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The Journal

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CONTENT

SECTION B: LITERATURE

SECTION C: COMMUNICATION

SECTION D: CREATIVE WORKS/BOOK REVIEW

A Multimodal Discourse Analysis of   Images of Banditry in *Daily Trust Newspaper* Cartoons

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Abstract
This paper studies multimodal resources of the cartoon images of banditry in northern Nigeria. Its objective is to substantiate the cohesion and correlation among all the verbal and visual elements of the represented participants (RPs) and how they are used to convey meaning in the Daily Trust Newspaper cartoons. The research has chosen only representational meaning of the three layers of meaning (i.e. representational, interactive and compositional); and investigates the intersemiotic relations between image and text as well as attainable contextual factors that buttress the cartoon images. The representational aspect focuses only on narrative and conceptual structures under representational layer of meaning.   Therefore, in order to examine the aforementioned features and their visual elements in the cartoons, the study adopts multimodal discourse analysis (MDA) of Kress and van Leeuwen (2006).   The methodology used is observation and purposive sampling techniques. Hence, five (5) Daily Trust newspapers cartoons were selected as data for the research to account for various areas portraying the use of images of banditry in Daily Trust cartoons news nationwide. The findings of the study reveal that Daily Trust Newspaper uses predominantly narrative and conceptual structures which present the cartoons as so active in demonstrating the insecurity situation in the country under representational meaning. Also, the study shows that multimodal resources in the cartoon are a veritable tool in aiding viewers to understand the composition of the cartoon. Moreover, it discovers that careful selection of linguistic and nonlinguistic elements such as images, colours and texts correlate to produce a cohesive and an enticing meaning of the composition. Thus, it is regarded as different types of modes which fulfill meaning-making.

Keywords: Banditry, Cartoon images, Daily Trust newspaper, Multimodal Discourse Analysis Theory, Northern Nigeria.

1.0   Introduction

This paper analyses different ways in which linguistic and nonlinguistic elements express meaning representation by represented participants via the images of bandits that communicate insecurity messages in newspaper cartoons published in the

Daily Trust newspaper. Thus, understanding language in its various links with the media enables us to appreciate more on how represented participants actively communicate purposes which include information dissemination, a sense of mutual understanding and knowledge about social, economic, political, security and other related events that make up our social life in a society. The paper intends to highlight how images of bandits present the actual nature in which it reveals the meaning and ideologies of insecurity in northern Nigeria through narrative and conceptual representations of the represented participants that are visually and verbally acted in the cartoon images. Thus, the narrative process which include both verbal and visual representation of the RPs are regarded as different systems or possible "channels'' which achieve meaning-making practices identified as semiotic modes. Thus, some meaning-making practices or communicative events present the multimodality.

Multimodal Discourse

A Multimodal Discourse Analysis is the use of combination of words with other modalities, such as pictures, films, video images and sounds. It considers how multimodal texts are designed and how semiotic tools such as colour, framing, focus and position of elements contribute to the making meaning of these texts. Moreover, Verbal deals basically with oral and written forms of expression while the nonverbal (visual) focuses on genres, that is, body language, facial expressions, color, size etc. According to Lim (2004:12) "we live in a multimodal society, which makes meaning through the co-employment of semiotic resources''. Nowadays, multimodal communication, instead of monomodal communication has become the mainstream of communication of human beings. As such, majority of newspapers and magazines add visual images concerned with the contents of newspaper and magazines articles. These visuals such as pictures, photos, and caricatures, etc. are adopted to transmit the information of newspaper and magazine articles. Multimodality is one of characteristics embedded in these discourse. Jewett (2009) posits that "multimodality describes approaches that understand communication and representation to be more than about language and which attends to the full range of communicational forms which people use (gesture, image, posture, gaze) and relationship between them'' From the various definitions it is evident that the term 'image' is not negligible.

Insecurity Cartoons

Insecurity cartoons are images that contain verbal and visual elements (semiotics) related to

insecurity situation in different parts of Nigeria. It largely occurs in the northern part of the country in states like Zamfara, Katsina, Kaduna, Niger and Kebbi and Borno state. These states are predominantly affected based on the majority of the visualized images in the cartoons. The visuals include images of bandits, Boko Haram, Cattle rustlers, Gunmen attached with related texts to convey meanings in relation to insecurity condition of the country. Hence, this particular research has purposively chosen newspaper insecurity cartoons and explored its multimodal texts and other semiotic tools to contribute to the meaning-making of the texts.   The choice came up by considering the insecurity situation in Nigeria which is yet to be conquered (since from 2010 to date 2024).

Numerous studies have been undertaken to analyze insecurity cartoons about Nigerian insecurity which include Boko haram terrorists, bandits, castle rustlers etc. For instance, Abubakar, (2024) studied Multimodal Discourse Analysis of Insecurity Cartoons Used in Daily Trust newspaper, Abubakar, & Ibrahim (2024) also studied Representational Meaning of Action and Reaction Processes of Insecurity Cartoons Used in *Daily Trust Newspaper*, Chamo & Abubakar (2024) investigated Multimodal Discourse Analysis of Verbal and Visual Meaning Making of Daily Trust Newspaper Insecurity Cartoons while Abdulkadir (2017) dwelled on the causes and incisive solutions to the widespread of kidnappings in Nigeria, Abdullahi (2019) wrote on rural banditry, regional security and

integration in West Africa. Also, stories are abound on the national dailies on the activities of Boko Haram and bandits across the nation, of which include *Daily Trust* Newspaper whose insecurity cartoons' multimodal resources (architectured by Mustapha Bulama) are used in meaning construction. Other studies have looked at how cartoons have been utilized to transmit messages. Scholarly interest in cartooning as a tool for semantic negotiation in civic involvement has come from various directions. Some of them are: Abdullahi-Idiagbon (2013) who examined the relevance of multimodal discourse analysis to the interpretation of meanings embedded in political campaign adverts, Ferreira, & Heberle, (2013) conducted research on multimodal analysis of a Diners Club International magazine advertisement,   social issues: the liquid avoidance of human togetherness and the colonization, Olowu & Akinkurolere (2015) analyzed the visual and linguistic components associated with selected advertisements of malaria-drugs in Nigeria,   Lim (2017) investigated the teachers' use of gestures in the classroom for meaning-making, Ariyo (2017) studied the multimodal features of some selected cartoons from *Tell* news magazine, Ibrahim (2022), Mowaffy (2022), Makinde (2023), Edogbanya (2023), Awoniyi (2023), Salamatu (2022), Omosebi (2021), Aljarrah (2021), Oluremi (2019), Danja (2019), Elfalaki (2019), Jabeen (2018), Salihu (2017), Amore (2016), Baker (2016), Yang (2014), Aryuni (2012),   Medubi (2003)

among many more researches. Though most of the works focused on Multimodal Discourse Analysis however none of them focuses on the direction with the current study due to limitation and scope of the area of the study. In contrast, this paper is restricted to Multimodal Discourse analysis of Images of Banditry in *Daily Trust Newspaper* Cartoons

Methodology

The paper focuses on the study of multimodal discourse analysis of the images of banditry in Northern Nigeria used in *Daily Trust* Newspaper. It uses a mixed method to find out meaning of the cartoons. The study also uses purposive sampling technique and observation for data collection. The data for the research were sourced from *Daily Trust* newspaper cartoons of the years 2020-2021 A total number of five (5) banditry cartoons were purposively selected. This is because cartoons are embellished with different multimodal resources which are meaning-making strategies in communication. The data were analysed using Multimodal Discourse Analysis (MDA) which combines both linguistic and nonlinguistic elements.

Theoretical Framework

This study adopts multimodal discourse analysis theory proposed/modified by Kress and van Leeuwen (2006) as its theoretical framework. The focus of the theory considers how multimodal texts are designed and how semiotic tools such as colors, framing, focus, and positioning of elements contribute to meaning-making in these texts. It involves examining the ways in which modes like images, videos, sounds, and pictures combined with words to construct meaning (Paltridge, 2012).

The multimodal has four basic assumptions, such as: images and other semiotic resources which do not support meaning, but contribute to it; language alone presents a partial view of what is expressed; various forms of modalities were selected by people while constructing a meaning; meaning creating modalities are social (Jewett, 2009). The theory analyzes images on the basis of semiotic principles describing meaning as representational. In a nutshell, multimodal discourse analysis seeks to examine how various kinds of modalities interlink to create a unified text.

Based on the assumptions, the framework is categorized under three headings namely: representational (ideational) meaning, interactive (interpersonal) meaning, and compositional (textual) meaning appropriate for analysis of multimodal texts. Hence, this research chooses representational meaning aspect being the main layer of meaning for all the three.

The realizations of the various representational meanings so far, can be succinctly captured in the summarized form as follows:

Realizations of the Visual Representational Meanings

```
                                                           ┌── Actor
                                         ┌── Action Process ┤
                                         │                 └── Goal
                                         │
                                         │                 ┌── Reacter
                                         ├── Reaction Process ┤
                                         │                 └── Phenomenon
                                         │
                      ┌── Narrative ─────┤                 ┌── Speech
                      │                  ├── Speech and Mental ┤
                      │                  │   Process        └── Thought
                      │                  │
                      │                  │                 ┌── Locative (setting)
                      │                  └── Circumstances ─┼── Circumstance of
Representational ─────┤                                    └── Accompaniment
Structures            │
                      │                                    ┌── Super ordinate
                      │                  ┌── Classificatory ┤
                      │                  │                 └── Subordinate
                      │                  │
                      └── Conceptual ────┤                 ┌── Carrier (the whole)
                                         ├── Analytical ────┤
                                         │                 └── Possessive Attributes (the parts)
                                         │
                                         │                 ┌── Attributive
                                         └── Symbolic ──────┤
                                                           └── Suggestive
```
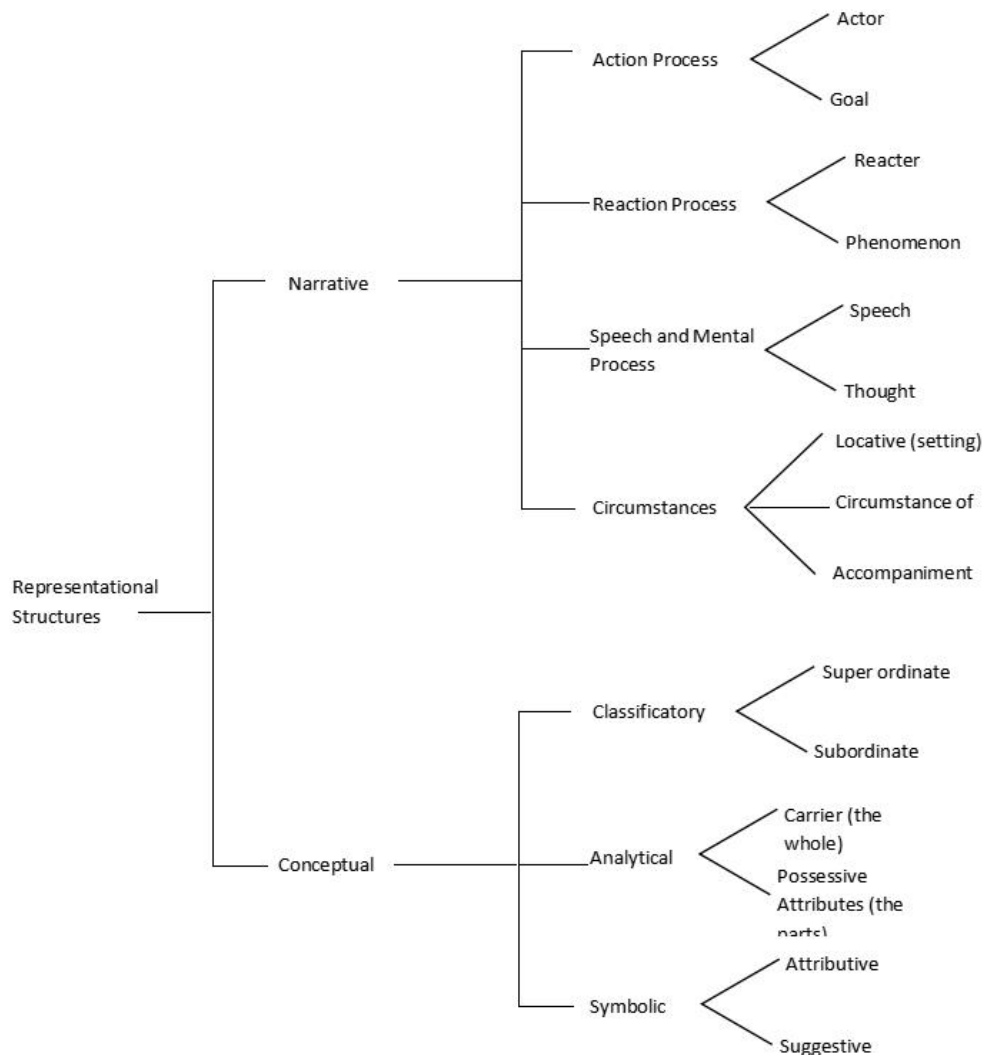
Data Presentation and Analysis

This section discusses the presentation and analysis of the sampled data obtained. Data is presented based on the objectives of the study. Also, the samples of the data are presented to describe, explain, discuss and analyze

both verbal elements (linguistic) and visual elements (non-linguistic) attached to the cartoon images of bandits for meaning construction through narrative and conceptual representations

Multimodal Discourse Analysis of Cartoon Images of Banditry in Northern Nigeria

Sample 1

This sample is a description of another bandit' images, their informers trying to make handshake and some houses on fire represent the kind of disaster seriously facing Katsina community. It portrays a group of bandits on many motorcycles with their guns and ammunition going inside the main town for attack. Also, an arrow symbol marked with KATSINA and a sign of blood-shed flowing signs was displayed to further clarify the situation.

Sample 1: *The Daily Trust*, 16th May, 2020

Representational Meaning of S1

This cartoon sample being a narrative representation with a transactional process consist of action process, verbal process, and both circumstances of Means and Accompaniment. Thus, the process could be analysed as follows:

Action Process

The representative participants (RPs) in this picture are the Actors (the bandits) riding bikes and holding guns. A vector has been noticed emanating from (visible) Actors toward the Goals. The riding and holding guns are the vectors coming from the bandits (actors), trooping into Katsina for attack. Thus, the bandits are the actors while guns and the bikes are the Goals. Also, the large number of the bandits implies how relaxed bandits are in their acts of terrorism, in the country as they do things without fear of anything (action) or anybody (government) the way they fearlessly announce their appearance/visit/coming before anticipated attack.

Verbal Process (Text)

Beside the action process in the cartoon image, there is also a textual part which is uttered by the RPs which also supports the visual part of the cartoon in meaning construction. Moreover, a vector was formed through a dialogue in the visual by using the arrow like protrusion that connects RPs as the sayer to the utterance enclosed in the dialogue balloon.

Thus, the central aim of the verbal (textual) elements or rather the entire portrayal of the cartoon image is to show how bandits fear no one and feel more protected and supported than Nigerian security agencies. This is clearly seen in the (verbal) utterance of one of the bandits saying: WE'VE BEEN THERE MANY TIMES; JUST GO AHEAD NOTHING WILL HAPPEN. Of course, the multiple numbers of the bandits trooping into Katsina community signals how fearless they are. Thus, the visual supports the textual in the meaning-making of the cartoon. In addition, Ariyo (2017:16) states that "multimodal resources are rich in meaning making and could be used for easy interpretation and understanding especially in sensitive issues like politics and security". Thus, the multimodal resources of this cartoon image clearly helped in the meaning construction of its content.

Circumstance

Apart from action process, verbal process, the background (circumstance) of the cartoon gives a clear indication of a particular setting which in a way gives insecurity, a general outlook. This can vividly be seen in the cartoon image symbolizing a group of bandits who attacked Katsina community. Also, as a symbol of danger, they (bandits) are seen painted with a red saturated color portraying a serious blood-shed caused by the bandits in Katsina state. The hands, bikes and the guns of the actors are the Circumstance of means (tools) since the participants are connected to the vector. However, the informers trying to make handshake with the bandits' are regarded as

Circumstance of Accompaniment as no vector is connected to the participants.

3.1.2   Sample 2

In addition, this cartoon sample gives a clear description of yet another security challenges facing Nigerians and how they are urged to stand up to the challenges. Bandits are seen carrying guns and ammunition/bullets around their necks. In front of them, are other spare guns with a lot of ammunition, ready for their services. Thus, the cartoon include: two bandits and their ammunition at the foreground of the cartoon as well as a tree at the background of the image which further described the setting as a bushy area where bandits hide themselves for banditry.

Sample 2: *The Daily Trust*, 26th February, 2021

Representational Meaning of S2

Again, this carton is a narrative representation with transactional action process, reactional process, verbal process, circumstance and conceptual symbolic process. Hence, they will be analysed as follows:

Action Process

This sample of the cartoon is a narrative representation with action process. The presence of actor and a goal makes it transactional. Hence, it can be noticed that action process in the activities of the bandits (RPs) as one supports his jaw with his left hand from the right while the other bandit from the left lullabying his fellow bandit to stop crying for being underrated by Nigerian defence minister. Therefore, the RPs hands are the actors instigating the jaw and the chase (goals).

The hands' activities emanate into the jaw and the chase to form a vector that connect the gaze, the chase and the bandits as a whole. More so, the cartoonist aimed at

portraying how government failed to end insecurity in Nigeria as it urged helping hands from fellow Nigerians. On the other hand, he (the cartoonist), further questioned that, how can Nigerians solve insecurity while government failed to do so?   This was noticed in the action and utterances of the two bandits in the dialogue boxes. By action, one of the bandits cried for underrating them as they will be fought with sticks by common Nigerians.

Reaction Process

This cartoon is also narrative representation with reaction process. One can see a reacter as phenomenon which makes the process transactional. The represented participant at the left, is seen conducting a looking behaviour directed at the other RP at the right side of the cartoon. Therefore, the right RP (bandit) is the reacter while the other RP (bandit) at the left towards whom the other bandit's gaze is directed at, is the phenomenon. There is a vector from the eye-line of the left bandit (RP) towards the right bandit (RP), an activity that portrays him doing something to another person. Thus, the bandit at the left is the reacter while other from the right is the phenomenon at "whom or which the vector is directed" (Kress & van Leeuwen 2006:64).

Verbal Process

Similarly, these cartoon texts (S2) are related to the visual. The visual has arrow protrusions that form vector that connect the RPs (bandits) as the sayers to their utterances enclosed in the visual in the dialogue boxes. Consequently, the textual part of the cartoon supports the visual in the manner in which the bandits (RPs) were seen worried about the under rate received from the defence minister as seen in the headline of the cartoon news as: stand up to bandits, Defence minister charges Nigerians. Moreover, we can also notice the role of the verbal elements in projecting the intended meaning of the cartoon and the elaborative relationship between visual and textual elements as presented in the cartoon dialogue boxes as: TAKE HEART MAN, YOU'VE GOT TO STOP CRYING, said by one of the bandit (from the left). WHAT HURTS ME THE MOST IS HOW HE UNDER RATES US. HE WANTS PEOPLE TO FIGHT US WITH STICKS responded by the other bandit (at the right).

Therefore, the image conveys the meaning that the cartoonist aimed at portraying a failed Nigerian government to the Nigerians in terms of security of the country. This is the reason cartoonists like Bulama of Daily Trust employ the use of images attached with figurative expressions exposing leaders' weaknesses. This also coincided with Akfati & Adegboye (2019:18) who confirms that 'producers of these images (cartoons) employ exaggeration, satire and mockery as the ingredients in satirizing and exposing the politicians weaknesses and flaws''.

Circumstance

By circumstance, this sample of the cartoon provides/describes

bushy environment with light blue color from the sky. The colour portrays distance that shows far away distance where bandits reside. Bandits reside far away from the normal residence where innocent people reside in order to have chance of doing their thriving business. Thereupon, it provides locative circumstance of means because the participants (RPs) are connected with vector. Bandits' hands are regarded as the tool. That is the tool to support the jaw while crying or when one is worried or in trouble. However, a circumstance of accompaniment on the other hand, could also be noticed since there are available tools that are not connected with the vector and the participants in the visual. The tools that are not connected with the vector and participants are some/extra guns and ammunition in their surroundings i.e. at the foreground, background, left and right and to the Centre. Also, color does not play any significant role in meaning-making of the cartoon image.

Conceptual Symbolic Process

Being an action free, symbolic process here is seen with both suggestive and attributive symbolic processes. As the symbolic process focuses on what a participant means or what it is. The carrier (bandits) are used to represent sign of insecurity and unrest in the country while suggestive and attributive function are derived from the arms, caps and the environment they live in. Usually, the attributive symbolic process is used where there are more than one representative participants and one is given more prominence than the others. Thus, bandits are given more prominence being the carrier followed by the cups, arms and the setting as they represent suggestive symbolic process.

3.1.3   Sample 3

Furthermore, this cartoon sample gives a vivid description of another sign of insecurity facing northern Nigeria which resulted in a serious blood-shed as clearly shown/portrayed in the cartoon. Therefore, bandits' representatives are seen warned by President Muhammad Buhari (PMB) however turned deaf ear. The bandit was pictured swinging without any fear resting on the tree tagged with: NORTHERN NIGERIA knowing that nothing will happen to him or them. So, the cartoon image includes participants such as: President Muhammadu Buhari (PMB), a huge tree tagged with northern Nigeria, as well as bandit on the swing that is hanged on a tree representing northern Nigeria.
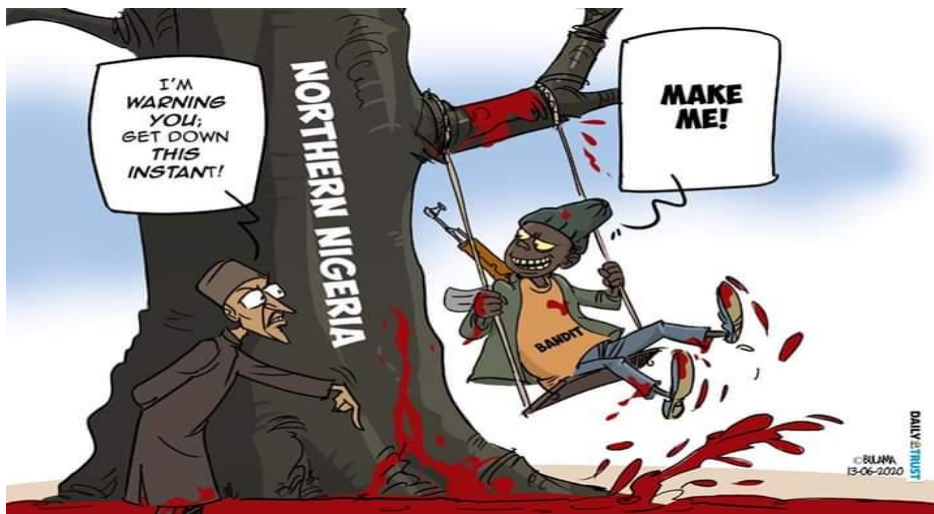
Sample 3:*The Daily Trust*, 13th June, 2020

Representational Meaning of S3

Like many among the analysed cartoons, this sample is also a narrative representation with transactional action process, reaction process, verbal (mental process), circumstance and conceptual symbolic process. Accordingly, they will be analysed as follows:

Action Process

Transactional action process is also portrayed in this sample of the cartoon. The presence of an actor and a goal makes the process transactional. Thus, action process could be noticed in the activity of both PMB and that of bandit (RPs). PMB orders the bandit to get down using his hand as an indicator. Here, PMB's hand is regarded as the actor from whom the vector emanates, and which equally connected to the gaze of the bandit. Again, another activity process is noticed from the bandit (RP) as the activity emanates into swing to form another vector that connects to the swing. Hence, the bandit is the actor while the swing is the goal. Also, the activity is the vector that emanates from the bandit. Similarly, the cartoonist as in the other cartoons aimed at portraying how balanced and free are bandits in Nigeria as no any serious measure is taken against their evil acts. He further cautioned Nigeria government why it should not take a serious action instead of just a verbal warning as PMB was seen warning them verbally as: I'M WARNING YOU; GET DOWN THIS INSTANT! As a result, he (bandit) responded negatively as: MAKE ME!

Reaction Process

The cartoon sample is also a transactional reactional process. The presence of reacter and a phenomenon is what makes it transactional. The represented participants (RPs) conducting looking

behavior directed at each other are the reacters and phenomenon of each other. Therefore, there is a vector from their eye-lines towards each other which shows how they are reacting to each other. They are also the phenomena of each other since their looking behavior is directed at each other.

Verbal Process

Beside reaction process, there is also a textual part like in most of the analysed cartoons which is uttered by the RPs. The texts are supported by the visuals of the cartoon in meaning construction. Moreover, a vector was formed through a dialogue in the visual by using the arrow like protrusion that also connects RPs as the sayers to the utterances enclosed in the dialogue box. Hence, the aim of the verbal (texts) elements with the support of the visual (nonverbal) signal how bandit under rate PMB's verbal warning to the extent, they remain fearless confronting the president to do whatever he so wishes to them. Thus, the cartoonist further cautioned Nigeria government why it should not take a serious action instead of just a verbal warning as PMB is seen warning them verbally as: I'M WARNING YOU; GET DOWN THIS INSTANT! As a result, he (bandit) responded carelessly as: MAKE ME! Meaning that if he (PMB) is as strong and serious as a leader should force him/them (bandits) to stops terrorizing the country and the like. This habit of bandits' fearlessness, may be historical in the society, as in the words of Umar 2017:17) who states that '' terrorists' group can emerge and thrive only if they are historical and socio-cultural parts of their target society, a fact that enabled the terrorists to easily blend in with the society''.

Circumstance

This background of the cartoon provides a bush area of the northern Nigeria as its setting. The RPs are in chaos situation as they are against each other, one warning the other for an offence. There is a circumstance of means in the cartoon. Bandit's hands are the circumstance of means as the swing on which the bandit is resting symbolically. Same way the red colors symbolize blood-shed and contribute in meaning-making in S5 and S9 so it does in S10.

Conceptual Symbolic Process

The represented participants (PMB & Bandit) represent the conceptual representation with a symbolic suggestive process since the meaning of the image lies in itself and what it represents. The tree is usually a thing (participant) indicating various branches of a particular thing that Northern Nigeria and its states that suffer from the cruelty of bandits and the like.

Sample 4

Moreover, this sample gives a vivid description of two kidnappers well-armed holding a long rope that tied up male and female captives/persons abducted. The two kidnappers are seen conversing via verbal text about president's language whether they seem unsure to understand or so.

Sample 4: *The Daily Trust*, 19th June, 2021

Representational Meaning of S4

So, the cartoon portrays narrative representation with transactional action process, verbal process as well as the Circumstance of Means. Thus, the processes could be analysed as follows:

Action Process

The action is indicated by the RPs who are holding guns and pulling the abducted persons. The visual mode in this sample depicts a narrative representation with action process. In action process, a vector emanates from kidnappers (Actors) toward the captives (Goal). The holding gun and rope is the vector coming from the Actors (Kidnappers). The guns and the rope they are holding in their hands depicts a transactional action process which the participants, the Actors and the abducted persons are the Goals.

Verbal Process

The text in the cartoon is related to the visual. The visual has an arrow protrusion which forms vector that connects the RPs as the sayers to the utterances enclosed in the dialogue balloon. Therefore, the textual supports the visual the way well-armed kidnappers are seen discussing the kind of language Mr. President is addressing them which appear to them vague. Also, the role of the verbal elements in projecting the intended meaning of the cartoon can be seen in the way it is presented in the cartoon e.g. where we find elaborative relation between the textual elements as noticed in the dialogue boxes and a headline at the left side of the cartoon, policeman killed, 80 students abducted in Kebbi'' which also connects with the kidnappers conversation in the dialogue boxes.

The central aim of the cartoon message is to let people know how kidnappers maltreat abducted persons in animalistic way without fear of any authority as the government is described as the least in terms of well-defined ideology and focused by the cartoonist in the text image. This is in line with what (Medubi 2013:9) states as: ''the emerging stereotype of Nigerian

leader is that of callous, deceptive and self-serving individual while the populace is portrayed as helpless and pseudo-stoic''.

Circumstance

Here there is the location in the background of this visual which provides bush environment where abducted persons are kept. The represented participants made bush a relaxed setting like their home while pulling the abducted persons as if it is legal business. The means, that is, the tools for this activity are guns and ropes. Also, color does not play any serious role in meaning-making except that of differentiation.

Sample 5

Moreover, here is yet another description of bandits' cartoon represented. It consists of three bandits, with one at the left holding a gun while resting his head beside the tree and the other holding gun and radio listening to news about NLC. There is also a standing tree with a textual mark on it as KIDNAPPERS DEN. Also, the background of the location depicts a bushy area where they (kidnappers) reside.

Sample 5: *The Daily Trust*, 22nd May, 202

Representational Meaning S5

This cartoon sample is a narrative representation with transactional processes that consist action process, verbal process as well as Circumstance of location and that of Means. Therefore, the processes will be analysed as follows:

Action Process

This is narrative representation with an action process. The action process is seen as the vector emanates from one of the RPs holding a gun. The RP is the Actor while the gun is the Goal. This is transactional due to the reason that a vector emanates from the RPs' hand directed at the gun (goal).

Verbal Process

Apart from the action process, there is also a verbal process (text) which relates to the visual. The visual has an arrow protrusion that forms vector which connects the RP(s) as the sayers of the utterance enclosed in the dialogue box balloon as: WHY...NLC, WHY...?. Thus, the textual part corresponds with the visual as all the kidnappers were seen worried by hearing the news over the radio about the NLC strike suspension which they consider as an obstacle in their business. Moreover, the participants' utterances in the dialogue box correspond with the headline as: 'Kaduna: Railway workers resume as NLC suspends strike at the top of the cartoon image.

This message portrays how kidnappers frowned at/maltreat the abducted persons the way they threaten them in order to make them give them any amount they wish to collect from their family as a ransom. Despite the stressful situation in the country, people are persuaded by cartoonists to air their opinions on the issue of insecurity. Sani & Abdullahi (2012:11) asserts that "Nigerian political cartoonists use humour in cartoons to relieve their readers of stressful situations and persuade them to make opinion on contemporary issues in society''.

Circumstance

Circumstantially, the background of the visual in the cartoon image and the saturated green colour of the image, indicates bushy area (locative) a normal place where bandits reside for their business. Also, bandits' hands holding guns and a radio are the circumstance of means since there is a direct connection between the RPs and the tools (guns and radio) around them. The color plays no any significant role in meaning-making but making differentiation.

Conclusion

In conclusion, the study examined multimodal discourse analysis of images of banditry in Northern Nigeria through linguistic and nonlinguistic elements of some insecurity cartoons in *Daily Trust newspaper*. The finding of the study revealed that images and other semiotics through verbal and visual processes do not only support meaning, rather they contribute to it and language alone presents a partial view of what is expressed. Also, the study attested that the assertion made by Paltridge (2012) that text and semiotic tools such as colors, framing, focus, positioning of elements are designed to contribute to the meaning-making (of these texts). The study indicated that visual (nonlinguistic) and verbal (linguistic) elements play vital role in meaning construction as asserted by Messaris (1996) which posited that the underlying idea behind Multimodal messages is more convincing. Language is only part of the process of communication and therefore an exploration of the various other modes is essential (Kress 2010).

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