existing work?

15. Since you have been working, what are the most effective cartoons that interest you?

16. Which of your cartoons seem to have raised public discussion or reaction?

17. You produce cartoons almost on daily basis, how do you go about sourcing for your information?

18. How long have you been working as a cartoonist, and when did you join this newspaper organization?

19. Can you please, give me some of your works for the purpose of this research work?

APPENDIX III: Response from the cartoonist (Mooyiwa Adetula) of the Nation Newspaper

1. Q: Good day sir, can you kindly introduce yourself? (Name, Age, Education, and Background)

A: I am Mooyiwa Adetula. I was born in Lagos to the family of Mr. Joseph Daramola Adetula and Mrs. Dorcas Fehintola Adetula from Owo in Ondo State. I attended elementary school at Ereko Methodist primary school in Lagos and Loyola College in Ibadan. After obtaining my West African School Certificate (WASC) in 1976, I gained admission into the prestigious Yaba College of Technology to study General Art where I obtained the Ordinary National Diploma (OND) in 1977. I did not go for the one year industrial attachment because I was one of the best students so I was allowed to proceed for my Higher National Diploma course (HND), and I graduated in 1979 with HND (Graphics) before proceeding for my one year compulsory NYSC service.

2. Q: I have been seeing your works (cartoons) in the newspapers, what actually motivated you into art work?

A: As a graphic artist, I did illustrative cartoons as a course while in school. This has given me an impetus to cartooning. I started working as a cartoonist immediately after my NYSC in 1981 with the PUNCH newspaper.

3. Q: There are many cartoonists in the Nigerian newspapers whose theme vary. Some of their subject matters focus on social, political, economic, religious, sports, health, law, and cultural matters. Which area do you focus in your own cartoons?

A: I am a political cartoonist but sometimes I do cartoon on economic aspect of the society.

4. Q: Cartoons are sometimes offensive. Has anybody accused you or your organization for libel?

A: Yes! Three people and organizations have complained about my cartoon. They were: (I) PHCN;(II) Muslim organization; and (III) SecurityAdviser to late PresidentYar'Adua. They felt somehow offended over my cartoon.

5. Q: If yes, how have you or your organization defended it?

A: As for the PHCN, their complain letter was published in the Nation newspaper, but other complains were ignored.

6. Q: What are the reactions of the public over your cartoon?

A: Majority of them reacted positively by making calls or sending text messages

7. Q: What are the reactions of the politicians over your cartoon?

A: Some of the (politicians) react angrily.

8. Q: What are the reactions of the government in power over your cartoon?

A: Government has never reacted directly or openly

9. Q: Can you explain the techniques you usually employ in your work?

A: First and foremost, I do the sketches with pencil and thereafter paint it in different colours. I later caption it after the whole exercise is successfully achieved.

10. Q: Since you have been working, what are the most effective cartoons that interest you?
A: Cartoon on corruption.

11. Q: Which of your cartoons seem to have raised public discussion or reaction?

A: Cartoon on PHCN and cartoon on corruption.

12. Q: You produce cartoons almost on daily basis, how do you go about sourcing for your information?
A: I look for information from Radio, Television, newspapers and from interaction with masses

13. Q: How long have you been working as a cartoonist, and when did you join this newspaper organization?

A: I have been working as a cartoonist immediately I finished my NYSC in 1981 with the PUNCH newspaper. I later resigned and joined Tribune in 1982 and again resigned and joined the Vanguard 1985. I finally joined the Nation newspaper in 2006 till date.

APPENDIX IV: Response from the cartoonist Akila Jibrin (Briskan) of the Daily Trust newspaper

Q. 1: Good day sir, can you kindly introduce yourself? (Name, Age, Education, and Background)

A: My name is AKILA JIBRIN (BRISKAN), age 32, a graduate with Bachelor Degree (B.A) Creative Arts from the University of Maiduguri. I am a Nigerian, an indigene of Yobe State from Fika Local government area. I am a Christian. I speak Kari-kari, Hausa and English languages.

Q. 2: I have been seeing your works (cartoons) in the newspapers, what actually motivated you into art work?

A: Nothing really motivated me into art in general. I was born with the talent and I found myself filling up my exercise books or any plain sheet of paper that crossed my path with sketches for fun when I was six (6) years of old. I used clay to mould shapes and construct toy cars. I also used empty tin of milk or sometimes with wood just to create houses or anything I like.

Q. 3: What actually motivated you into cartoon?

A. If there is anything I despise in my early days, it is cartooning i.e. (making humorous representation of people) until when I came in contact with Professor Abdel Lateef Satti, a lecturer in Graphics and illustrations at my 300 levels course. He introduced me into making caricatures of people (politicians in particular), animals, and illustrating short story books to an extent of supervising my project in cartoon animation. He inspired and supported me in so many ways.

Q. 4: There are many cartoonists in the Nigerian newspapers whose themes vary. Some of their subject matters focus on social, political, economic, religious, sports, health, law, and cultural matters. Which area do you focus in your own cartoons?

A: I focus mostly on political cartoons because of the hot stories or issues in the political issues of the day. Though I also produce Business, Health, Law, and Sport cartoons, I express myself better in social cartoons because there is no limit to social issues, and I find it more interesting to reach everybody.

Q. 5: What are the reactions of the public over your cartoon?

A. There are numerous reactions from the public, and we also have people that are not interested in cartoon generally.

Q. 6: Cartoons are sometimes offensive. Has anybody accused you or your organization for libel?
A: Though no libel suit has been instituted against me, but no matter how you try to present a story or idea in a cartoon especially political cartoon, some people still take offence or criticize you directly or indirectly. Sometimes my senior editors do call my attention to some comments (negative or positive) sent to the organization via text, e-mail or online comment about my cartoon. However, I always seek my senior editor's opinion or correction before publishing my work so as to avert cases like these to some extent.

Q. 7: What are the reactions of the politicians over your cartoon?

A: Some politicians reacted angrily. Some may even threaten to take you to court, jail you or end your life in jail or end your career. I know of some colleagues that were issued such threats. Some international cartoonists have served jailed terms, tortured, and humiliated because of political cartoons they have produced. Example is Zapiro of South Africa who has faced such challenges. You can visit his website: www.zapiro.com
They don't like when you tell the public about their failure…but when you praise them over an achievement or even nothing, you have become their campaign puppets.

Q. 8: Can you explain the techniques you usually employ in your work?

A: The technique I employ to bring the topic into reality in order to inform, educate and entertain the readers, is by using the artistic method of visualizing ideas with my third eyes (mind) with humour, creativity and knowledge, professionally, then transfer it to my sketching sheets for others to see what is in my mind. I draft a rough sketch at the initial stage, and then outline the main figure with pen and ink by ignoring some parts that are not relevant. At this stage, I may choose to leave it in black and white or colour it with water colour, crayon pencil or scan it and colour it to my computer for colouring, using a programme called **Adobe Photoshot**(I used **Adobe CS4 Photoshot** for my colouring) or **Autodesk sketchbook pro**. Sometimes, I used touch screen **Tablet PC Wacom Cintiq** (New Advanced Drawing) to draw directly on it with **Stylus Pen** which is much easier, faster and neater when one gets used to it. The principles of design can be used to achieve

one's goal in giving information, education and entertaining the public through cartoon illustration.

Q. 9: Since you have been working, what are the most effective cartoons that interest you?

A. I always find it hard to point out which of my cartoons is the most effective because I always try to bring out my best in everything I do. Perhaps the reading public can tell.

Q.10: Which of your cartoons seem to have raised public discussion or reaction?

A. Political cartoons. The reason is that, everybody is into the political system directly or indirectly. For this reason, people react negatively or positively to any political topic one picks for a cartoon.

Q. 11: You produce cartoons almost on daily basis, how do you go about sourcing for your information?

A. Yes! I source for information and ideas via: National dailies (newspapers), internet, Television, Radio and or when interacting with people and neighours on daily basis.

APPENDIX V: Interview with the cartoonist, Akila Jibrin (Briskan) of the Daily Trust newspaper at the Media Trust Nigeria Limited, Corporate Office: No. 20, P.O.W. Mafemi Crescent, Off Solomon Lar Way, Utako District, Abuja on October 3-7, 2012 and October 23-28, 2013.



Plate LXXIII: Suleiman with Akila Jibrin (Briskan) during an interview session in his office, from October 3-7, 2012 and October 23-28, 2013 at the Daily Trust Newspaper Headquarters, Abuja.



Plate LXXIV: Suleiman with Akila Jibrin (Briskan) during an interview session in his office, from October 3-7, 2012 and October 23-28, 2013 at the Daily Trust Newspaper Headquarters, Abuja.

APPENDIX VI: Some unused collected cartoons from the newspapers/magazines.



Plate LXXV: 2015 costumes, Briskan, *Daily Trust*, March 18, 2013, P. 56

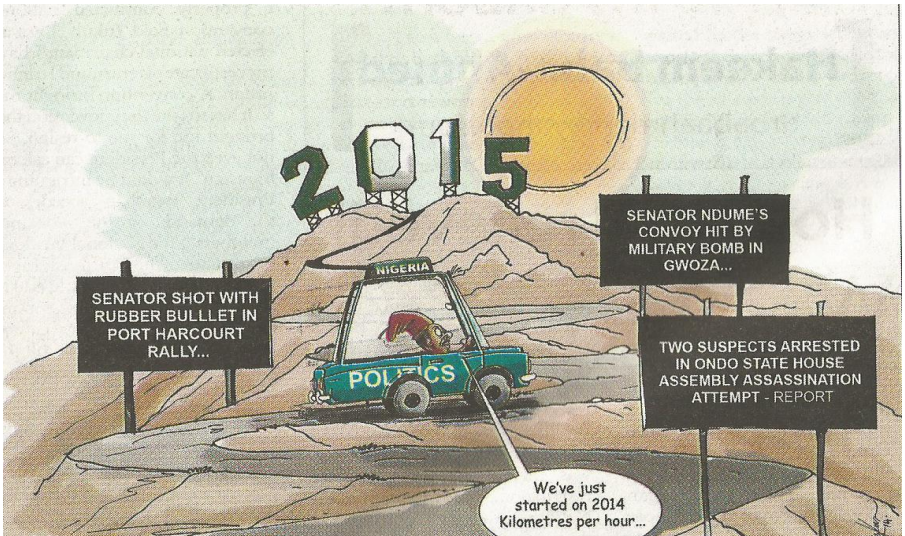


Plate LXXVI: Nigerian Politics: We have just started on 2014 kilometers per hour…, Briskan, *Daily Trust,* January 15, 2014, p.51



Plate LXXVII: 1.8 Million Graduates enter job market yearly- FG, Briskan, *Daily Trust,* A 2014, p. 56



Plate LXXVIII: Lagos Hotel, Briskan, *Daily Trust,* October 1, 2012, p. 25

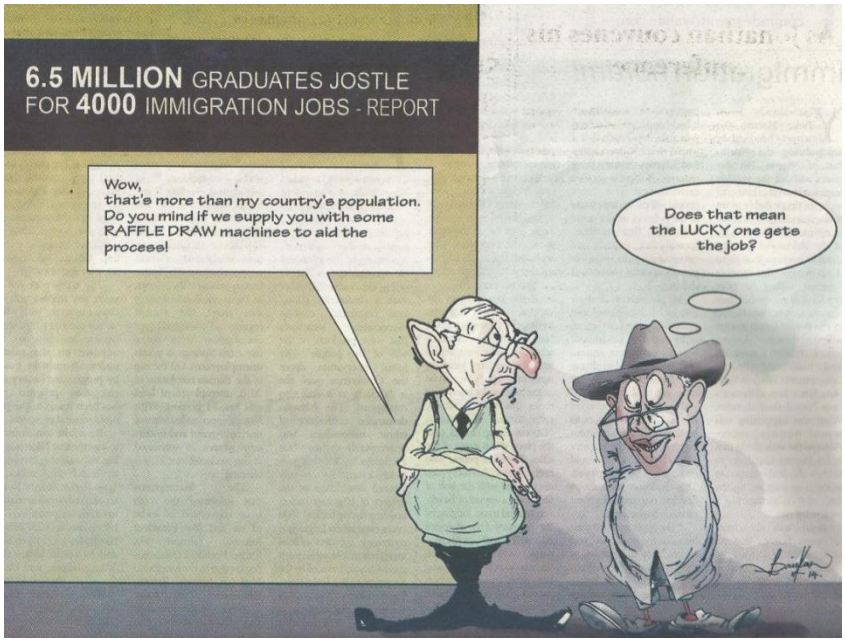


Plate LXXIX: 6.5 million Graduates jostle for 4000 immigration job-Report, Briskan, *Daily Trust*, March 17, 2014, p. 74



Plate LXXX: Udoji, Josy Ajiboye, *Daily Times*



Plate LXXXI: 17 detained robbery suspects still on the run-News Report, Kenny Adamson, *Cartoon Punch*



Plate LXXXII: UDOJI, Ade Ogundero, *Sunday Renaissance*, January 19, 1975



Plate LXXXIII: Air stike on Boko Haram, Briskan, *Daily Trust*, March 3, 2014, p. 65

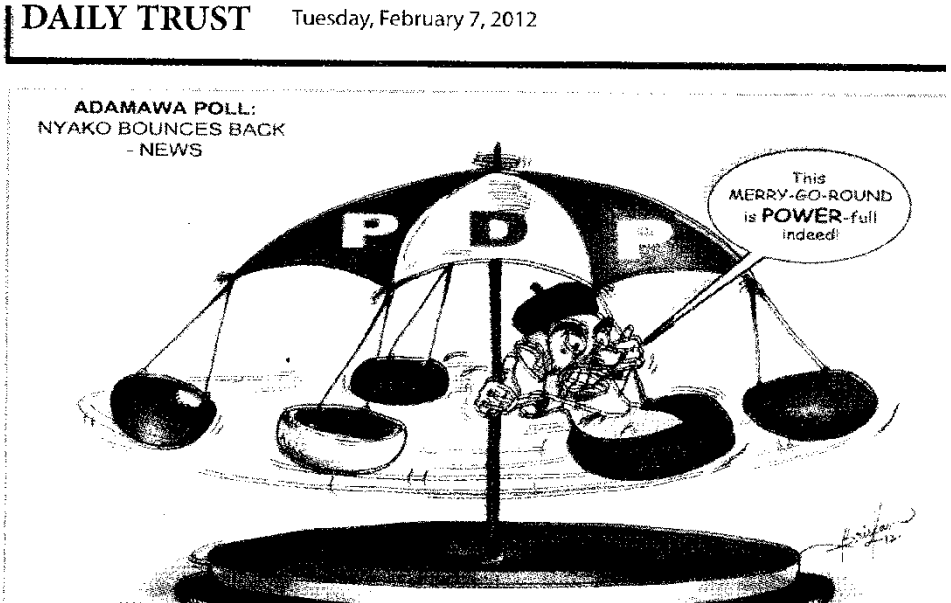


Plate LXXXIV: Adamawa Poll, Briskan, *Daily Trust,* February 7, 2012, P. 55



Plate LXXXV: Oil will dry up 2051, Mooyiwa Adetula, *The Nation*, 25 June, 2013, p. 20



Plate LXXXVI: Baba lord! I don't care if this is the only business you have. Mooyiwa Adetula, *The Nation*, J31, 2012, P.20

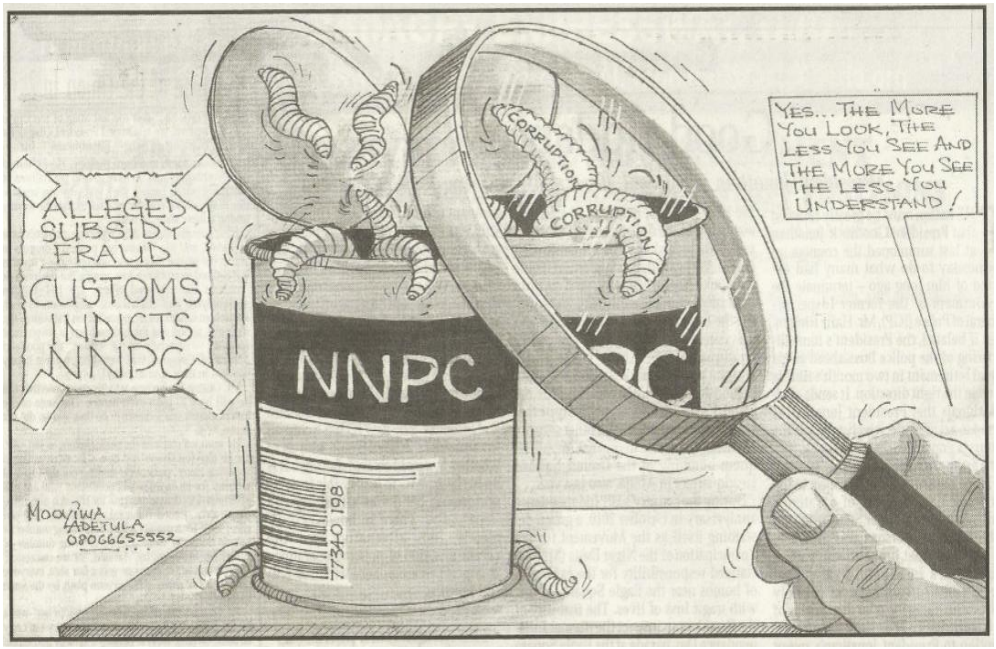


Plate LXXXVII: Alleged subsidy fraud, Mooyiwa Adetula, *The Nation*, January 26, 2012



Plate LXXXVIII: N1.6b Tafa's loot, Mooyiwa Adetula, *The Nation*, April 21, 2011, p. 16

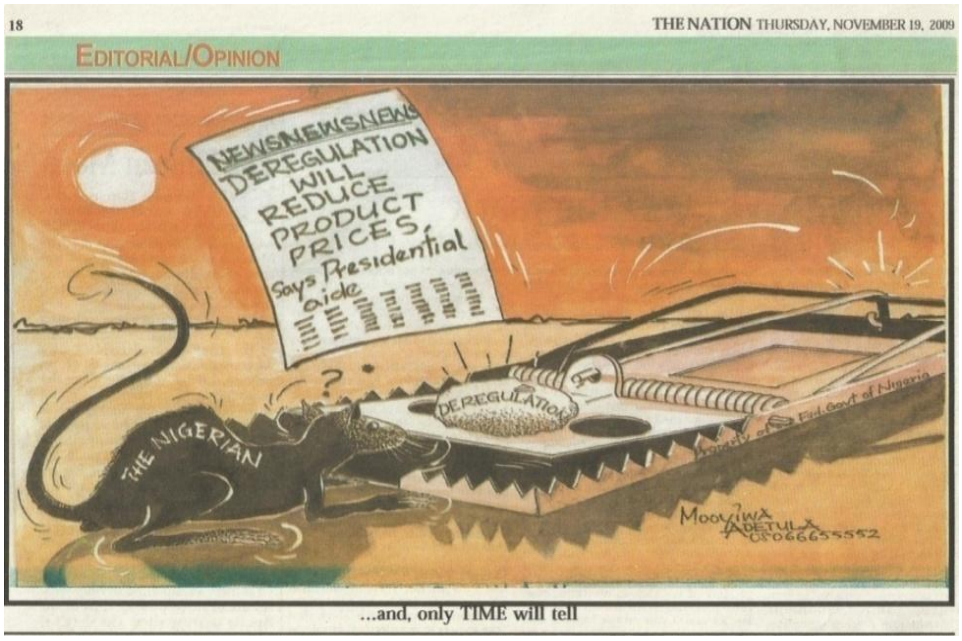


Plate LXXXIX: NIGERIAN: DEREGULATION, Mooyiwa Adetula, *The Nation*, November 19, 2009



Plate XC: Nigeria can host Senior World Cup-Fifa Vice President, Mooyiwa Adetula, *The Nation*, August 11, 2009

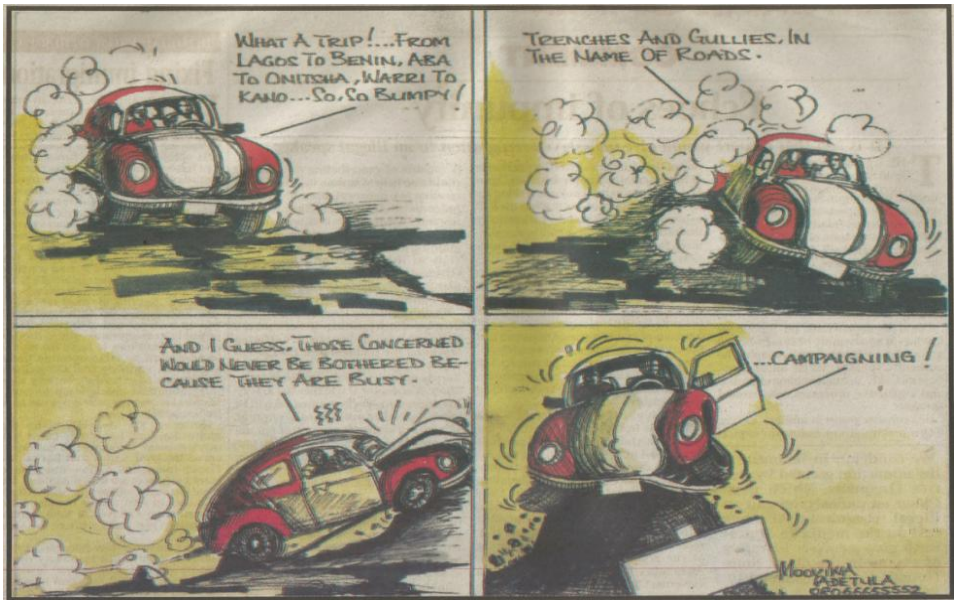


Plate XCI: What a trip, Mooyiwa Adetula, *The Nation*, October 6, 2010



Plate XCII: Man of the year, Mooyiwa Adetula, *The Nation*, December 20th2011, p20



Plate XCIII: Jos Experience, Mooyiwa Adetula, *The Nation*, March 8, 2011

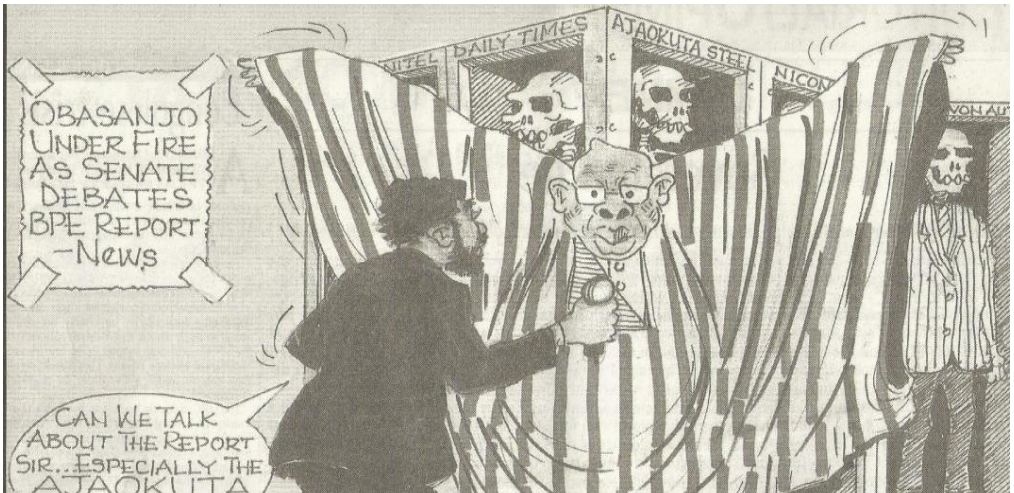


Plate XCVI: Obasanjo under fire, Mooyiwa Adetula, *The Nation*, February 6, 2011, P. 29

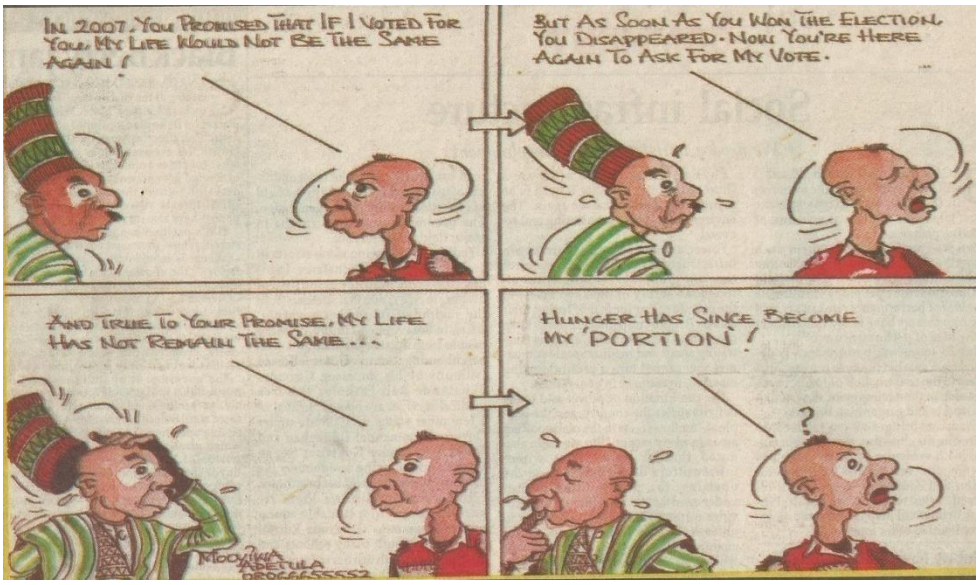


Plate XCV: Political promise, Mooyiwa Adetula, *The Nation,* September 16, 2010

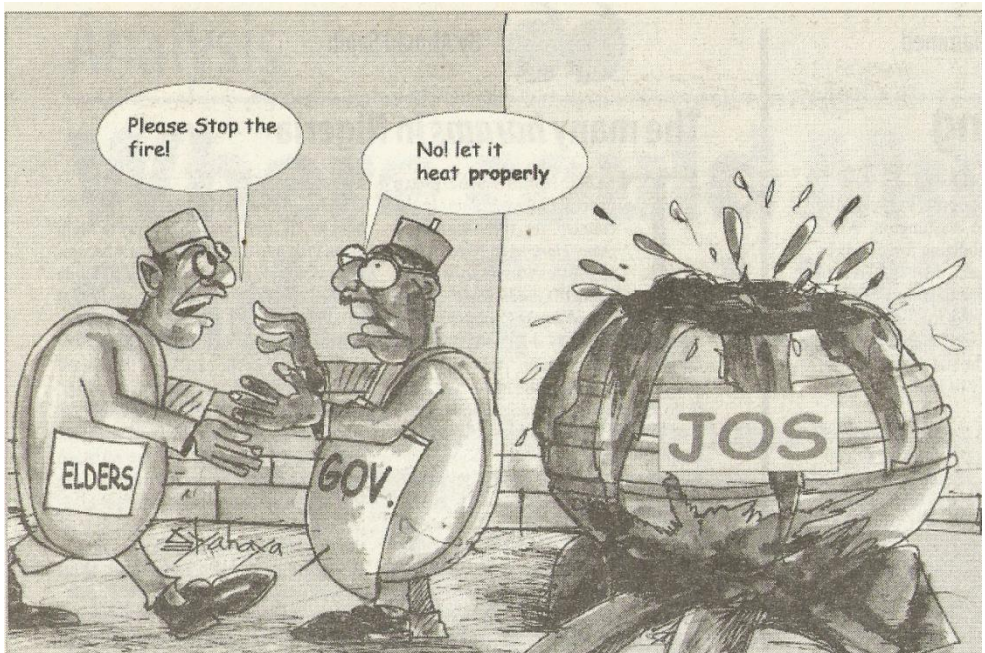


Plate XCVI: JOS BOILING: Stop the fire! No! Let it heat properly, A. Yahaya, *Daily Trust*, September 13, 2011, p. 30

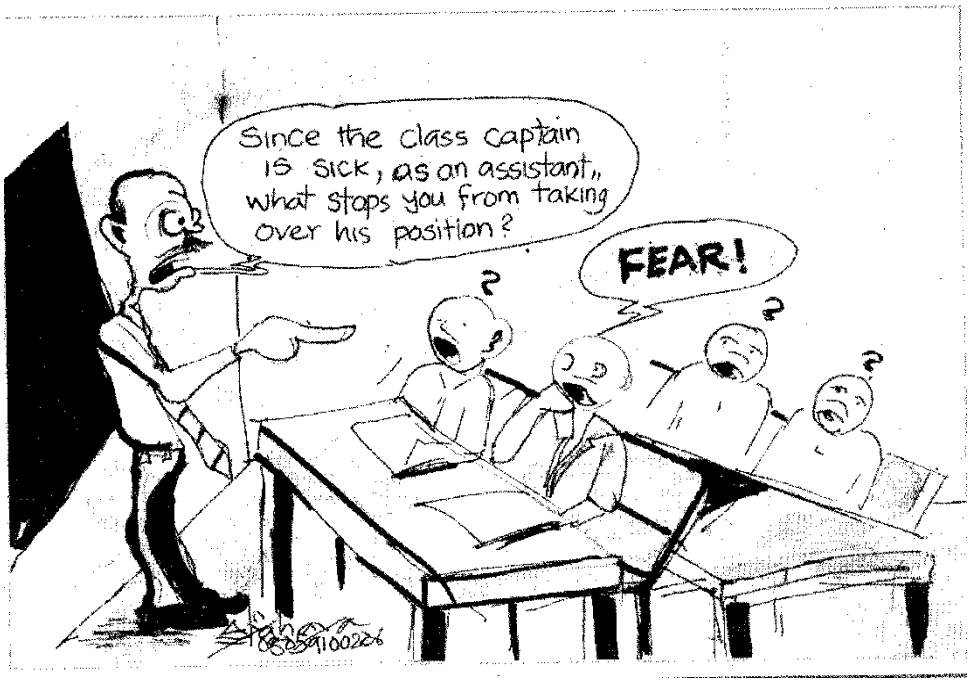


Plate XCVII: Since the class captain is sick…A. Yahaya, *Daily Trust*, January 4, 2010, p.15



Plate XCVIII: 7 POINT AGENDA: No water after 2yrs, A. Yahaya, *Daily Trust,* March 12, 2009, p.13

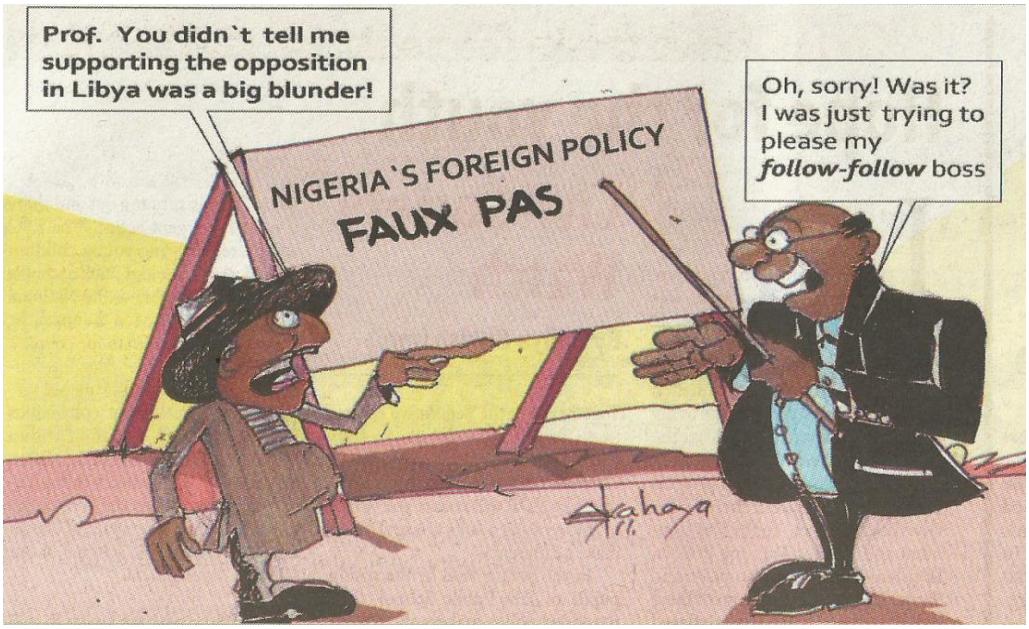


Plate XCIX: Nigeria's Foreign Policy, A. Yahaya, *Daily Trust,* DT, September 8, 2011, p.25

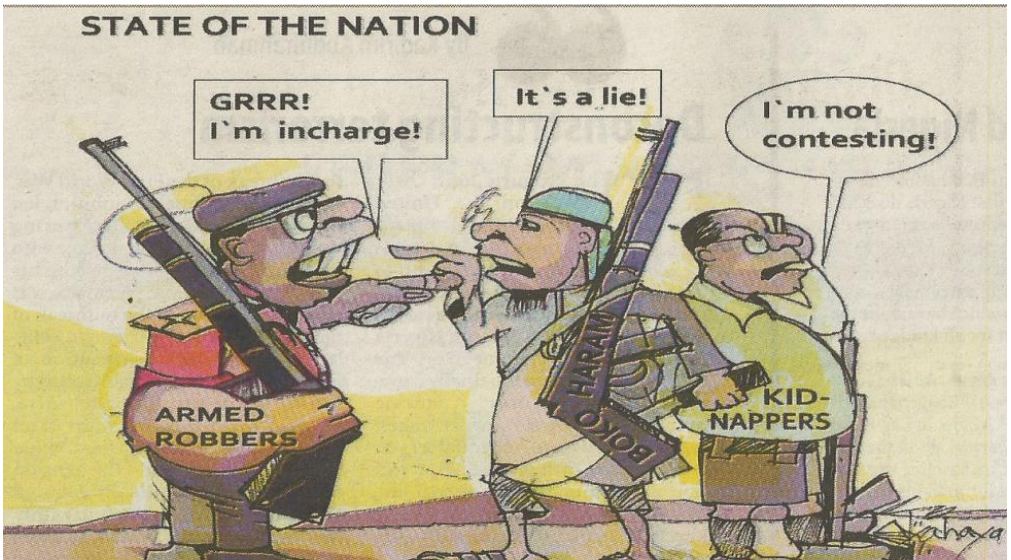


Plate C: State of the Nation, A. Yahaya, DT, September 5, 2011, p.30



Plate CI: Cruelty against animals, Briskan, *Daily Trust*, February 6, 2014, p. 29



Plate CII: APC/PDP: We look from broom to umbrella, we cannot figure out which is which, Briskan, *Daily Trust*, February 18, 2014



Plate CIII: Nigeria-5, Zambia-4, *Briskan, Daily* Trust, January 27, 2010, p.12



Plate CIV: Indiscipline: From Naija with love to S. Africa, S. Ajiboye, *the Nation*, October 12, 2014, p.2



Plate CV: Ekiti Judiciary Crisis, S. Ajiboye, *The Nation*, October 12, 2014, p. 80

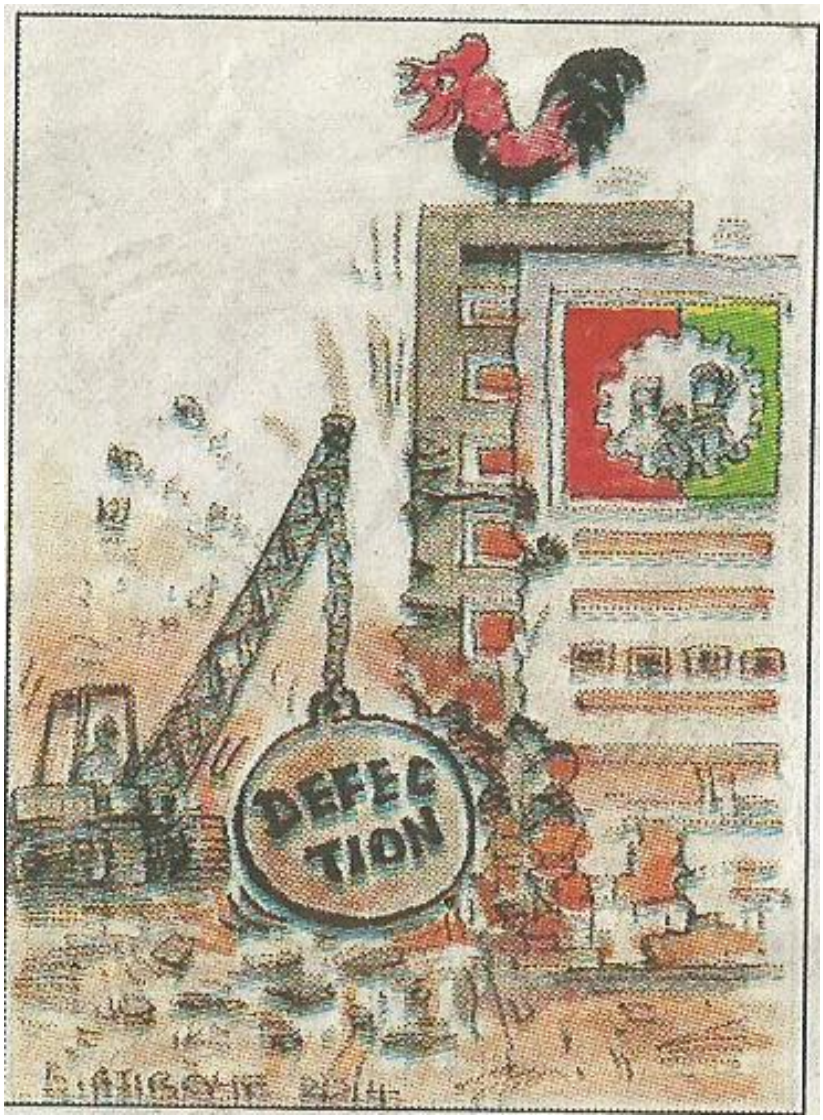

DEFEC
TION

Plate CVI: Defection: Mimiko, Obi in PDP, S. Ajiboye, *The Nation,* October 12, 2014

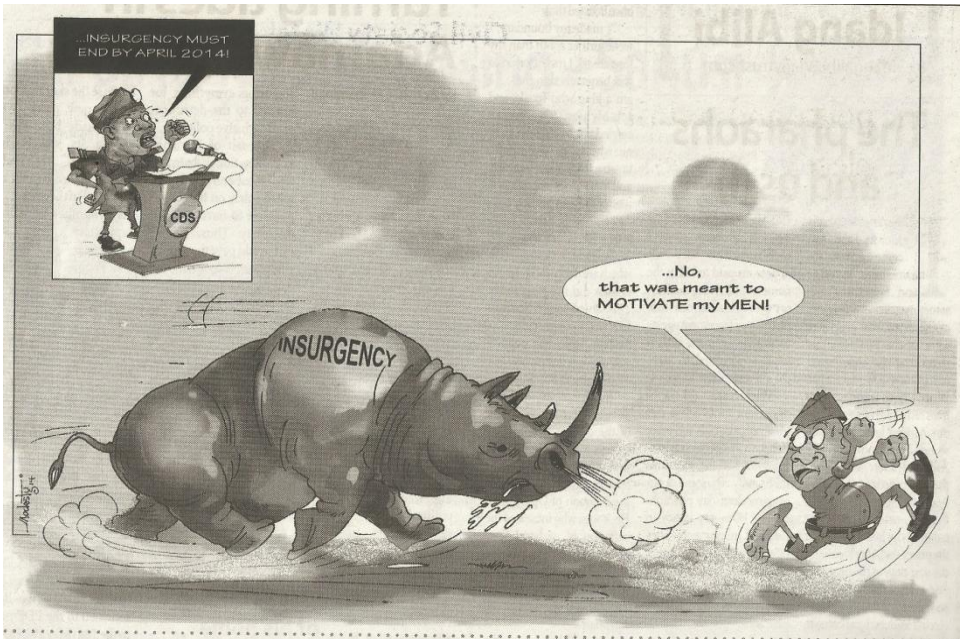


Plate CVII: Insurgency to end in April, 2014, Modesty, *Daily Trust,* February 6, 2014, P.58

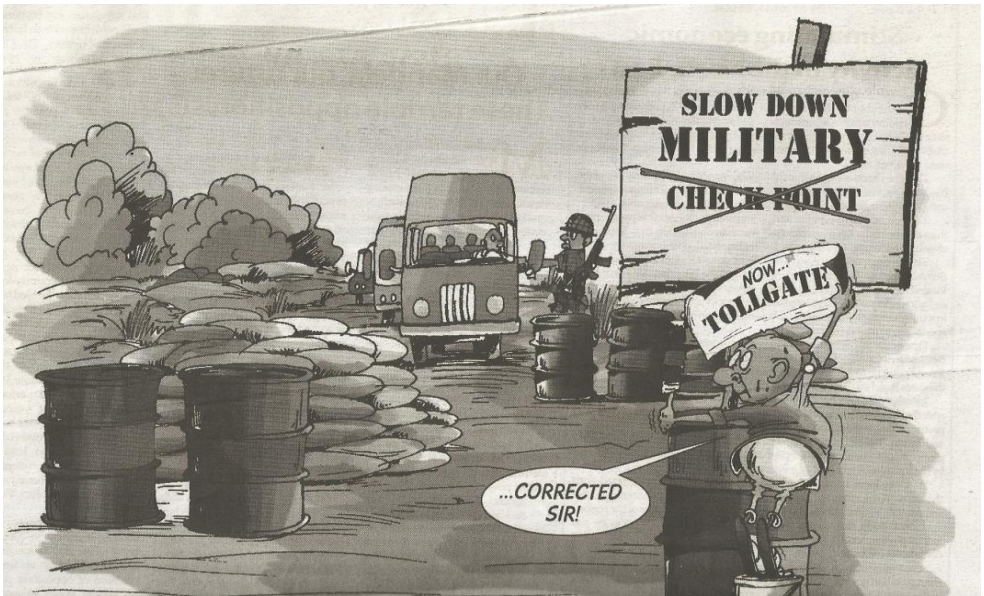


Plate CVIII: Military checkpoint, Briskan, *Daily Trust*, December 9, 2013



Plate CIX: TERRORISM: HMMM! I will not leave any stone unturned, Aliyu Yahaya, *Daily Trust*, September 1, 2011

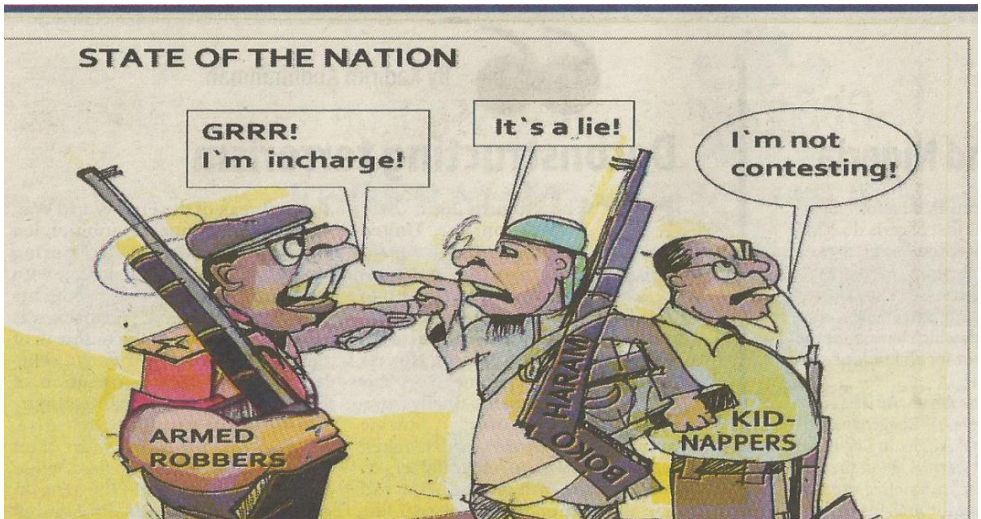


Plate CX: State of the Nation, Aliyu Yahaya, *Daily Trust,* September 5, 2011, p.27

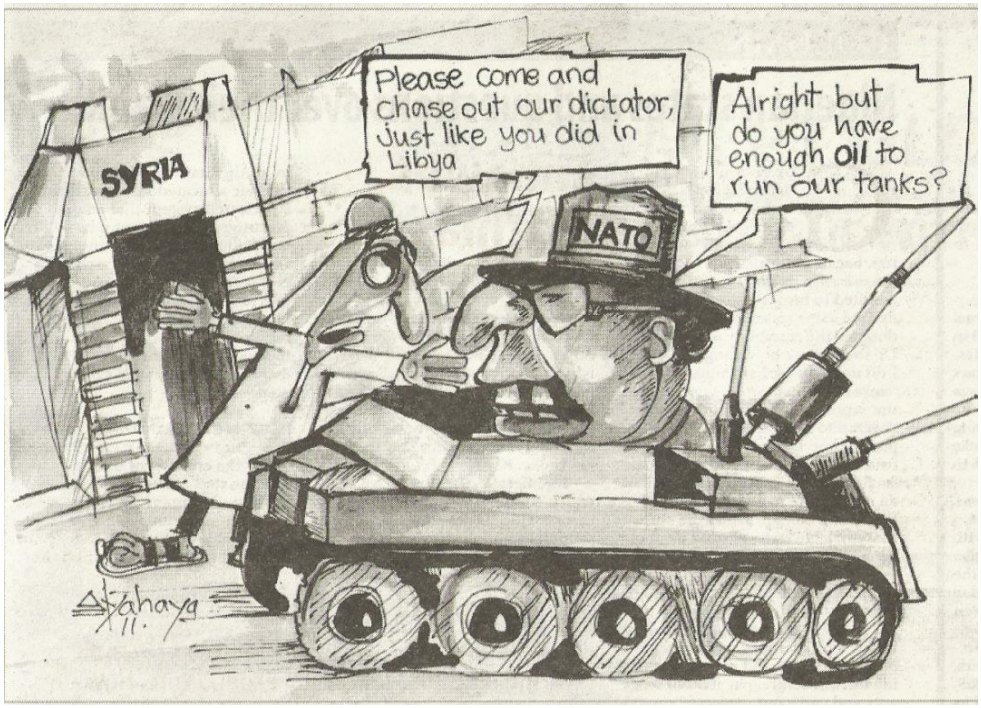


Plate CXI: NATO! Please come and chase out our dictator, just like you did in Libya, Aliyu Yahaya, *Daily Trust,* November 2, 2011, p. 25



Plate CXII: Power project, Aliyu Yahaya, *Daily Trust*, May 14, 2009, P. 13

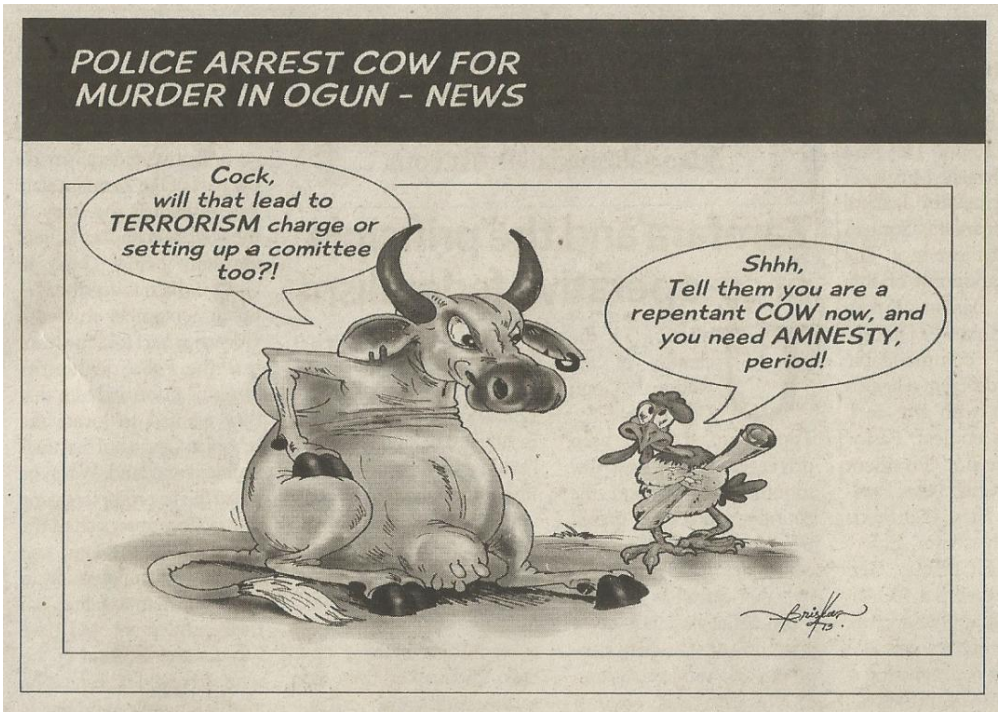


Plate CXIII: Police arrest cow for murder in Ogun, Briskan, *Daily Trust* May 2, 2013, p. 48

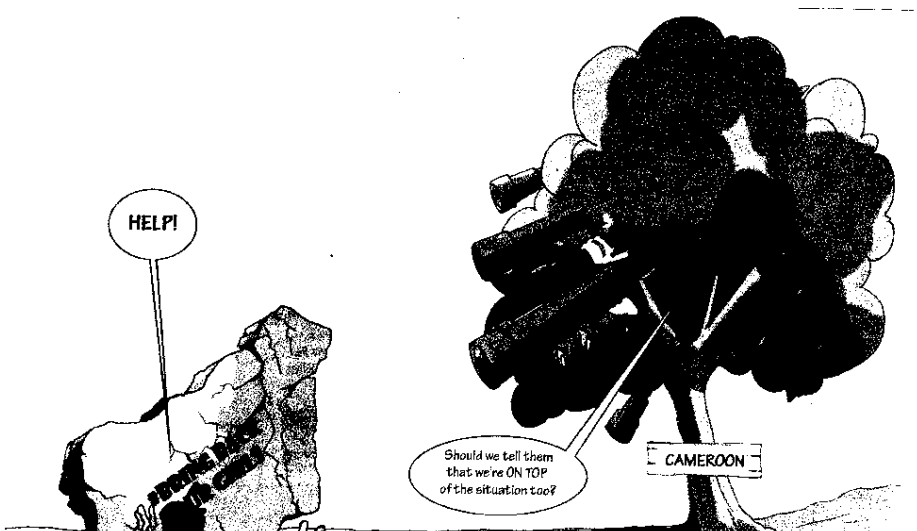


Plate CXIV: Help Bring back our girls, Briskan, *Daily Trust*, July 10, 2014, p. 57

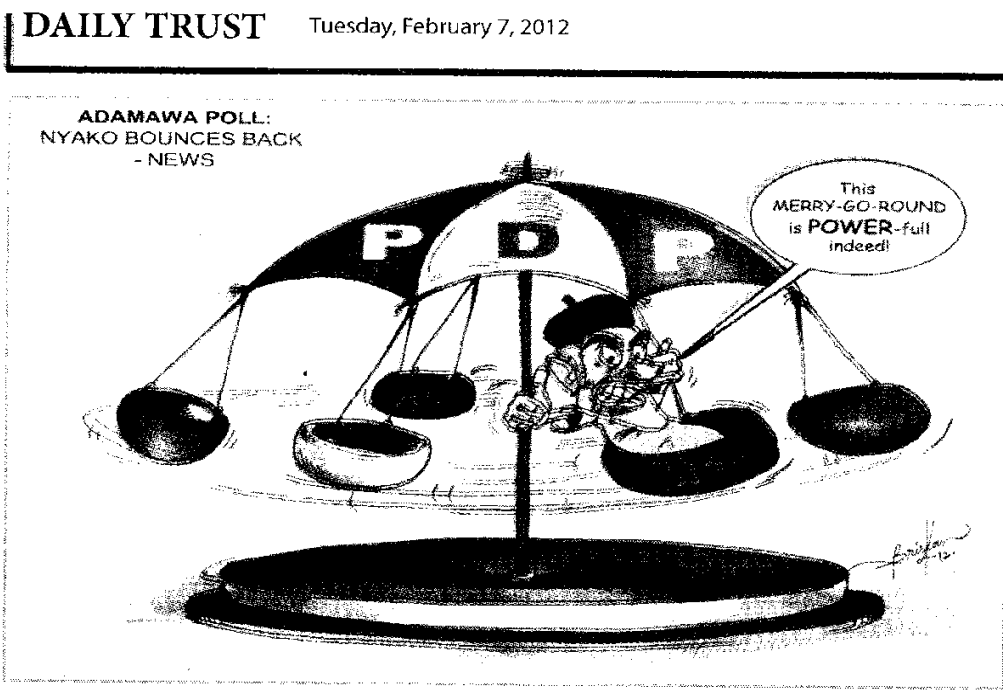


Plate CXV: Adamawa Poll, Briskan, *Daily Trust*, February 7, 2012

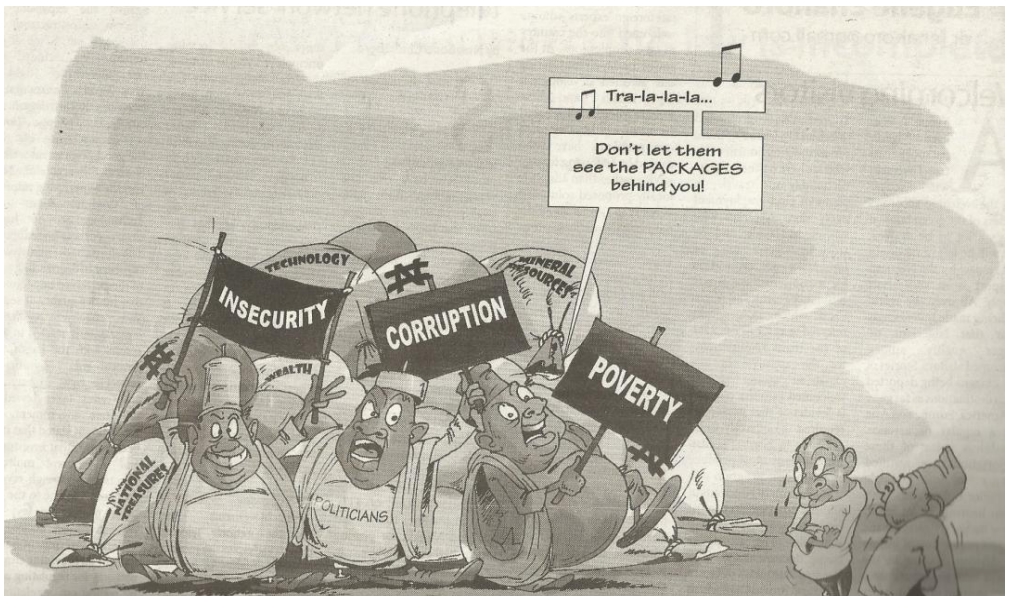


Plate CXVI: Tra-la-la-la: Don't let them see the packages behind you, Briskan, *Daily Trust,* February 4, 2014, p. 50

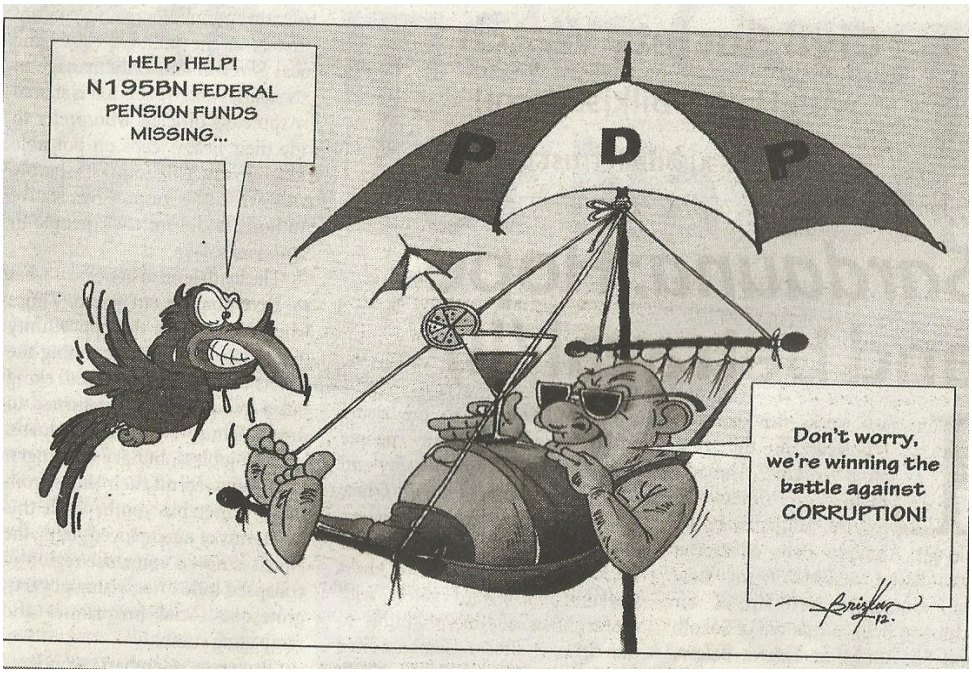


Plate CXVII: N195b Pension Fund missing, Briskan, *Daily Trust,* December 13, 2012, P.55

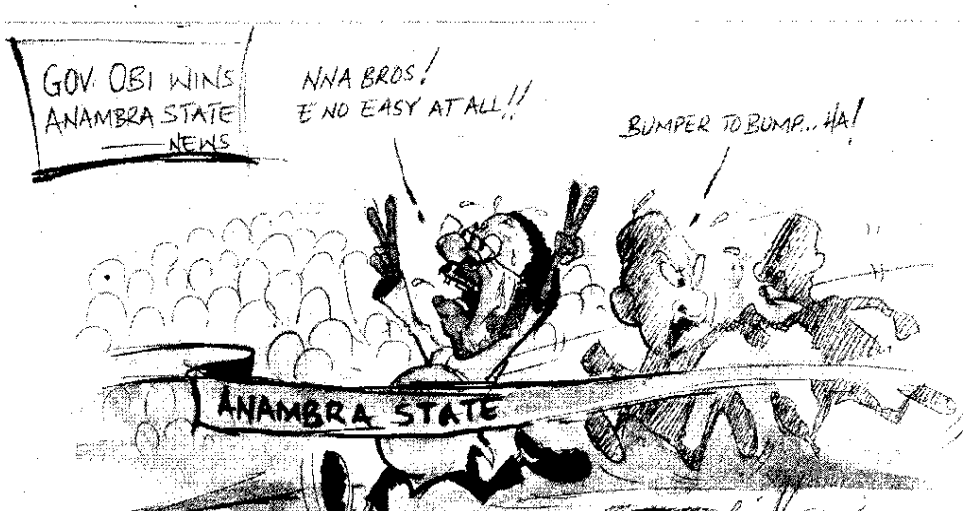


Plate CXVIII: Gov. Obi wins Anambra State-News, Briskan, *Daily Trust*, February 8, 2010, p12

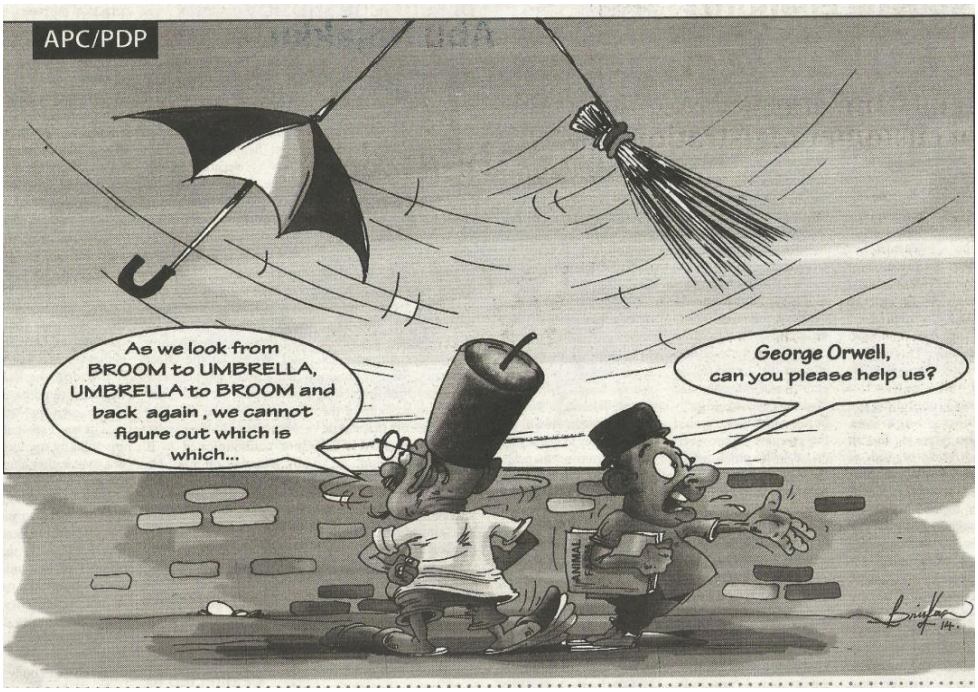


Plate CXIX: APC/PDP, Briskan, *Daily Trust*, February 18, 2014

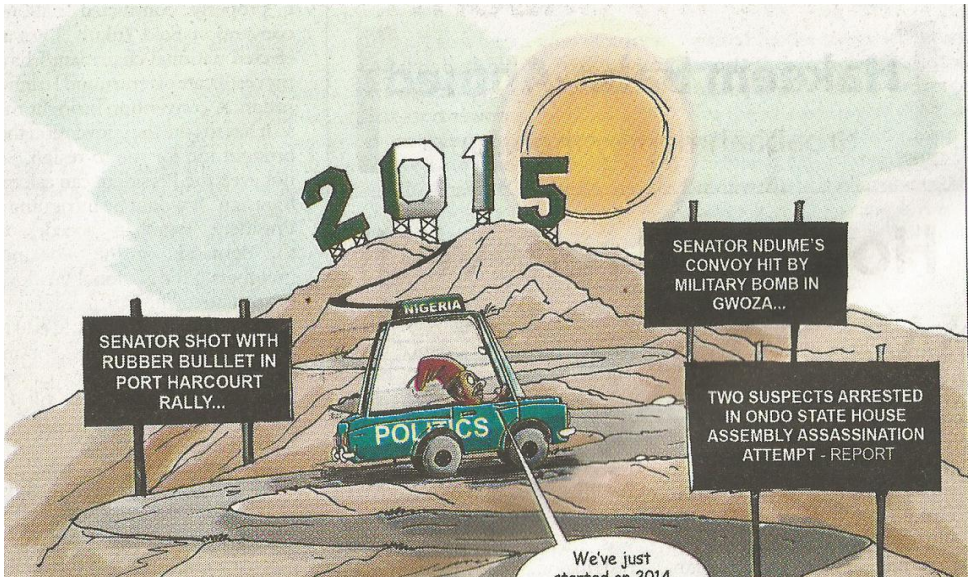


Plate CXX: Nigeria politics 2015, Briskan, *Daily Trust*, January 15, 2014 p.51

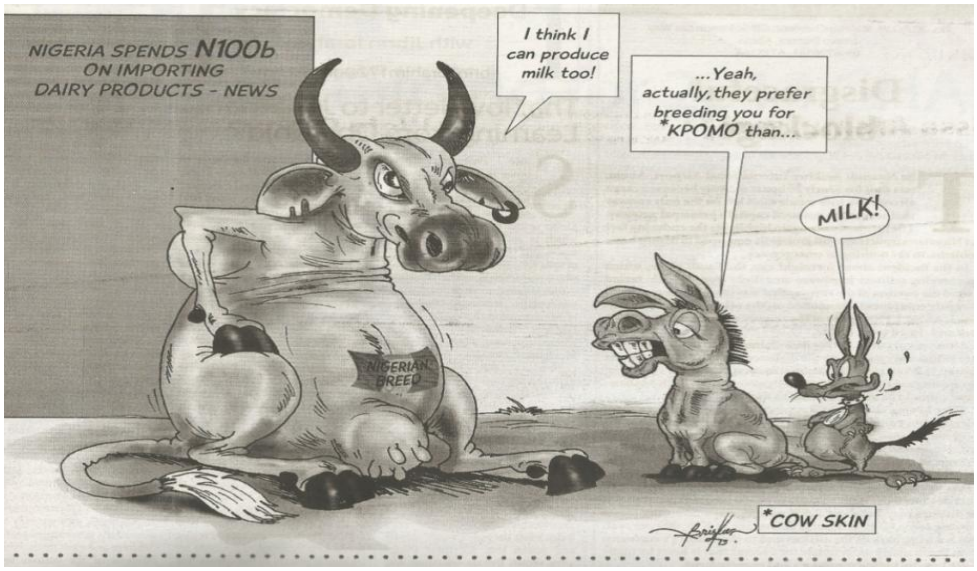


Plate CXXI: Nigeria spends N100b on importing dairy products – News, Briskan, *Daily Trust*, December 16, 2013, P.57



Plate CXXII: Security Chief: Wakey-wakey! Sleeping time's over! Briskan, *Daily Trust*, February 7, 2014

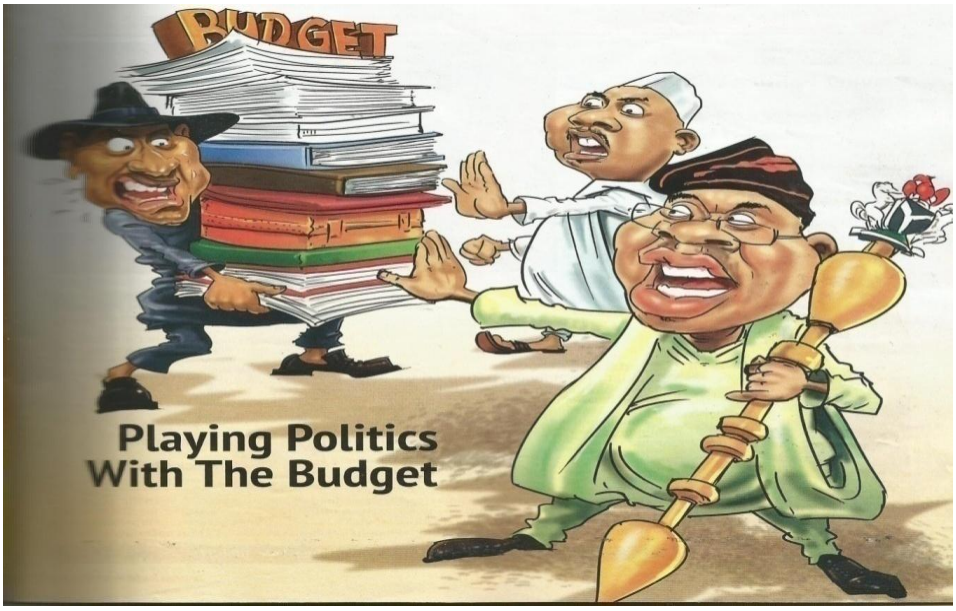


Plate CXXIII: Playing politics with the Budget, Anonymous, *Tell Magazine*, October 15, 2012

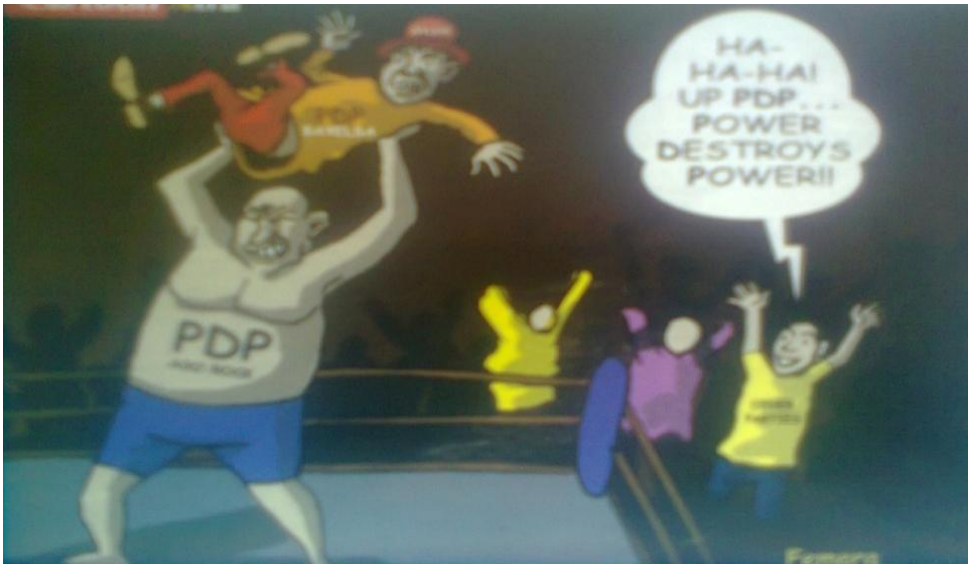


Plate CXXIV: Ha-ha-ha! Up PDP…Power Destroys Power! Femora, *Tell Magazine,* November 28, 2011

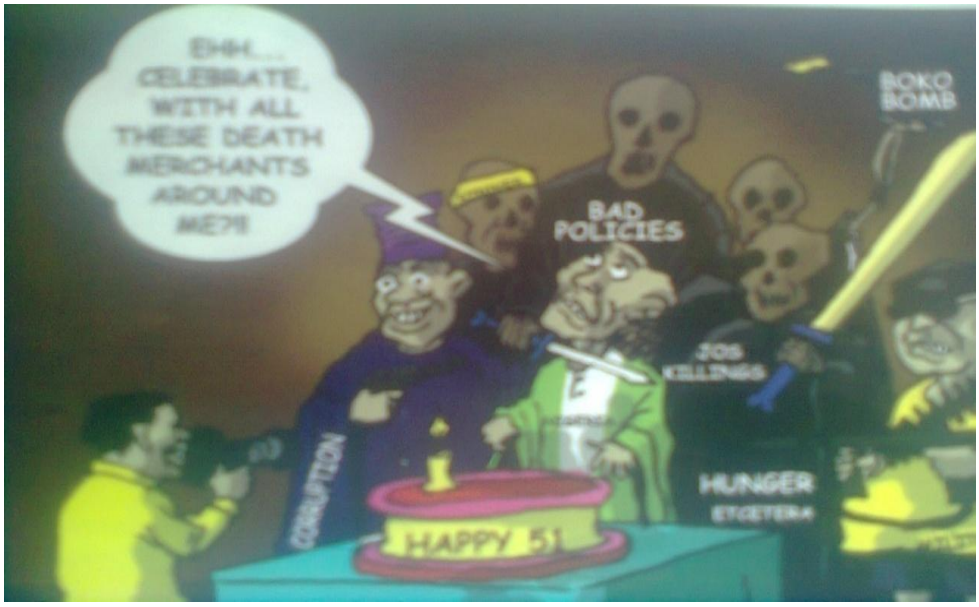


Plate CXXV: Nigeria Celebrates 51 Anniversary, Happy birth day, Femora, *Tell Magazine,* November 28, 2011