EDITORIAL CARTOONS IN AGENDA SETTING: A COMPARATIVE CONTENT ANALYSIS OF EDITORIAL CARTOON ILLUSTRATIONS IN NATION AND STANDARD NEWSPAPERS OF KENYA

BY

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A THESIS SUBMITTED TO THE SCHOOL OF POST-GRADUATE STUDIES IN PARTIAL FULLFILLMENT OF THE REQUIREMENTS OF THE DEGREE OF MASTERS IN JOURNALISM AND MASS COMMUNICATION OF THE FACULTY OF INFORMATION SCIENCE AND TECHNOLOGY, DEPARTMENT OF COMMUNICATION STUDIES, KISII UNIVERSITY

DECEMBER 2017
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DEDICATION

I would like to dedicate my thesis to my family for their words of encouragement and push for tenacity.
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I owe my gratitude to my parents Mr. and Mrs. J.O.Onserio for their financial support throughout my study. My deepest gratitude too to my supervisors Dr. Jane Maina and Mr. Jonai Wabwire for their valuable suggestions and moral support and at the same time their guidance to recover when my steps faltered.

I also owe my gratitude to Egerton University main library for allowing me access their archives from where I got my data.
ABSTRACT
Editorial cartoons are powerful forms of communicating different themes affecting society and they replicate the dominant views rife among members of the general public at a selected time but they are frequently overlooked due to their humorous nature. This study analyzed the role of editorial cartoons in agenda setting within the 2 major mainstream newspapers in Kenya, Nation and Standard newspapers for Seven (7) alternate months. The objectives were: To evaluate the most frequent themes in society from the editorial cartoons, to establish the comparison between editorial cartoons in the 2 newspapers, to establish the features and persuasive techniques used in editorial cartoons in the 2 newspapers, and to analyze the role of editorial cartoons in agenda setting in newspapers. The sample size comprised of 334 editorial cartoons from the two newspapers. Data was analyzed qualitatively through content and semiotic analysis. The study was guided by the agenda setting theory to provide theoretical insights on how editorial cartoons are used to depict topical issues in newspapers. The study established that cartooning in Kenya has come of age and has developed into one of the means of communication used in newspapers. The study concluded that though editorial cartoons may be fictional, they play a significant role in agenda setting by reflecting socio-economic and political issues on current events in society. Based on findings, it was recommended that editorial cartoons should have a cutline, there ought to be symposiums on editorial cartoons, there to be a self-regulatory body for editorial cartoons, and in order to achieve change of opinion and effectiveness in communication, editorial cartoons should be supported by an accompanying editorial on the same page with similar argument.
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LIST OF ACRYNOMYS

This section defines a number of key terms in the manner in which they were used in this study.

1. **Agenda Setting**: The ability of an editorial cartoon in a newspaper to reflect on socio-economic and political issues, by documenting and critiquing societal issues.

2. **Caricature**: A funny drawing of somebody that exaggerates some of their features.

3. **Cartoonist**: A person who draws cartoons.

4. **Comic strip page**: Series of drawings inside boxes that tell a story and are often printed in newspapers.

5. **Cutline**: Caption near the photograph in a newspaper. It informs the reader of who, what, when, where, and why or how about the photograph.

6. **Editorial cartoon/political cartoon**: Cartoons that appear on editorial page in a newspaper containing a commentary on the everyday lives of people, politics and events in our society.
CHAPTER ONE

1.0 INTRODUCTION

This chapter gives an introduction and background about the study. It also contains statement of the problem; objectives of the study; research questions; assumptions; justification of the study; scope of the study; and also the limitations of the study. As such, it gives the reader an overview on what the study is all about.

1.1 Introduction to the topic

Cartooning in the Republic of Kenya has been one of the foremost necessary tools in communication since multi-partism in shaping opinion on altogether totally different issues. Today, the editorial cartoon has become a permanent feature of editorial pages in newspapers. It's a visible means that interacts with the public, and enable them perceive and explain the socio-political and economic problems within a nation and around the universe (Mwampembwa, 1997).

The editorial cartoons lately have gained copious importance and have raised standing in a newspaper. Editorial cartooning is very important for a newspaper to position out a degree of read, which may dissent from one of its own. Editorial cartooning is affected by the items around the drawer, what he sees and believes are delineated through the sketch he creates. With the exception of a superb sense of humor, a drawer is required to know the political scene and build a bit of writing on things, but to refrain from making it of dangerous vogue. The drawer is required to make an informed decision on his/her cartoon which will appear the day after Omanga, 2012).

The currency of the cartoon is what makes it entirely completely different from various comic strips; a drawer tracks the stories of the day and makes his cartoon consequently. Cartoons are typically slapstick and exaggerated, yet aim at making a wise charm. To some cartoons appear silly and as underplaying the severity of a state of affairs, however it's extremely to determine the severity of an analogous. Although cartoons are typically viewed as negative or important, Edwards and Winkler (1997) claimed the drawer is positive and elevate actions through complementary comparison. Editorial cartoons typically get short confession at intervals in the academy. No genre has truly embraced the study of editorial cartoons, yet at the nexus between several genres there is a tiny low instructional literature on editorial cartoons.
This study analyzed the role of editorial cartoons in agenda setting Nation and Standard newspapers of Kenya. These editorial cartoons were additionally classified thematically, thus on examine whether or not they depict socio-economic and political problems affecting the Kenyan society. The cartoons varied in their easy interpretation, however all told cases a point of equivocalness was ineluctable. One feature of editorial cartoons is that they are liable to more than one interpretation. For an editorial cartoon to be interpreted positively, the audience should have an understanding of previous happenings of the same (Edwards & Winkler, 1997).

Figure 1: Editorial cartoon titled “Hustler’s Jet” depicting Deputy President William Ruto’s luxurious four day visit to West and Central African countries in May 2013 which arguably cost the taxpayer Sh100 million after hiring a Vista jet (Nation, 2013).
1.2 Background of the study
The history of political and editorial cartoons is older than the history of newspapers themselves. Editorial cartoons were commonly used throughout the first and Second war as to give various information like signifying war efforts of the countries involved. As per Burrack (2011), editorial cartoons have provided important insights on historical events since the eighteenth century and have brought about more arguments and are widespread. For instance, Godfrey Mwampembwa “Gado” William Ruto’s editorial cartoon as shown in figure 1 above, on twenty second May 2013 in Nation newspaper titled “Hustler’s Jet”, created major headlines in media houses, from which there were positive and negative responses from both the public and the National Assembly.

Emergence of printing equipments and growth of newspaper inside the nineteenth century enabled cartoonists have their work published in the newspapers. For instance, development of the lithograph inside the eighteenth century allowed painters to draw higher, use spirited colors, manufacture textures and enhance quality of their work. In India, political and editorial cartoons were accustomed propagate ideas and alter. The vernacular press and political/editorial cartoons became mediums to convey change and knowledge. Many freedom fighters used this platform to convey their thought, not just for freedom, post freedom struggle additionally. Artists like R.K.Laxman commented on the numerous happenings in freelance India through cartoons. The emergency is an example inside the Indian context where cartoonists contend a bigger role in bringing various opinions (Laxman, 2003).

Following the terror attacks in Nairobi, Kenya on seventh August 1998 and thereafter the Kikambala bombings in Kenya in November 2002, one of the key issues that were of concern was the function and cause of mass media coverage on ‘the war on terror.’ Particularly, a series of editorial cartoons showing within the native dailies looked as if it would ‘elicit’ variable passions among readers. At one point, the Muslim community swarmed national capital streets claiming that a number of the editorial cartoons had ‘tried and condemned’ Islam because of coercion. Here, one understands the genre of editorial cartoons as a strong type of communication and therefore the immortalization of key events, even as any effective communication will (Omanga, 2012). Omanga (2012) furthermore argues that editorial cartoons replicate the prevailing views widespread among members of the general public at a selected time on a given issue with direct
or indirect effects. Also, it's doable that editorial cartoons represent problems incongruent with perceptions of sections of the general public even as it's doable for them (unlike commentaries), notably once viewed lengthwise, to represent likely contradictory positions. However, that conjointly represent the numerous interests or entirely completely different opinions command by members of the overall public.

According to Kimani & Middleton (2009), cartoonists’ art in Kenya is now more established, with most newspapers presently employing cartoonists. Godfrey Mwampembwa (Gado) works for Nation Media Group that runs Nation newspaper and Michael Munene is the main editorial cartoonist at Standard. Today, editorial cartoon has become a lasting form of editorial pages and cartoonists have become bolder even running satiric items within the public arena. These cartoonists collect the content of their work by observing and examining currently prevailing native and universal events, and distilling the heart beat of the general public for the most part through personal and mediated social interaction.

In Kenya, students have explored the which means of powerful Kenyan political satiric cartoons like Wahome Mũtahi’s Whispers (1983–2003), Paul Kelemba’s it’s a Madd Madd World (1986–present), and Gado (1992–present). in a very discussion regarding MADD and Gado, Gathara and Wanjau (2009, pp. 282–283) note that as a result of cartoons should be readable to the audience that consumes them, they typically reference the native, containing recognizable ideas, events, people, and contexts. Political and editorial cartoons, hence, hold a vital place in Kenyan society as a type of common culture that's nonmoving within the specificities of Kenyan life. Given the long anxieties over the presence of non-Kenyan, and particularly Western, cultural texts, like films and music, political satires exemplify relevant, constant, domestically created modes of cultural production.

Godfrey Mwampembwa (Gado) notes that after the reintroduction of multiparty politics in 1992, political changes brought larger freedom of expression in addition as of the press. This has enabled cartooning to hitch the bandwagon of political statement and sarcasm. Before, the worry of reprisals by cartoonists severely ‘limited creativity’, and ‘it was unimaginable’ that key political figures would be represented though cartoons, ‘even the then known as freelance newspapers'.
Within the Nineteen Seventies and Eighties, a lot of muted kinds of criticism were the norm however nowadays, the case of cartoonists has modified remarkably (Mwampembwa, 1997, p. 17).

Famous Kenyan drawer Paul Kelemba popularly called “Maddo” was the very first cartoonist who created a caricature of retired President Moi at a time few dared to indicate him in dangerous light-weight, during which Moi was shown to be unfair to alternative opponents within the 1992 general elections. Another far-famed Kenyan drawer is Edward Gitau, well-known for his signature Juha Kalulu, a comic book strip.

Cartooning in newspapers are stories in their own rights. They represent problems or subject at hand in a humorous way, which can enable them to escape censure and might be deeply vital in ways in which written stories would usually not be. Though it's tough to ascertain a link between cartoonist’s work and a selected political event, it's clear that cartoons have greatly influenced public attitudes towards political leaders. Cartoonists see the main point of their art as to control the behavior of political leaders and have for the most part succeeded in their goal of transferring them all the way down to grade of being viewed as traditional kinsfolk who make mistakes. As such, they supply a singular approach of passing on information in a non-threatening approach (Mwampembwa, 1997).

According to Nyamnjoh (2005), forms like cartooning are developed as a result of the particular undeniable fact that relevant information was being withheld from the overall public, and as such ends up in desperate tries by the cartoonists in media houses to form that information through a totally different approach e.g. through cartooning. Such forms of communication induce gradual and accumulative effects. Generally, editorial cartoons convey very important political or social messages that sometimes relates to current incidents and personalities, and are galvanized by the items around the drawer, what he sees and believes are painted through the sketch they create.

This study was a comparative content analysis of editorial cartoon illustrations in agenda setting in Nation and Standard newspapers of Kenya and the way they convey the reality on problems in society. This study conjointly evaluated the foremost frequent themes brought out from these editorial cartoons within the 2 newspapers.
1.3 Statement of the problem

Editorial cartoons can act as a powerful form of communication in bringing out different themes affecting our society and they replicate the prevailing issues widespread among members of the general public at a selected time on a given issue with direct or indirect effects (Walker, 2003 and Omanga 2012). However, editorial cartoons are frequently overlooked due to their humorous nature.

As such, this study argues that editorial cartoons need to be studied as other means of communication, hence need for content and semiotic analysis of editorial cartoons in agenda setting in Nation and Standard Newspapers of Kenya; to ascertain its role in documenting and reflecting on socio-economic and political problems touching our society.

1.4 Objectives of the study

General objective

The general objective of this study was to establish the role editorial cartoons play in agenda setting by documenting and reflecting the socio-economic and political issues.

1.5 Specific objectives

The specific objectives of the study were;

1. To evaluate the most frequent themes in society from the editorial cartoons.
2. To establish the comparison between editorial cartoons in Nation and Standard newspapers.
3. To establish the features and persuasive techniques used in editorial cartoons in Nation and Standard newspapers.
4. To analyze the role of editorial cartoons in agenda setting in newspapers.

1.6 Research Questions

1. What are the most frequent themes in editorial cartoons?
2. How do editorial cartoons compare in Nation and Standard newspapers?
3. Which features and persuasive techniques are used in the editorial cartoons in Nation and Standard newspapers?

4. What role do editorial cartoons play in agenda setting?

1.7 Assumptions

Editorial cartoons play a significant role in agenda setting in newspapers by eliciting debate from the public.

1.8 Justification of the study

Editorial cartoons are a very important mode of communication ought to have enhanced educational attention. Although they typically utilize humor, satire, or irony to advance their narratives, they will and do portray narratives as serious as Westgate terror attacks and their aftermath. In most countries these days, editorial cartoons in newspapers perform the function of the fourth estate by perpetually informing on the burning socio-economic and political problems of the day.

As such, this study was significant since it gave insights on the importance of editorial cartoons in Kenyan newspapers in agenda setting. This can be attributable to the very fact that editorial cartoons, similar to media, play a crucial role in encouraging the general public to vary its perception on socio-economic and political problems.

1.9 Scope of the study

This study focused on editorial cartoons from Nation and Standard newspapers of Kenya for a period of 7 months which are February 2013, April 2013, June 2013, August 2013, October 2013, December 2013 and February 2014. The staggered times periods chosen were meant to give the research the benefit of getting different topical issues being focussed on at different times in space within the society. As per Oates (2008), the identification of the relevant content for analysis is determined by availability. The Nation and Standard newspapers were chosen for this study as a result of their widespread dominance in terms of circulation and audience. They are also consistently published, relatively easy to access and easily available and have longevity in Kenya’s print media space.
1.10 Limitations of the Study

1. Some editorial cartoons missed as some newspapers for specific dates were missing from the archives, hence inconsistency in the number of editorial cartoons analyzed for different months.
2. Limited finance.
3. The study restricted its analysis to Nation and Standard newspapers, because they mainly transmit to a larger population in Kenya therefore having a higher audience reach.

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 INTRODUCTION
This chapter contains information by various scholars, which includes current knowledge including substantive findings, as well as theoretical and methodological contributions to editorial cartoon. The chapter also provides the historical background of editorial cartoons; describes issues, debates, theories, concepts and related research in editorial cartoons; and finally shows how my study will extend these and address the gap that exists.

2.2 Editorial cartoons in agenda setting

From the preceding discussion, it's crystal clear that media plays a crucial role in society. One of its main roles as has been mentioned is that it sets an agenda. Agenda setting here suggests that the media informs the public what to consider, not what to think. An agenda could be a set of issues communicated in an extreme rank of worth a given instance. Agenda setting addresses contest on issues so as to get the attention of the media experts, the general audience and the policy intellectuals (Rogers & Dearing, 1996). The relative significance of an issue determines how often an issue appears within the media. What media relate as vital is looked as if it would be equally very significant to the public.

Editorial cartoons have for a long time questioned and supported policies, legitimized values and illegitimatized completely different oppositional ‘values’, and extra significantly ‘naturalized’ ideology. As satire, cartoons will even excuse opinions too offensive, socially unacceptable or politically dangerous to be voiced in typical discourse, or written in prose. At the Kenyan scene, the identity of the actors was described through cultural stereotypes. As naturalistic areas, the editorial cartoons bank heavily on the audience’s social and cultural memory and so the native understanding of symbols to with success deliver each humor and that meanings. In several words he or she appropriates and recreates problems understood by his or her audience. (Omanga, 2012).

While cartoons have the appearance of simplicity, it's this simplicity that hides the varied levels of quality and agenda found in editorial cartoons. In contrast to the word, they'll escape the constraints of correctness. DeSousa and Medhurst (1982, p. 202) argue that editorial cartoons have been one of the most influential weapons through the ages.
On seventh January 2015, twelve individuals were left dead among them four cartoonists and eleven others injured when Muslim gunmen with AK-47 stormed offices of French satirical newspaper Charlie Hebdo after Prophet Mohammed cartoon storm. The offices of an equivalent magazine were burnt down in an exceedingly gasoline attack in 2011 cover of the Prophet Mohammed as a cartoon character. Consistent with Muslims, it’s a blasphemy to depict the Prophet Muhammed. The choice by Charlie Hebdo to publish a cartoon of the prophet Muhammed prompted angry protests in many Muslim countries resulting in violence and in different case deaths. On the other hand, about 2 million people, as well as over forty world leaders, met in Paris for a rally of national unity across France. The phrase ‘Je suis Charlie’, French for ‘I am Charlie’ was a standard motto of support at the rallies and in social media. France President Francois Hollande described the bloodbath as France’s most lethal postwar terrorist rampage, and uncivilized attack against France, and against journalists.

Press (1981), a reknowned scholar within the field of editorial cartoons, states that due to the ruling elite’s variable defence on the press across the planet, the role and nature of editorial cartoons is presently society-based. Press argues that cartooning is dependent on the audience under which the product is molded and spread. In an exceedingly totalitarian regime, cartoons should praise the system and denounce its enemies. In an predominant Western democracy throughout time period, cartoonists are “watchdogs”, keeping power-holders “honest” and “accountable”. Press (1981) identified 3 totally different classes of editorial cartoons. Manning and Phiddian (2004a) took up the challenge and added a fourth class.

a) Descriptive editorial cartoon

This is debatably the most unbiased category of editorial cartoons; since it does not exaggerate a scenario or happening (Press, 1981, p. 75), although has a little humor. It should well make the audience laugh, however this is in reaction to general humor, instead of irony (Manning & Phiddian, 2004a, p. 27). It’s a very basic style of comic commentary that comments on the affairs of the day, and its objective is to simply amuse readers, whereas its “chief aspect result is to naturalize the political process for the audience”. Attributable to this, descriptive editorial cartoons are consequently “especially suited to the expression of established order viewpoints”. Manning
and Phiddian, (2004a, p. 27) add that at one point or the other, all cartoonists use this type in their drawing when there is no straight forward judgement regarding the issue at hand.

b) **Laughing satirical cartoon**
They are the most frequent in Western-style democracies. They need “a ‘corrective’ tone pointing out that though the form of leadership the cartoonist is remarking on is highly seen as genuine, there's need for rectification for the politicians and also the most influential to transform their act. These editorial cartoons settle for the recognized in society; and they indicate the flaws extrinsic within the structure. They’re the gatekeepers of a democratic structure, and that they ensure that politicians don’t behave in an unacceptable manner (Manning &Phiddian, 2004a, p. 30). Press (1981, p. 75) adds that cartoons are aimed towards reform of administration instead of destruction of the system. They’re corrective in keeping politicians honest while not chastising them severely. A sort of chaffing tone, with some bite suggests the message ‘you have these faults, and that we would like you'd reform, whether you do or not, we are going to still support and maybe even like you’.

c) **Destructive satirical cartoon**
This class is not as tolerant as the laughing satirical cartoon. In fact, it’s “revolutionary”, and fails to simply accept the legalization of the administration it comments about. Such cartoons aren't simply important; however they use vocabulary and indications of disregard, dislike and disrespectful. Though in uncommon circumstances satire may not be harmful, it's commonly dislike that dominates since these cartoons are meant to be vicious and loathful (Press, 1981, p. 76). This category of cartoon is obviously aimed by radical intention (Manning &Phiddian, 2004a, p. 30). Given the character of the message in such cartoons, they're not cosmopolitan. They tend to resist getting along with those who have conformed and as such they rarely convert.

d) **Savage indignation cartoons**
This category was ignored by Press (1981), but recognized by Manning and Phiddian (2004a). The 2 researchers argue that it's possible for an editorial cartoon to specifically withhold the known patterns of distribution of power and resources while not disliking the administration and its
minions or seeking their wholesome destruction”. They seek for change of the universe but at the same time not limited to upheaval. For this cartooning, the legitimacy of the system and people who hold office isn't the pressing issue. Rather, the problem is poorly handled national problems or scandals within the form of government (Manning & Phiddian, 2004a, p. 31). According to Manning and Phiddian (2004a) and Press (1981), though classes of editorial cartoons exist, the main purpose of such cartoons is to replicate on the socio-political dispensation where they're created.

Harrison (1981, p. 14) offers 3 parts that not solely differentiate editorial cartoons from alternative sorts of fine art, but also stand out because the aspects of this form that the ruling elite, within the government, has had issues with throughout history. They are:

a. The editorial cartoon’s vicious aptitude to represent an impartial caricature.
b. The ability of editorial cartoons to make a difficult issue to look easy.
c. The editorial cartoon’s validity, even to the illiterate and those not aware of the political happenings.

On the opposite hand, DeSousa and Medhurst (1982) identified four main functions of editorial cartoons:

1. An entertainment function, that comes from the ability of cartoons to bring enjoyment from issues and people around us;
2. An aggression-reduction function, as a result of the cartoon capability to implicit the audience air their disappointments against our leaders;
3. An agenda-setting function, through enabling the public to talk or think about an issue that affecting our society; and
4. A framing function, whereby cartoon makes complicated issues easily understood by the general audience.

Several studies of editorial cartoons contemplate their ability to speak visually. Morrison (1969) stressed the importance of visual aspects during this discourse, disputation that non-verbal symbols will transmit which means additional directly than verbal symbols. Cahn (1984) advised that cartoonists ought to place confidence in visual properties that are universally understood, as they
encourage discussions of the political issue below examination, not invariably or essentially the weather accustomed develop the argument.

The ability of cartoonists to change visual pictures arguably distinguishes the verbal from the visual graphic symbol. In contrast to the verbal version, visual ideographs will seem to members of the culture in an exceedingly style of forms through the addition, omission, and distortion of their element parts. For the audience to reply to a picture manifested in associate degree array of forms, they have to have a previous memory or recognition of the initial (Edwards & Winkler, 1997).

According to Celestine Monga (1997), associate degree increasing variety of Cameroonianists of all walks of life follow cartoons rather more than before, and other people touch upon them in buses, taxis, bars and alternative public places. Some conjointly react to them through letters, phone calls or by word of mouth to the cartoonists or the newspaper that they work. very little surprise politicians progressively frown on those cartoonists. Mbembe (2001) argues that, editorial cartooning will have each the positive and negative effects on a private. as an example, if an official is pictured in terribly negative terms in style of a cartoon in an exceedingly newspaper, it'll have a bigger negative impact to it individual politically than if the press was merely to ignore that individual as if he didn't exist.

In Cameroon, cartooning existed before 1990, however political cartooning was rare, given the restrictive laws in situ. Monga (1997) argues that, censorship was what pushed some Douala-based journalists of the non-public press (Le Combattant, Challenge Hebdo, and lupus Messager) to start political cartooning. At first, cartoon pages weren't thought of to be ‘threats to public order’. The censor at first ‘did not pay a lot of attention to political caricature, estimating that its impact was negligible’. ‘Easy to grasp and unco funny’, cartoons ‘attracted readers in each rural and concrete areas, increasing the audience of the non-public press, even among illiterate teams of the population. Their success was thus quick that the quantity of newspaper patrons in 1991 was nearly fourfold as nice as in1990’ (Monga 1997, pp. 147-148).

While nearly each newspaper publishes cartoons, just some (e.g. lupus Messager Popoli,
L’Expression DE Mamy Wata, Herald Observer) have specialised in cartoon journalism. They run news stories in the main in cartoons, limiting standard writing to the barest minimum. Cartoon journalism has sprung up to fulfill the challenge of political derision (Monga, 1997; Mbembe, 2001, pp. 142-172).

In rare instances, cartoonists have attained the respect of distinguished leaders in an exceedingly country. African nation could be a case in purpose, wherever among a couple of years of the top of social policy, cartooning has blossomed and political cartoonists ar extremely regarded. eating apple Shapiro (Zapiro) could be a leading South African drawer based mostly in urban center. he's arguably the most effective known however is additionally the foremost well likable and therefore the most disliked of South African cartoonists. most of the people in African nation, from the good to the normal, have had one thing to laugh or cry concerning in Zapiro cartoons. thus have the lowly and therefore the mighty in alternative countries, together with Republic of Zimbabwe, whose President Mugabe could be a favorite target. In 1996, Mandela acknowledged Zapiro as ‘exciting and quite accurate’, and in an exceedingly introduction to Zapiro’s 1997 assortment, bishop Tutu praised his fervid want for South Africans to be smart to at least one another and to the planet, by ‘showing up our weaknesses and shortcomings’ as a nation of diversity and as a young democracy (Zapiro, 1997). To the Mail and Guardian, he's merely ‘South Africa’s best political cartoonist’, a talent he's quite willing to share (Nyamnjoh, 2000b).At a workshop command in Gaborone, Botswana, between 8-10 Gregorian calendar month 2000 dubbed ‘Political Cartooning and group action in Southern Africa’ (Mason, 2001), censorship was the key issue mentioned as a barrier to cartooning in most countries.

In Kenya, Political and editorial cartooning have had their impact not solely in newspapers however on TV and on social media in addition. as an example, puppet shows just like the XYZ show on NTV is associate degree example of however tv nowadays is galvanized by political humour. The show satirically scrutinizes controversies that surround modern political leaders. Through various parodies, caricatured puppets have interaction in ironic eventualities designed to challenge the authority of politicians. XYZ could be spoof news that includes latex puppets, that utilizes parts of Kenyan society that are already marginalized to critique the legitimacy of political
leaders. This shows the impact of political humor in transfer out political problems in society nowadays in associate degree simply intelligible thanks to the mortal.

2.3 Editorial cartoons in socio-economic and political issues
Editorial cartoons in any newspapers are subject to numerous thematic events among the society. In 1998 after the Clinton-Lewinsky-Starr affair, America was filled with the Starr report and thereafter the proceedings on television, in newspapers, on the web, and in bookstores of President Clinton. Unsurprisingly, editorial cartoonists throughout America and around the universe were not left behind in representing the same on various platforms. There were approximately 2,000 editorial cartoons on the Clinton-Lewinsky-Starr affair.

Conners (2010) in her study analyzed the representations of Barack Obama and Hillary Clinton in editorial cartoon during the 2008 presidential primaries, with close observation on how the candidates were represented based on race and gender themes. The analysis from fifty seven cartoonists established that Clinton was represented more compared to Barack Obama, however they were represented based on competitive illustration.

2.4 Themes in editorial cartoons
a) Political editorial cartoon themes
The likelihood that President Kenyatta, Deputy President Ruto and former Kass FM presenter Sang ICC trial will proceed as planned diminishes with each passing day. Back in November 2013, chief prosecutor Fatou Bensouda sought a three month adjournment to carry out further investigations to collect evidence in the case against the three. In its January 31st 2014 filling, the prosecution team claimed there was no longer any prospect of obtaining additional, relevant evidence. On February 5th 2014, a status conference concluded that all parties would prepare written submissions indicating their views on the termination of the proceedings and possible withdrawal of the charges against the accused. The defense on their part wants trial terminated and a ‘not guilty plea entered’. In this editorial cartoon by Gado, the ICC prosecutor Fatou Bensouda is depicted standing on a stool uttering the words ‘...Your honour, I need more time!’ Next to her stands three partially destroyed caricatures depicting President Kenyatta, his Deputy Ruto and former radio presenter Sang. On the ground,
scattered pieces of hands, hammers, knives, stones and machetes depicted with the sign ‘Body of evidence’, illustrating lack of enough evidence from the 2007/08 post-election violence to prosecute the three. At the bottom right, is a mouse depiction representing victims, probably seeking justice but is amused at the slow pace of prosecutors to charge the 2007/08 PEV perpetrators.

![Figure 2](image)

**Figure 2:** ICC prosecutor Fatou Bensouda needs more time for her evidence on charges against President Kenyatta, Deputy President Ruto and former Kass FM presenter Sang for the 2007/08 post-election violence in Kenya (Daily Nation, 2014).

In the editorial cartoon in figure 3 below by “Gado”, dead and exhausted batteries are depicted with labels ‘KANU’ ‘LDP’ ‘CORD’ ‘UDF’ ‘ODM’ and a fully charged ‘JUBILEE BATTERY’ are on the same table with depiction of an exhausted United Democratic Forum (UDF) leader Musalia Mudavadi, who is compared with a Radio which goes off when all its batteries are exhausted and fully used, hence need new ones to be usable again. Next to the table is the depiction
of Kenya’s President Uhuru Kenyatta and his deputy William Ruto in deep thought. Few months after the 2013 general elections in which the Jubilee government won and Musalia’s UDF party lost, there were calls from the Luhya community to appoint Mudavadi in the Jubilee Cabinet which by then had not take place. As such, the editorial cartoon in figure 3 below demonstrates through the dead batteries the number of political parties in which Musalia Mudavadi was aligned himself with which include ‘KANU’ ‘LDP’ ‘CORD’ ‘UDF’ ‘ODM’ but ended up failing politically in the end. For instance, while under the ruling party KANU in 2002, he lost his Sabatia parliamentary seat. While he was a member of ODM and CORD, he lost to Raila Odinga as the party presidential candidate. As the UDF leader, he was an unsuccessful presidential hopeful after decamping ODM in 2013. Hence, the dead batteries illustrate failure in Musalia Mudavadi’s political career and his only hope to revive it is a desperate attempt to get a ‘job’ from the Jubilee government. Due to Mudavadi’s previous failures in politics, depicted President Kenyatta and his deputy William Ruto are contemplating whether to give Mudavadi a ‘governmental’ position or not. At the bottom left of the editorial cartoon are words ‘so this is what they meant creating jobs’, illustrating the public’s cry to the Jubilee government which promised to create a million jobs per year.

**Figure 3:** Editorial cartoon depicting failures in Musalia Mudavadi’s political career and President Kenyatta and his deputy William Ruto contemplating whether to give Mudavadi a ‘governmental’ position or not (Daily Nation, 2014)

**b) Social editorial cartoon themes**
The editorial cartoon in figure four below by John Khamirwa on the Standard newspaper is a representation of the individuals who were responsible for the August 1998 bombast attack in Nairobi, Kenya. In the editorial cartoon is the inscription “in the name of god…indeed!” which gives us a clue on who is responsible.

Given the context during which the editorial cartoon is created, it's important to note that a refined comparison between Islam and alternative faiths, likely Christianity is inexplicit. The use of words of faith (implied by the words) and act of terrorism (by the images) are all spatially intended, and likewise reproduce a cultural and social area that feed explicit myths and stereotypes.

Figure 4: Editorial cartoon depicting the forces and actors behind the August 1998 attacks in Nairobi. The bold inscription “in the name of god…indeed!” gives hints of a religious motivation to the attacks (The Standard, 1998).

On 12th August 1998 as shown in figure five below, this norm was developed further. The editorial cartoon illustrates a camel laden with explosives under a scorching sun, accompanied by a person of “Arabic extraction”, who is kneeling with hands and head held up with the inscription ‘…and god help me kill innocent men, women and children’. The epithet of terror incised within the
words terrorist camp and a bemused mouse completes the image. The camel is mostly found in desert and as such it is a symbolic in that the place of events is a desert area. Desert area is also associated with scorching sand. The illustration of the individual in the editorial cartoon is obvious to the audience that the individual involved is of a Muslim descent. The area as seen in the editorial cartoon can easily be connected to Northern part of Kenya where the main means of transport is the camel and the area is mostly occupied by Muslims. From the editorial cartoon, it is obvious that Muslims were answerable for the senseless attacks in national capital, Nairobi.

![Editorial cartoon](image)

**Figure 5:** Editorial cartoon depicting Islam is to blame for the senseless August 1998 attacks in Nairobi (The Standard, 1998).

Immediately after the war against terror began and later on the Islamic state emerged in Afghanistan, Osama Bin Laden who had a lot of connections with terrorist attacks around the world became a wanted man and his search began. Large sums of money as a reward for anybody leading to his arrest was issued. As his desperate search continued, they eventually found way through illustrations on editorial cartoons. As illustrated in Figure six below which was published on Nation newspaper on 25th October 2001, a desperate Central Intelligence Agency agent is confused on the many ‘Osama look alike’ in his search for the most wanted man on the planet at the time. The Central Intelligence Agency agent illustration definitely shows his desperate search for Osama and how difficult it is to find him due to Osamas multiple resemblances. The difficulty
is as a result of same facial, cultural and social similarity among men of Middle Eastern origin. In as much as this can be true, this made all men with such appearances, that is long beards and people leading similar lifestyles to become suspects and heavily interrogated.

Figure 6: Editorial cartoon depicting the fruitless search for Osama Bin Laden, who was the epitome of the 9/11, terror attacks. The difficulty is blamed on the facial, cultural and social similarity among men of Middle Eastern origin, hence many ‘Osama look alike’. (Daily Nation, 2001)

As shown in figure seven below, the editorial cartoon is illustrated in form of world clock world wars within which 2001 was predominantly included since it was also a significant war period among many others. Just like a wall clock, the clock illustrates the various instances and years associated by wars throughout the history, with instances of peace in a period lasting 100 years. In the illustration is a gun and a missile, the arms of the clock are ticking towards what seems to be an unavoidable state of affairs of war within which the USA, as symbolized by the stars and stripes flag, is to play a big role.
Figure 7: Editorial cartoon depicting what looks like a global clock of significant world wars in which 2001 is prophetically cast as the dawn yet another significant war, this time terrorism war. As the dominant framing device, the clock portrays what seems like intervals of peace punctuated by wars at specific times in the last a hundred years (Daily Nation, 2001)

Subsequent editorial cartoon as shown in figure 8 appeared in Nation newspaper on the 15th of December 2001, few months after 9/11 attacks. The editorial cartoon illustrates what obviously looks like a normal Muslim (from the dress code) in the Republic of Kenya following the country’s decision to fight terrorism locally.

Two policemen on a routine patrol have a picture of the man involved in terrorism that they are looking for. As such, they have to stop anyone they are suspecting. They stop a Muslim dressed man whom they beat thoroughly simply because he was a suspect before they release him after finding out he is not the person they were looking for. Their suspicion on everyone they came across as a suspect did not bear fruits. The editorial cartoon is an illustration on how terrorist police abuse the innocent which shows the behavior of Kenyan police.
Here, one will understand the consequences of war against terror because it is based on stereotype whereby it was mostly Muslims who were victims of terrorism yet its obvious that not all Muslims are terrorists. As such, this editorial cartoon illustrates that during the period of war against terror, a lot of innocent individuals were hurt.

Figure 8: Editorial cartoon depicting how the apprehension of terror suspects is partly executed locally; haphazard, stereotyped and brutal on those at its receiving end. Hence, more harm been meted on the imagined than on the real enemy (Daily Nation, 2001).
c) Economic editorial cartoon themes

![Editorial cartoon](image)

**Figure 9:** Editorial cartoon depicting how the Nairobi County motorists are exploited financially by the parking attendants. This was after the parking fee was increased from Ksh 140 per day to Ksh 300 for cars parked within the CBD and Ksh 200 for those parked outside the CBD (The Standard, 2014).

In the editorial cartoon as shown in figure 9 above, it illustrates how the Nairobi County motorists are exploited financially by the parking attendants. This was after the Nairobi County government led by Governor Evans Kidero passed a law to increase fees for cars parked within the CBD to Ksh 300 and Ksh 200 for those outside the CBD. This came as a rude shock to many motorists who were not aware of the increased parking fee from the original Ksh 140 per day in the city center for a car. In this editorial cartoon, it shows an inspector with parking attendants stopping a motorist to pay the fees. One of the attendants threatens to shoot the motorist should he not pay the fees while another is carrying a sack full of money, demonstrating how motorists are harassed and the increased amount of money the county is collecting.

A few months after the 2013 general elections, the members of parliament increased their salaries through allowances, which was above the initial salary set by the Salaries Commission. As a result, the MPs pocketed on average Ksh 1.2 million monthly after revoking notices by the Salaries and
the Remuneration Commission (SRC) that had pegged pay at a modest Ksh 774,800. As such, the High court declared unconstitutional for MPs to increase their perks and they may have to refund the excess money paid over and above the initial salary set by SRC. The MPs reacted angrily to the High court’s ruling and in one instance, the National Assembly speaker Justin Muturi laughed off the possible court action for refunds. As shown in the editorial cartoon in figure 10 below, such statements as “Refund my foot”, “Refund kitu gani”, “I’d rather die then refund”, and “over my dead body” illustrates how the MPs are not ready and willing to refund the excess payment by doing everything in their power. This demonstrates how our leaders are selfish by misusing the tax payer’s money instead of developing the nation, creating jobs for the youth and developing mechanisms for food security especially in the Northern part of Kenya.

Figure 10: Editorial cartoon depicting MPs unwillingness to refund the excess payment after a ruling from the High court. This was after the MPs increased their salaries through allowances, to Ksh 1.2 million monthly after revoking notices by the Salaries and the Remuneration Commission (SRC) that had pegged pay at a modest Ksh 774,800 (The Standard, 2014).
2.5. Features and persuasive techniques that make an editorial cartoon stand out
Goertzel (1993) and Burrack (2011) in their study note that for the reader to be ready to perceive and interpret the content of an editorial cartoon, there are bound options and persuasive techniques that are accustomed to build the editorial cartoon stand out. They include:

**Symbolism:** Cartoonists will always use easily understood symbols to represent the larger ideas. When a symbol in a cartoon is familiar, the audience should be willing to interpret what each image stands for.

**Distortion:** Distortion is a very important feature in cartooning since it's going to be a variety of art and acts as an imaginative gesture. Cartoonists use exaggerations in size, emotions, and variety of an object for impact. As an editorial cartoon reader, search for any characteristics that seem overdone and overblown, therefore arrange to decide what purpose the draftsman was making an attempt to make through exaggeration.

**Irony in words and images:** Irony is the difference between the styles things are and thus the style things got to be or expected to be. Irony makes cartoons satirical and suggests the problems among the system. As such, cartoons ought to entail irony as they will build a contradiction and argument. As a reader, once you examine a cartoon, see if you will be ready to notice any irony among the situation the cartoon depicts. If you can, believe what purpose the irony could also be meant to emphasize, and whether or not the drawer expresses his opinion effectively.

**Stereotypes and caricature:** Stereotyping is often used in cartoons. Through stereotypes, the drawer tries and explains and simplifies a largely applicable purpose of read. As a reader, watch out for the varied stereotypes that are in cartoon, and question yourself why the drawer designated to label that individual party and whether or not not the drawer expresses his opinion effectively.

**Analogy:** This refers to the comparison between 2 not alike things that share some characteristics. Through examining a scenario with a lot of acquainted one, cartoonists will facilitate readers see it in a very totally different way. As a reader, attempt to notice what the cartoon’s main analogy is, and what 2 things the cartoons compare. Once you perceive the most analogy, then decide if the comparison makes the cartoonist’s purpose a lot clearer to you.
2.6 Editorial cartoon as a change agent

To gain some indication of the consequences of editorial cartoons in the ever-changing opinions there are 2 analysis studies one must think about, that of Brinkman (1968, pp. 724-726) and Carl (1968, pp. 533-535). An experiment by Brinkman (1968, pp. 724-726) confirms the foremost effective manner of presenting cartoons so as to attain modification of opinions. His findings were as follows.

1. Cartoons bestowed with editorials end in larger opinion modification than the presentation of cartoons or editorials alone.
2. A commentary bestowed alone leads to larger opinion modification than a cartoon alone.
3. A commentary that is different to a cartoon on the same page leads to misunderstanding whereas a commentary that has same idea as the cartoon represented leads to understanding.
4. Editorials and cartoons bestowed along are simplest in achieving opinion modification.
5. Similar arguments employed in cartoons and editorial are more practical in producing closure than various arguments.

In general, Brinkman's study (1968, p. 726) showed that cartoons will on paper motivate opinion modification beneath sure ideal circumstances. However, a big think about the facilitation of opinion modification is the correct interpretation of the political cartoon.

A key study undertaken by Carl (1968, p. 533) found that a high share of readers misinterpreted the meaning of an editorial cartoon. Within the study, the meaning hooked up to a cartoon by a reader was compared with the meaning provided by the cartoonist. Findings from the study indicated that readers' interpretation of cartoons varied dramatically from the first intention of the cartoonist. Correct interpretations varied in step with employment level and sophistication standing. Professional respondents showed the next correlation (22%) than blue-collar respondents (9%) with the artists' intention. The proof provided by this study implies that in most cases cartoonists aren't obtaining their messages across to readers. This finding encompasses a negative impact on the utilization of editorial cartoons in facilitating modification in opinion.

Carl (1968, p. 535) also noted that 'the assumption has been incorrectly created by many that editorial cartoons are straightforward to know, easier than the written word'. It might appear that
varieties of things determine the interpretation of editorial cartoons, such as: The reader's ability to understand detail within the drawing; Cultural background; Environment; Psychological mindset; Information on current events and history; and the flexibility to visualize analogies and information on allegories.

2.7 Critique on editorial cartoons

Editorial cartoons are criticized by variety of scholars on their effectiveness in communication. Carl (1970) argues that the audience might not be able to positively relate to cartoons as intended by the cartoonist. This means that no 2 individuals can be able to relate the same editorial cartoon in exactly the same way, hence cartoons are polysemic. Thus, though they will properly determine the topic matter, they're unlikely to know the deeper message and piece along the advanced political scenario summarized within the cartoon. As such, editorial cartoons are complicated to understand (Wigston, 2002).

On the opposite hand, Rhodes (1979, pp. 46-47) argues that editorial cartoons are biased since they make fun of prominent figures, as a result laughed at by the public which in turn can affect their capability in their various jobs; they take serious issues lightly, that then become Manichean in nature with one facet right and also the opposing purpose of read, wrong and also due to the fact that at times editorial cartoons uses violence albeit symbolic in nature.

Apart from presenting a sub-standard argument, in a decidedly feedback to Rhodes above, Bender (1963, p. 178) argues that public figures 'caricature themselves on TV ... the cartoonists does not do it'. TV is the medium 'for exposing the "frauds"' thence, 'the cartoonist is left to explore "ideas" within the style of satire ...'. Brinkman (1968, p. 724), quoting cartoonist Bill Mauldin, says that 'cartoon is basically a damaging art; however it serves a particular purpose'.

In terms of analysis and alternative connected studies on cartooning in the Republic of Kenya, only a few studies are best-known to have been done. Materials accessible are largely within the style of unpublished theses and journal articles. However varied authors from Africa and around the world have done some work on cartooning.
In his study on the concept of meaning in relevancy cartoons, Komolafe (1990) analyzed cartoons drawn from Nigerian newspapers “The Guardian, Vanguard and National Concord” in relevancy the conception of meaning. His research centered on twelve months (August 1988-July 1990) and is broken into 3 features. The first part dwelled on important values of cartoons within the Nigerian society. On top of that, he analyzed the structure of verbal parts in cartoons and the way these facilitate in general understanding of the cartoons. Another class of the research examined the extent of interpretation of the visual parts and determined whether or not instructional background affects interpretations of cartoons. Finally, the author found out that the most important function of cartoons in Nigeria is that of social criticism.

Aina (1985) examined cartoons in four Nigerian newspapers specifically “Guardian, Concord, Daily Sketch and also the Observer”. The first 2 newspapers belong to people whereas the last 2 belongs to the govt. The four newspapers were hand-picked to check the influences of possession on their individual cartoons and supply a style of balance between the government and in camera owned newspapers. The author’s examination of cartoons within the papers showed abundant of unfavorable comments on government where there's still a large gap of understanding between the cartoonists and also the cartoon audience.

Udechukwu’s paper (1979) on Nigerian political cartoonists within the Seventies examines the origin of cartoons in Europe and America. He concentrated at the Euro-American cartoon tradition of that focuses on criticizing social group ills. Udechukwu considers indigenous practices like satirical songs within the Ibo culture of Nigeria that had similar aims of satirisation. Like cartoons, the songs use humor in satirizing negative characters in Ibo society. The author examines evolution of cartooning in Nigeria and concludes that the role of the cartoonists is like that of a critic and “gadfly” who is resolute checks the excesses of the folks in power.

Abe (1988) examined the role of humor in confronting the communication issues of a heterogeneous society like Nigeria. The study examines humor with a survey of cartoons within the medium. The issues and edges of humor are punctually thought-about. The study analyzed the cartoons of Bisi Ogunbadejo, his tutorial background, the themes and his vogue.
In his paper, Mushohwe (2011) analyzed hand-picked editorial cartoons printed throughout Zimbabwe’s 2008 elections. The study contextualizes the understanding of the editorial cartoon, as practiced in the surroundings of freedom of speech and outlined by the four classes identified by Press (1981) and Manning and Phiddian (2004), and delineates the impact of media laws on the newspaper trade in Rhodesia. The four classes of editorial cartoons are descriptive editorial cartoons, laughing satirical editorial cartoons, destructive satirical editorial cartoons, and savage indignation editorial cartoons. The study reviewed eight editorial cartoons and developed a new class for editorial cartoons, specifically ‘advocacy editorial cartooning’, supported by the meanings and functions of the chosen Zimbabwean editorial cartoons.

While all the afore-mentioned literatures target the art of cartooning and their meaning, rhetorical analysis of cartoonists, the issues and edges of humor in cartoons, how editorial cartoons are persuasive messages that believe heavily on visual parts for their impact, editorial cartoons are vital symbolic messages, the cartoons ability to speak visually, distinguishing a potential new class for editorial cartoons, specifically ‘advocacy editorial cartooning’, and cartoons role and effects on the war on terror; so far they need not been utilized as a way that set an agenda on socio-economic and political problems in society hence the review shows a niche in the study of editorial cartoons in agenda setting. The study examined the role of editorial cartoons in agenda setting in Nation and standard newspapers of the Republic of Kenya.

2.8 Theoretical Framework
The motive of an editorial cartoon and its timing helps to identify potential biases that the cartoonist may be interested in bringing about amongst the audience. This assessment is necessary to decipher the relevance of the cartoon to the issues of the day. It may also help in identifying agenda-setting behavior of the cartoonist. McCombs (2004) says that mass media audiences only get a second-hand reality from journalists and media outlets who structure reports about events and situations. The media influences what part of an event forms realistic news and how the news is conveyed to consumers. He describes agenda-setting as the careful orchestration of events and affairs such that the public is forced to focus their attention to those particular events as depicted by the media, and further, in the particular manner they are depicted. Media consumers are thereby “duped” into believing that the issues as depicted in newspaper and TV news are of particular
relevance to them. It is in much the same way that editorial cartoons work in ensuring that the issues in focus stay in the domain of public discourse.

Coleman et al (2009, p.149) argues that the “first level” of agenda setting deals with the ability of the mass media to influence public focus on issues by the amount of coverage they accord a particular issue, while the second level called “attribute agenda setting” deals with how these issues are depicted in public sphere. With regard to editorial cartoons, the second level of agenda setting occurs in two ways: one is the “substantive elements” of the cartoon that conveys the substantive attributes of the person or issue depicted, and the other is the “affective elements” which contain the emotional tone with which each substantive element is conveyed to the reader.

Agenda setting in editorial cartoons makes the audience to focus their attention on the particular person or issue depicted in the cartoons and cultivates an environment where public discourse on the issue or person is encouraged, as has been earlier established. Further, the cartoons ensure that the political discourse is carried out in a manner dictated by the cartoon by driving the emotive content of discussion and prescribing the nature, tempo, and urgency of argument to suit a certain political objective (Coleman et al, 2009).

As demonstrated, through editorial cartoons, the media comment on current socio-economic and political issues in order to transform people and keep them informed and abreast of topical issues that affect their lives. Additionally, the cartoons illustrate how agenda is set by focusing on specific issues of interest at a particular moment through recurrent and wide coverage of such issues. Obviously, the role of media in setting agenda is much significant in reorienting the people pertaining to relevant issues that are so important to the public interest.

2.8.1 Agenda setting theory

This study used the agenda setting theory, to provide theoretical insight on how editorial cartoons accustomed depict topical problems in newspapers as a method of setting social agenda to reorient and form belief particularly in Kenyan socio-economic and political context. Agenda Setting Theory is one among the Media impact theories associated with this study that accounts for the connection between the media and therefore the public. It conjoinly explains the method media
operate towards information dissemination within a society through totally different genres like news, cartoons, advertisements etc. Agenda-setting theory is a media impact theory developed by Maxwell McCombs and Donald Shaw in 1972. The idea emanated from their outstanding study on the role of the media in 1968. Thus, it provides a proof on the present relationship between the extents that media provides coverage to a specific story and therefore the level of importance individuals attach to such a story. Therefore, media mirror upon the news worthiness of stories in framing public agendas.

Additionally, agenda setting operates at 2 levels i.e. a) the level of agenda setting which focuses on the objects of transmission; for example, politicians, political parties, events and public officers; the mass media informs the general public what to admit through their coverage; and b) the level that focuses on how the general public views/thinks regarding the objects by highlight of their attributes (Carroll & McCombs, 2003).

Lippmann (1922) investigated the impact of the media on people's perceptions. Lippmann argued that the media had the ability to show pictures to the general public (McCombs & Shaw, 1972). He noted that folks failed to respond to events within the globe but instead lived in a pseudo-environment composed of "the footage in our heads". The media would play a very important role in furnishing of that footage and shaping of this pseudo-environment. Cohen (1963, p.13) on the opposite hand, states that “the press might not achieve success abundant of the time in telling individuals what to suppose, however it's spectacularly self-made in telling its readers what to admit.” Also, not all persons are equally plagued by identical quantity and prominence of media coverage and not all simply accessible information taken into account is vital.

McCombs and Shaw (1972) argue that, ‘In agenda setting, the press is selective in reportage of news. News retailers act as gatekeepers of information and build selections regarding what to report and what not.’ Agee et al. (1991, p. 53), argues that the press selects bound problems to play up sometimes that don't seem to be important within the public mind; they then become a part of the accepted agenda. It’s supported by the idea that the media influence what is on our mind (Rogers and Dearing, 1996). Once a problem is “salient” and receives frequent coverage within the media, the audience can admit it than a {problem that's not salient; thence media promotes a specific problem definition, causative interpretation, ethical analysis, and/or treatment
recommendation for the item represented. The media thus controls the knowledge and communication received by the audience and policy makers. Within the same method, cartoonists use sketches to depict problems in society associated with current news, but which they suppose are vital for the general public.

Therefore, editorial cartoons set agenda by depicting substantive issues reflecting current socio-economical and political issues around the society and portrayed to the public. As such, this study has offered insight into the agenda setting theory. It has demonstrated how editorial cartoons accustomed depict topical issues in newspapers as a technique of setting an agenda to reorient and form opinion particularly in Kenyan socio-economic and political context.

2.9 Research gap
Forms of illustrations and communication have received a relatively very little analysis in distinction to the amount of research text has received. However with the appalling growth of influence of visual media in up to date society, learning to explicate them is inevitable. Editorial cartoons haven't received a good deal of scholarly attention due to their use of satire that is seen as “useful, however abject”. Whereas studies on editorial cartoons are done, only a few studies have centered on vital historical events lined through editorial cartoons. What is more, there are even much fewer studies that have probed the vital role played by the editorial cartoons in agenda setting.

As such, this is a paradigm shift from verbal argumentation to visual argumentation. The aim of this thesis was to contribute to the understanding of visual analysis and visual acquirement, an area of discourse analysis. Visuals use variety of rhetorical devices; but, understanding the effectiveness of those devices remains a challenge. Adopting the agenda setting theory, the study analyzed editorial cartoons from The Daily Nation and the Standard newspapers for 6 months, to ascertain its ability on the far side caricature or mere amusement in documenting and reflecting socio-economic and political problems in our society.
CHAPTER THREE
3.0 RESEARCH METHODOLOGY

3.1 INTRODUCTION
This chapter contains the process that was used to collect information and data which enabled the study to come up with recommendation and conclusions about the study. It encompasses concepts such as research design, study area, target population, sample size and sampling procedure, data collection and ethical considerations for the study.

3.2 Research design
The study used a comparative research design, through content analysis (categorization of cartoons and captions; headlines and their contents) and semiotic analysis (image analysis; text and language analysis); after which all editorial cartoons were allotted labels and later on matched per their themes in line with objectives of the study. Special attention was conjointly drawn on their role in agenda setting and whether or not editorial cartoons depict socio-economic and political problems in the Kenyan society. The design was appropriate as a result of accessibility of data for analysis. The data (editorial cartoons) was extracted from Nation and Standard newspapers for 7 months. After manual tally of materials, the classes were given through the utilization of easy descriptive statistics like percentages, bar graphs, pie charts and frequency distributions. This enabled the study to come up with conclusions and recommendations on the role of editorial cartoon illustrations in agenda setting in Nation and Standard newspapers of Kenya.

3.3 Study area
The study was carried out in Kenya. The study was a content analysis of editorial cartoons from Nation and Standard newspapers.

3.4 Target Population
The population for this study was 2 native newspapers, Nation and Standard of Kenya, and focused on 334 editorial cartoons for 7 alternate months which are February 2013, April 2013, June 2013, August 2013, October 2013, December 2013 and February 2014. The staggered times periods chosen were meant to provide my analysis an advantage of obtaining completely different topical problems being focused on at different times in space within the society. As per Oates (2008), the
identification of the relevant content for analysis is determined by accessibility. Nation and Standard newspapers were chosen for this study thanks to their widespread dominance in terms of circulation and audience. They are additionally systematically printed, comparatively simple to access, simply on the market and have longevity in Kenya’s media space.

3.5 Sample size and sampling procedures
This study focussed on 334 editorial cartoons for 7 months through a simple random sample from two local newspapers, Nation (168) and Standard (166).

3.6 Data Collection
Data was drawn from primary source which involved collecting and observing editorial cartoons through content and semiotic analysis from Nation and Standard newspapers in line with the objectives of the study.

3.6.1 Primary data
The study analyzed editorial cartoons in Nation and Standard newspapers for 7 months, to evaluate its role in agenda setting in line with objectives of the study. Special attention was also drawn on whether editorial cartoons depict socio-economic and political issues affecting the Kenyan society and the most frequent editorial cartoon themes.

3.7 Ethical considerations
During the course of the study, any scholarly work that was used for the purpose of the study was cited.

CHAPTER FOUR
4.0 RESULTS AND DISCUSSIONS

4.1 INTRODUCTION
This section summarizes the analyzed data of the study. The results are presented by use of tables, graphs, charts and percentages and thereafter the discussion on the same.
Table 1: Total number and percentage of editorial cartoons in Nation and Standard newspapers:

<table>
<thead>
<tr>
<th>Newspaper</th>
<th>Total editorial cartoons</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nation</td>
<td>168</td>
<td>50.3</td>
</tr>
<tr>
<td>Standard</td>
<td>166</td>
<td>49.7</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>334</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As indicated in table 1 above, there were a total of 334 editorial cartoons analyzed in the two newspapers chosen for the study, and were fairly balanced. Nation newspaper had 168 (50.3%) editorial cartoons while Standard had 166 (49.7%) editorial cartoons. In some days there were no editorial cartoons published and also some newspaper dates were missing for both Nation and Standard hence the difference in total number for the two newspapers.

Table 2: Grand total themes in Nation and Standard Newspapers:

<table>
<thead>
<tr>
<th>Themes</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social</td>
<td>91</td>
<td>27.25</td>
</tr>
<tr>
<td>Political</td>
<td>178</td>
<td>53.29</td>
</tr>
<tr>
<td>Economical</td>
<td>65</td>
<td>19.46</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td><strong>334</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As indicated in table 2 above, political issues had the most frequent grand themes in editorial cartoons with 178 (53.29%), followed by social themes with 91 (27.25%) editorial cartoons. Economic related issues, 52 (18.91%) had the least number of representation through editorial cartoons in the two newspapers.

Table 3: Total themes in Nation Newspaper:

<table>
<thead>
<tr>
<th>Themes</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social</td>
<td>49</td>
<td>29.17</td>
</tr>
<tr>
<td>Political</td>
<td>83</td>
<td>49.4</td>
</tr>
<tr>
<td>Economical</td>
<td>36</td>
<td>21.43</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td><strong>168</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>
As indicated in table 3 above, there were a total of 168 editorial cartoons in Nation newspaper. Out of this, political issues, 83 (49.4%) were the most frequent themes in editorial cartoons in Nation newspaper followed by social themes with 49 (29.17%) editorial cartoons. Economic related issues, 36 (21.43%) had the least number of editorial cartoons in Nation newspapers.

Table 4: Total themes in Standard Newspaper:

<table>
<thead>
<tr>
<th>Themes</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social</td>
<td>42</td>
<td>25.3</td>
</tr>
<tr>
<td>Political</td>
<td>95</td>
<td>57.23</td>
</tr>
<tr>
<td>Economical</td>
<td>29</td>
<td>17.47</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td><strong>166</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As indicated in table 4 above, there were a total of 166 editorial cartoons in Standard newspaper. Out of this, political issues, 95 (57.23%) were the most frequent themes in editorial cartoon in Standard newspaper followed by social themes with 42 (25.3%) editorial cartoons. Economic related issues, 29 (17.47%) had the least number of editorial cartoons in Standard newspaper. The high number of political editorial cartoon was probably as a result of the high political tension at the time the research was conducted and likewise affecting social issues around like deaths as a result of tense political period hence relatively high social editorial cartoon themes.
As indicated in figure 11 above, Nation newspaper had the most number of social editorial cartoon themes (49) compared to Standard newspaper (42). Standard newspaper had the most number of political editorial cartoon themes (95) compared to Nation (83). Nation newspaper also had the most number of economic editorial cartoon themes (36) compared to Standard newspaper (29).

As discussed above under literature review, for any editorial cartoon to stand out, there are various features and persuasive techniques that cartoonists make use of which enables readers to be able to interpret the contents of any editorial cartoon published. They include: Symbolism; distortion; Irony; stereotypes; and analogy. In line with the objectives of the study, table 5 compared features used in editorial cartoons in Nation and Standard newspapers.

Table 5: Comparison of total features and persuasive techniques in the two newspapers:
The table indicates that Nation newspaper used more symbolisms, 60 (35.71%) as a feature and persuasive technique used in editorial cartoons compared to Standard newspaper, 52 (31.33%). Both papers used the same number of distortions (19) as a feature used. Nation newspaper used more ironical features, 43 (25.6%) in its editorial cartoons compared to Standard, 38 (22.88%). Nation newspaper also used more stereotypes, 14 (8.34%) in its editorial cartoons compared to Standard, 11 (6.63%). However, Standard newspaper used more analogies, 46 (27.71%) in their editorial cartoons compared to Nation newspaper, 32 (19.05%).

FEBRUARY 2014

Table 6: Total themes and percentage in Nation and Standard Newspaper for February 2014:

<table>
<thead>
<tr>
<th>Themes</th>
<th>Nation</th>
<th>Percentage</th>
<th>Standard</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social</td>
<td>7</td>
<td>29.17</td>
<td>6</td>
<td>21.43</td>
</tr>
<tr>
<td>Political</td>
<td>14</td>
<td>58.33</td>
<td>20</td>
<td>71.43</td>
</tr>
<tr>
<td>Economic</td>
<td>3</td>
<td>12.5</td>
<td>2</td>
<td>7.14</td>
</tr>
<tr>
<td>Grand total</td>
<td>24</td>
<td>100</td>
<td>28</td>
<td>100</td>
</tr>
</tbody>
</table>

As indicated in table 6 above, a total of 24 editorial cartoons were analyzed in Nation while a total of 28 were analyzed in Standard for the month of February 2014. Political related issues represented the most number of themes through editorial cartoons in both newspapers with 14 (58.33%) for Nation and 20 (71.43%) for Standard. Both newspapers were followed by social issue themes with 7 (29.17% editorial cartoons for Nation and 6 (21.43%) editorial cartoons for Standard. Economic issues were the least represented in both newspapers with 3 (12.5%) editorial cartoons for Nation and 2 (7.14%) editorial cartoons for Standard for the month of February 2014.
Table 7: Total and percentage of features and persuasive techniques used in the two newspapers for February 2014:

<table>
<thead>
<tr>
<th>Features and persuasive techniques</th>
<th>Nation</th>
<th></th>
<th>Standard</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percentage</td>
<td>Frequency</td>
<td>Percentage</td>
</tr>
<tr>
<td>Symbolism</td>
<td>11</td>
<td>45.84</td>
<td>8</td>
<td>28.57</td>
</tr>
<tr>
<td>Distortion</td>
<td>2</td>
<td>8.33</td>
<td>4</td>
<td>14.29</td>
</tr>
<tr>
<td>Irony</td>
<td>5</td>
<td>20.83</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>Stereotype</td>
<td>3</td>
<td>12.5</td>
<td>2</td>
<td>7.14</td>
</tr>
<tr>
<td>Analogy</td>
<td>3</td>
<td>12.5</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>24</strong></td>
<td><strong>100</strong></td>
<td><strong>28</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As indicated in table 7 above, a total of 24 editorial cartoons were analyzed in Nation newspapers and 28 editorial cartoons for Standard in the month of February 2014. Nation carried more features in symbolism 11 (45.84%) compared to Standard 8 (28.57%). Nation also carried more stereotypical features, 3 (12.5%) compared to Standard, 2 (7.14%). However, Standard newspaper carried more features in distortion, 4 (14.29%), irony, 7 (25%), and analogy, 7 (25%); compared to Nation newspaper which had 2 (8.33%), 5 (20.83%) and 3 (12.5%) features in distortion, irony and analogy respectively.
As indicated in figure 12 above, Nation newspaper for the month of February 2014 had slightly higher number of social editorial cartoon themes (7) compared to Standard newspaper (6). Standard newspaper had the most number of political editorial themes (20) compared to the Nation (14). Nation newspaper also had the most number of economic editorial cartoon themes (3) compared to Standard newspaper (2).
TABLE 8: Comparison of features and persuasive techniques used in two newspapers for December 2013:

<table>
<thead>
<tr>
<th>Features and persuasive techniques</th>
<th>Nation</th>
<th>Frequency</th>
<th>Percentage</th>
<th>Standard</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbolism</td>
<td></td>
<td>6</td>
<td>28.57%</td>
<td>7</td>
<td>25.93%</td>
<td></td>
</tr>
<tr>
<td>Distortion</td>
<td></td>
<td>1</td>
<td>4.76%</td>
<td>3</td>
<td>11.11%</td>
<td></td>
</tr>
<tr>
<td>Irony</td>
<td></td>
<td>7</td>
<td>33.33%</td>
<td>7</td>
<td>25.93%</td>
<td></td>
</tr>
<tr>
<td>Stereotype</td>
<td></td>
<td>2</td>
<td>9.52%</td>
<td>4</td>
<td>14.81%</td>
<td></td>
</tr>
<tr>
<td>Analogy</td>
<td></td>
<td>5</td>
<td>23.82%</td>
<td>6</td>
<td>22.22%</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>21</strong></td>
<td><strong>100</strong></td>
<td><strong>27</strong></td>
<td><strong>100</strong></td>
<td><strong>100</strong></td>
<td></td>
</tr>
</tbody>
</table>

As indicated in table 8 above, the month of December 2013 had an analysis of a total of 21 editorial cartoons in Nation while Standard newspaper had a total of 27 editorial cartoons analyzed. As indicated, Standard newspaper used more symbolisms, 7 (25.93%) as a feature and persuasive technique used in editorial cartoons compared to Nation, 6(28.57%). Standard newspaper also had the most number of distortions, 3 (11.11%) in its editorial cartoons compared to Nation, 1 (4.76%). Both Standard and Nation had equal number of ironical features 7 (25.93% and 33.33%) used in their editorial cartoons. Standard newspaper used more stereotypes, 4 (14.81%) in its editorial cartoons compared to Nation, 2 (9.52%). Standard newspaper also used more analogies, 6 (22.22%) in their editorial cartoons compared to Nation newspaper, 5 (23.82%).

Table 9: Comparison of total themes in the two newspapers for December 2013
<table>
<thead>
<tr>
<th>Themes</th>
<th>Nation</th>
<th>Standard</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>frequency</td>
<td>percentage</td>
</tr>
<tr>
<td>Social</td>
<td>8</td>
<td>38.1%</td>
</tr>
<tr>
<td>Political</td>
<td>6</td>
<td>28.57%</td>
</tr>
<tr>
<td>Economic</td>
<td>7</td>
<td>33.33%</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td><strong>21</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

As indicated in table 9 above, there were a total of 21 editorial cartoons analyzed in Nation for the month of December 2013, while Standard newspaper analyzed a total of 27 editorial cartoons. As shown, Standard newspaper had slightly higher number of social editorial cartoon themes (9) compared to Nation (8). Standard newspaper also had the most number of political editorial themes (16) compared to Nation (6). Nation newspaper had the most number of economic editorial cartoon themes (7) compared to Standard newspaper (2).

**OCTOBER 2013**

**NATION NEWSPAPER**

Table 10: Total themes and percentage in Nation for October 2013:

<table>
<thead>
<tr>
<th>Themes</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social</td>
<td>8</td>
<td>34.78%</td>
</tr>
<tr>
<td>Political</td>
<td>10</td>
<td>43.48%</td>
</tr>
<tr>
<td>Economic</td>
<td>5</td>
<td>21.74%</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td><strong>23</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

As shown in table 10 above, a total of 23 editorial cartoons were analyzed in Nation for the month of October 2013. Out of this, political issues were the most frequent themes covered through editorial cartoons, 10 (43.48%) which was followed by social issue themes, 8 (34.78%). Economic issues, 5 (21.74%) were the least represented themes through editorial cartoons in Nation newspaper for the month of October 2013.

**STANDARD NEWSPAPER**
Table 11: Total themes and percentage in Standard newspaper for October 2013:

<table>
<thead>
<tr>
<th>Themes</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social</td>
<td>3</td>
<td>16.67</td>
</tr>
<tr>
<td>Political</td>
<td>7</td>
<td>38.89</td>
</tr>
<tr>
<td>Economic</td>
<td>8</td>
<td>44.44</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td><strong>18</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As shown in table 11 above, a total of 18 editorial cartoons were analyzed in Standard newspaper for October 2013. Out of this, economic issues were the most dominant themes through editorial cartoons i.e. 8 (44.44%) which was followed by political issue themes i.e. 7 (38.89%). Social issues i.e. 3 (16.67%) were the least represented themes through editorial cartoons in Standard newspaper for the month of October 2013.

![Comparison in themes in the two newspapers for October 2013](image)

**Figure 13: Bar graph on comparison in themes in the two newspapers for October 2013**

As indicated in figure 13 above, there were a total of 23 editorial cartoons analyzed in Nation for the month of October 2013, while Standard newspaper analyzed a total of 18 editorial cartoons. From the figure, the Nation had a higher number of social editorial cartoon themes (8) compared to Standard (3). Nation also had the most number of political editorial cartoon themes (10) compared to Standard (7). Standard had the most number of economic editorial cartoon themes (8) compared to Nation newspaper (5).
Table 12: Comparison of features and persuasive techniques used in Nation and Standard newspapers for October 2013:

<table>
<thead>
<tr>
<th>Features and persuasive techniques</th>
<th>Nation</th>
<th>Standard</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>frequency</td>
<td>Percentage</td>
</tr>
<tr>
<td>Symbolism</td>
<td>9</td>
<td>39.13</td>
</tr>
<tr>
<td>Distortion</td>
<td>1</td>
<td>4.35</td>
</tr>
<tr>
<td>Irony</td>
<td>8</td>
<td>34.78</td>
</tr>
<tr>
<td>Stereotype</td>
<td>2</td>
<td>8.7</td>
</tr>
<tr>
<td>Analogy</td>
<td>3</td>
<td>13.04</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>23</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As indicated in table 12 above, the month of October 2013 had an analysis of a total of 23 editorial cartoons in the Nation while Standard newspaper had a total of 18 editorial cartoons analyzed. Daily Nation used more symbolisms, 9 (39.13%) as a feature and persuasive technique used in editorial cartoons compared to Standard newspaper, 3 (16.67%). Nation made use of 1 (4.35%) distortion for this month while Standard newspaper did not make use of distortion as a feature and persuasive technique used in editorial cartoon. Nation used eight, 8 (34.78%) ironical features compared to Standard which used 7 (38.89%). Nation also made more use of stereotype features, 2 (8.7%) compared to Standard newspaper, 1 (5.55%). Standard Newspaper used more analogies, 7 (38.89%) compared to the Nation, 3 (13.04%).

AUGUST 2013
NATION NEWSPAPER
Table 13: Total themes and percentage in Nation for August 2013:

<table>
<thead>
<tr>
<th>Themes</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social</td>
<td>5</td>
<td>22.73</td>
</tr>
<tr>
<td>Political</td>
<td>8</td>
<td>36.36</td>
</tr>
<tr>
<td>Economic</td>
<td>9</td>
<td>40.91</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td><strong>22</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As shown in table 13 above, a total of 22 editorial cartoons were analyzed in Nation for the month of August 2013. Out of this, economic issues were the most dominant themes covered through editorial cartoons i.e. 9 (40.91%) which was followed by political issue themes i.e. 8 (36.36%). Social issues i.e. 5 (22.73%) were the least represented themes through editorial cartoons in Nation for the month of August 2013.

STANDARD NEWSPAPER

Table 14: Total themes and percentage in Standard newspaper for August 2013:

<table>
<thead>
<tr>
<th>Themes</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social</td>
<td>4</td>
<td>21.05</td>
</tr>
<tr>
<td>Political</td>
<td>9</td>
<td>47.37</td>
</tr>
<tr>
<td>Economic</td>
<td>6</td>
<td>31.58</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td><strong>19</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As shown in table 14 above, a total of 19 editorial cartoons were analyzed in Standard newspaper for August 2013. Out of this, political issues were the most dominant themes covered through editorial cartoons i.e. 9 (47.37%) which was followed by economic issue themes i.e. 6 (31.58%). Social issues i.e. 4 (21.05%) were the least represented themes through editorial cartoons in Standard newspaper for the month of August 2013.
As shown in figure 14 above, Nation had a higher number of social editorial cartoon themes (5) compared to Standard (4). Standard had the most number of political editorial cartoon themes (9) compared to Nation (8). Nation also had the most number of economic editorial cartoon themes (9) compared to Nation newspaper (6).
Table 15: Comparison of features and persuasive techniques used in the two newspapers for August 2013

<table>
<thead>
<tr>
<th>Features and persuasive techniques</th>
<th>Nation</th>
<th></th>
<th>Standard</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percentage</td>
<td>Frequency</td>
<td>Percentage</td>
</tr>
<tr>
<td>Symbolism</td>
<td>5</td>
<td>22.73</td>
<td>5</td>
<td>26.32</td>
</tr>
<tr>
<td>Distortion</td>
<td>1</td>
<td>4.54</td>
<td>1</td>
<td>5.26</td>
</tr>
<tr>
<td>Irony</td>
<td>6</td>
<td>27.27</td>
<td>4</td>
<td>21.05</td>
</tr>
<tr>
<td>Stereotype</td>
<td>2</td>
<td>9.1</td>
<td>1</td>
<td>5.26</td>
</tr>
<tr>
<td>Analogy</td>
<td>8</td>
<td>36.36</td>
<td>8</td>
<td>42.11</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>22</strong></td>
<td><strong>100</strong></td>
<td><strong>19</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As indicated in table 15 above, the month of August 2013 had an analysis of a total of 22 editorial cartoons in Nation while Standard newspaper had a total of 19 editorial cartoons analyzed. As shown, it is indicated that the Nation and Standard used the same number of symbolisms, 5 (22.73% and 26.32% respectively) as a feature and persuasive technique used in editorial cartoons. The two newspapers also used the same number of distortions, 1 (4.54% and 5.26 respectively) in their editorial cartoons. Nation made more use of ironical features, 6 (27.27%) compared to Standard, 4 (21.05%). Nation also made more use of stereotypical features, 2 (9.1%) compared to Standard, 1 (5.26%). The numbers of analogies used by both newspapers were the same, 8 (36.36% and 42.11% respectively).
JUNE 2013

NATION NEWSPAPER

Table 16: Total themes and percentage in Nation newspaper for June 2013

<table>
<thead>
<tr>
<th>Themes</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social</td>
<td>9</td>
<td>30</td>
</tr>
<tr>
<td>Political</td>
<td>12</td>
<td>40</td>
</tr>
<tr>
<td>Economic</td>
<td>9</td>
<td>30</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td><strong>30</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As shown in table 16 above, a total of 30 editorial cartoons were analyzed in Nation for the month of June 2013. Out of this, political issues were the most dominant themes covered through editorial cartoons, 12 (40%). Social and economic issue themes had equal representation of 9 (30%) editorial cartoons covered in Nation newspaper for the month of June 2013.

STANDARD NEWSPAPER

Table 17: Total themes and percentage in Standard newspaper for June 2013

<table>
<thead>
<tr>
<th>Themes</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social</td>
<td>13</td>
<td>44.83</td>
</tr>
<tr>
<td>Political</td>
<td>12</td>
<td>41.38</td>
</tr>
<tr>
<td>Economic</td>
<td>4</td>
<td>13.79</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td><strong>29</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As shown in table 17 above, a total of 29 editorial cartoons were analyzed in Standard newspaper for the month of June 2013. Out of this, social issues were the most dominant themes covered through editorial cartoons, 13 (44.83%). Political issue themes followed closely with a representation of 12 (41.38%) editorial cartoons. Economic issue themes had the least representation with 4 (13.79%) editorial cartoons in Standard newspaper for the month of June 2013.
As shown in figure 15 above, Standard newspaper had a higher number of social editorial cartoon themes (13) compared to Nation newspaper which had 9 editorial cartoon themes. Both Standard and Nation newspapers had equal representation of political editorial cartoon themes with 12 each. Nation newspaper had more economic editorial cartoon themes (9) compared to Standard newspaper which had 4.
Table 18: Comparison of features and persuasive techniques used in the two newspapers for June 2013:

<table>
<thead>
<tr>
<th>Features and persuasive techniques</th>
<th>Nation</th>
<th>Standard</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percentage</td>
</tr>
<tr>
<td>Symbolism</td>
<td>12</td>
<td>40%</td>
</tr>
<tr>
<td>Distortion</td>
<td>4</td>
<td>13.33%</td>
</tr>
<tr>
<td>Irony</td>
<td>8</td>
<td>26.67%</td>
</tr>
<tr>
<td>Stereotype</td>
<td>2</td>
<td>6.67%</td>
</tr>
<tr>
<td>Analogy</td>
<td>4</td>
<td>13.33%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>30</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

As indicated in table 18 above, the month of June 2013 had an analysis of a total of 30 editorial cartoons in Nation while Standard newspaper had a total of 29 editorial cartoons analyzed. As shown, Nation newspaper made more use of symbolism, 12 (40%) as a feature and persuasive technique used in editorial cartoons compared to Standard which used 8 (27.59%) symbolism features in their editorial cartoons. Nation newspaper made more use of distortions, 4 (13.33%) compared to Standard, 3 (10.34%). However, Standard made more use of ironical features, 10 (34.48%) compared to Nation newspaper which used 8 (26.67%). Standard newspaper also made more use of analogy, 6 (20.69%) compared to Nation newspaper which used 4 (13.33%) analogies. In both papers, stereotype features were ranked the lowest with a representation of 2 editorial cartoons each (6.67% and 6.9%) for Nation and Standard newspapers respectively.
APRIL 2013
NATION NEWSPAPER

Table 19: Total themes and percentage in Nation newspaper for April 2013:

<table>
<thead>
<tr>
<th>Themes</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social</td>
<td>4</td>
<td>17.39</td>
</tr>
<tr>
<td>Political</td>
<td>17</td>
<td>73.91</td>
</tr>
<tr>
<td>Economic</td>
<td>2</td>
<td>8.7</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td><strong>23</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As shown in table 19 above, a total of 23 editorial cartoons were analyzed in Nation for the month of April 2013. Out of this, political issues were the most dominant themes covered through editorial cartoons i.e. 17 (73.91%) which was followed by social issue themes i.e. 4 (17.39%). Economic issues i.e. 2 (8.7%) were the least represented themes through editorial cartoons in Nation newspaper for the month of April 2013.

STANDARD NEWSPAPER

Table 20: Total themes and percentage in Standard newspaper for April 2013:

<table>
<thead>
<tr>
<th>Themes</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Political</td>
<td>13</td>
<td>65</td>
</tr>
<tr>
<td>Economic</td>
<td>6</td>
<td>30</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td><strong>20</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As shown in table 20 above, a total of 20 editorial cartoons were analyzed in Standard newspaper for April 2013. Out of this, political issues were the most dominant themes covered through editorial cartoons, 13 (65%) which was followed by economic issue themes, 6 (30%). Social issues, 1 (5%) were the least represented themes through editorial cartoons in Standard newspaper for the month of April 2013.
As shown in Figure 16 above, Nation had a higher number of social editorial cartoon themes (4) compared to Standard (1). Nation also had the most number of political editorial cartoon themes (17) compared to Standard (13). Standard had the most number of economic editorial cartoon themes (6) compared to Nation newspaper (2).
Table 21: Comparison of features and persuasive techniques used in the two newspapers for April 2013:

<table>
<thead>
<tr>
<th>Features and persuasive techniques</th>
<th>Nation</th>
<th>Standard</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frequency</td>
<td>Percentage</td>
</tr>
<tr>
<td>Symbolism</td>
<td>5</td>
<td>21.74</td>
</tr>
<tr>
<td>Distortion</td>
<td>6</td>
<td>26.09</td>
</tr>
<tr>
<td>Irony</td>
<td>7</td>
<td>30.43</td>
</tr>
<tr>
<td>Stereotype</td>
<td>1</td>
<td>4.35</td>
</tr>
<tr>
<td>Analogy</td>
<td>4</td>
<td>17.39</td>
</tr>
<tr>
<td>Total</td>
<td><strong>23</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As indicated in table 21 above, the month of April 2013 had an analysis of a total of 23 editorial cartoons in Nation while Standard newspaper had a total of 20 editorial cartoons analyzed. As shown, Standard newspaper made more use of symbolism, 9 (45%) as a feature and persuasive technique used in editorial cartoons compared to Nation, 5 (21.74%). Nation made more use of distortions, 6 (26.09%) compared to Standard, 5 (25%). Nation also made more use of ironical features, 7 (30.43%) compared to Standard, 2 (10%). Nation made use of a single stereotype, 1 (4.35%) feature whereas Standard never used it at all. The two newspapers used the same number of analogies, 4 (17.39% and 20% respectively) in their editorial cartoons for this month.
FEBRUARY 2013

NATION NEWSPAPER

Table 22: Total themes and percentage in Nation for February 2013:

<table>
<thead>
<tr>
<th>Themes</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>Political</td>
<td>16</td>
<td>64</td>
</tr>
<tr>
<td>Economic</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td><strong>25</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As shown in table 22 above, a total of 25 editorial cartoons were analyzed in Nation newspaper for the month of February 2013. Out of this, political issues were the most dominant themes covered through editorial cartoons i.e. 16 (64%) which was followed by social issue themes i.e.8 (32%). Economic issue i.e. 1 (4%) was the least represented theme through editorial cartoons in Nation newspaper for the month of February 2013.

STANDARD NEWSPAPER

Table 23: Total themes and percentage in Standard newspaper for February 2013:

<table>
<thead>
<tr>
<th>Themes</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>Political</td>
<td>18</td>
<td>72</td>
</tr>
<tr>
<td>Economic</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td><strong>Grand total</strong></td>
<td><strong>25</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

As shown in table 23 above, a total of 25 editorial cartoons were analyzed in Standard newspaper for February 2013. Out of this, political issues were the most dominant themes covered through editorial cartoons i.e. 18 (72%) which was followed by social issue themes i.e. 6 (24%). Economic issue i.e. 1 (4%) was the least represented theme through editorial cartoons in Standard newspaper for the month of February 2013.
Figure 17: Bar graph on comparison in themes in the two newspapers for February 2013

As indicated figure 17 above, Nation newspaper had a higher number of social editorial cartoon themes (8) compared to Standard (6). Standard had the most number of political editorial cartoon themes (18) compared to Nation (16). The two newspapers had equal representation of economic editorial cartoon themes (1) in this month.
Table 24: Comparison of features and persuasive techniques used in two newspapers for February 2013:

<table>
<thead>
<tr>
<th>Features and persuasive techniques</th>
<th>Nation</th>
<th>Percentage</th>
<th>Standard</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbolism</td>
<td>12</td>
<td>48</td>
<td>12</td>
<td>48</td>
</tr>
<tr>
<td>Distortion</td>
<td>4</td>
<td>16</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>Irony</td>
<td>2</td>
<td>8</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Stereotype</td>
<td>2</td>
<td>8</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Analogy</td>
<td>5</td>
<td>20</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

As indicated in table 24 above, the month of February 2013 had an analysis of a total of 25 editorial cartoons in each of the two newspapers. As shown, the two newspapers had an equal representation of symbolism, 12 (48%) as a feature and persuasive technique used in editorial cartoons. Nation newspaper made more use of distortions, 4 (16%) compared to Standard, 3 (12%). Nation also made more use of ironical features, 2 (8%) compared to Standard, 1 (4%). Nation too made more use of stereotypical features, 2 (8%) of editorial cartoon compared to Standard, 1 (4%). Standard newspaper had more analogies, 8 (32%) in their editorial cartoons compared to the Nation newspaper, 5 (20%).

This study is in a position to say that editorial cartoons are necessary to newspapers, contrast to the concept that cartoons are harmless and simply visual banter (Cahn, 1984). This is often as a result of the very fact that with the threat growth of influence of visual media in modern society, learning to explicate editorial cartoons is inevitable. What is more, editorial cartoons haven't received an excellent deal of profound attention due to their use of humor. Whereas studies on editorial cartoons have been done, only a few studies have centered on the many role contend by editorial cartoons in reflecting socio-economic and political problems. As such, this study probed the essential role contend by the editorial cartoons in agenda setting.
Also, this study offered insight into the agenda setting theory. It demonstrated how editorial cartoons accustomed depict topical problems in newspapers as a technique of setting an agenda to reorient and form opinion particularly in Kenyan socio-economic and political context.

This study primarily centered on the significant role played by editorial cartoons in reflecting on socio-economic and political problems, but also observed some editorial cartoons depicted sports connected issues for instance the Kenyan soccer national team poor run towards the 2015 African Cup of Nations qualifiers. Also, some editorial cartoons analyzed were from around the world and were positively interpreted.

This study examined editorial cartoons and concluded that cartoons are indispensable to the newspapers. The editorial cartoons from Nation and Standard newspapers of Kenya were compiled over a period of 7 months and indicated a wide variety of instances and opinions to make the case for the importance. This study conjointly established how cartoons depict socio-economic problems and also the most frequent themes lined within the Kenyan newspapers. Editorial cartoons have over the years helped establish and sustain our attention to political humor and look at the lighter facet of factors while not reducing it to a laughing matter.

This study contextualized the understanding of the editorial cartoon, as practiced in a freedom of speech. This study reviewed 334 editorial cartoons within the 2 newspapers, Nation and Standard; through content and semiotic analysis. Content analysis of those cartoons as per this work found that the media sets the agenda through publication of editorial cartoons in newspapers. Though' these cartoons could also be fictional, they agitate real problems with necessary socio-economic and political issues poignant our society these days. This study conjointly indicates that a spread of editorial cartoons reflects a selected viewpoint that's closely aligned with partisan political movements, thus fall under the agenda setting editorial cartoons class.
CHAPTER FIVE

5.0 SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary of findings

Political issues had the most frequent editorial cartoon themes, followed by social related issue themes while economic related issue themes had the least number of editorial cartoons in the two newspapers. As such, through the editorial cartoons, political issues were the most dominant in the two dailies. Editorial cartoons in the two dailies depict socio-economic and political issues in our society and around the world for instance the Westgate Mall terror attack, the JKIA fire tragedy, increased taxes, Mandela’s death, presidential elections and debate and so forth were all depicted through editorial cartoons.

The study observed that for Nation newspaper, editorial cartoons are not consistently published throughout the month unlike in Standard newspaper which consistently publishes editorial cartoons in all days on their editorial pages.

Symbolism was the most dominant editorial cartoon feature used in both newspapers while stereotypical feature was the least used in both newspapers.

From the study, it was established that editorial cartoons play role in agenda setting by documenting and reflecting on the socio-economic and political issues affecting us in society.

5.2 Conclusions

An analysis of 334 editorial cartoons in agenda setting in Nation and Standard newspapers reveal that cartoonists in the two newspapers use editorial cartoons to reflect and criticize the socio-economic and political issues in society hence sets an agenda. This study revealed that political related issues had the most frequent editorial cartoon themes, followed by social related issue themes while economic related issue themes had the least number of editorial cartoons in the two newspapers.
In Nation newspaper, editorial cartoons are not consistently published throughout the month unlike in Standard newspaper which consistently publishes editorial cartoons in all days on their editorial pages.

The study observed that symbolism was the most dominant editorial cartoon feature used in both newspapers while stereotypical feature was the least used in both newspapers.

So far, this research has demonstrated how editorial cartoons are used to accomplish communicative tasks in Kenyan print media and how these editorial cartoons are creatively used to set agenda thereby providing political commentary and debate in witty and artful fashion through which social realities are mirrored in the nation’s wider socio-political arena. Therefore, the study has shown that the cartoon genre constitutes a formidable medium of communication through which the media set social agenda by attaching relevance to importance of issues and events through recurrent coverage aimed at shaping the people’s understanding of the issues to bring positive change in society. Thus, Kenyan editorial cartoons serve as agent of setting an agenda used by the media specifically to build up public attention, reorient people and initiate social, economic and political reforms in Kenya.

5.3 Recommendations
Some editorial cartoons analyzed were thus advanced and couldn’t be simply taken. As such, all editorial cartoons ought to have a cutline in order that the reader will simply connect with the editorial cartoons. This is often as a result that for the audience/reader to be ready to absolutely respond and relate to a commentary cartoon, they need to have a previous memory or recognition of the initial. It’s not perpetually obvious that the reader has previous recognition of the initial. Thus, though the reader will properly establish the topic matter, they're unlikely to grasp the deeper message and piece along the advanced scenario summarized within the editorial cartoon.

There ought to be symposiums on editorial cartoons, which is able to modify the general public to be susceptible on the role and importance of editorial cartoons in newspapers as a communication tool.
5.4 Further research
As the contextualization in chapter two shows, very little has been documented concerning African editorial cartooning. As such, there's a desire for a lot of analysis and data on editorial cartooning in our continent. More analysis could also be done on the editorial cartoon and its impact on agenda setting in the continent, the general functions of editorial cartoons under different circumstances, furthermore the understanding of the African editorial cartoonists like South Africa’s ‘Zapiro’ and Kenya’s ‘Gado’ with their inspirations and viewpoints.

This study could be a little effort to compile an understanding of the importance of editorial cartoons; one could take this study to use as reference to understand opinions. Studies on African cartoons could offer information on the general functions of editorial cartoons.
REFERENCES


Daily Nation. (2001, September, 13). Editorial cartoon depicting what looks like a global clock of significant world wars in which 2001 is prophetically cast as the dawn yet another significant war, this time terrorism war. As the dominant framing device, the clock portrays what seems like intervals of peace punctuated by wars at specific times in the last a hundred years.

Daily Nation. (2001, October, 25). Editorial cartoon depicting the fruitless search for Osama Bin Laden, who was the epitome of the 9/11, terror attacks. The difficulty is blamed on the facial, cultural and social similarity among men of Middle Eastern origin, hence many ‘Osama look alike’.

Daily Nation. (2001, December, 15). Editorial cartoon depicting how the apprehension of terror suspects is partly executed locally; haphazard, stereotyped and brutal on those at its receiving end. Hence, more harm been meted on the imagined than on the real enemy.

Daily Nation. (2013, May, 22). Editorial cartoon titled “Hustler’s Jet” depicting Deputy President William Ruto’s luxurious four day visit to West and Central African countries which arguably cost the taxpayer Sh100 million after hiring a Vista jet.


Daily Nation. (2014, February, 13). Editorial cartoon depicting failures in Musalia Mudavadi’s political career and President Kenyatta and his deputy William Ruto contemplating whether to give Mudavadi a ‘governmental’ position or not.


The Standard. (2014, February, 8). Editorial cartoon depicting how the Nairobi County motorists are exploited financially by the parking attendants. This was after the parking fee was increased from Ksh 140 per day to Ksh 300 for cars parked within the CBD and Ksh 200 for those parked outside the CBD.

The Standard (2014, February, 10). Editorial cartoon depicting MPs unwillingness to refund the excess payment after a ruling from the High court. This was after the MPs increased their salaries through allowances, to Ksh 1.2 million monthly after revoking notices by the Salaries and the Remuneration Commission (SRC) that had pegged pay at a modest Ksh 774,800.


