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Semio-Comparative Analysis of President Muhammadu Buhari's Cartoons in Four Nigerian Dailies

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Abstract

Political figures are always in the limelight and as such, they attract criticisms or appraisals from the masses. They are represented in various media through diverse ways. Therefore, this research conducts a semio-comparative analysis of President Muhammadu Buhari's cartoon images in four Nigerian dailies namely *Vanguard, Daily Sun*, *Punch*, and *Guardian* newspapers. The objectives of the study are to examine the ways the President is portrayed in the selected cartoons from the dailies and analyse the messages that can be encoded and decoded from the selected cartoons. Using purposive sampling technique, two cartoons that are published from 1st December, 2018 to January 31st, 2019 are selected from each of the dailies. The total number of cartoons analysed is eight (8). Barthean model of semiotics is adopted as the theoretical framework for the study. From the findings, it is observed that President Muhammadu Buhari is portrayed differently in the studied dailies. The study notes that the cartoon image of the President in *The Guardian* varies significantly from the other dailies. It is also observed that the cartoon images, to a large extent, are mapped from the President's physiological features. Also, the President is used to portray the pitiable state of the Nigerian economy. It is concluded that cartoons are not mere drawings in newspapers that are for creation of humour; rather, they serve as a means of relaying information.

Keywords: Semiotics, Cartoons, Newspaper, President Muhammadu Buhari

Introduction

Cartoons have been a major feature of newspapers and magazine contents over the years as most weekly magazines and daily newspapers publish different cartoons. All cartoons published in newspapers can either be on social, political or economic affairs of the country or illustrations of some editorial matters. They have been of importance to the media in different countries, not just for entertainment purposes but also to educate and be used as tools for enhancing the sales of newspapers. Cartoons constitute a special media discourse that harnesses language in which linguistic and non-linguistic resources are efficiently and persuasively manipulated to create effect and impression in a dramatic way and evoke a particular response from the audience (Olowolayemo, 2013). Before the term 'cartoon' was introduced in its modern sense, satirical and humorous drawings of all kinds were referred to as caricatures. Today, the term 'caricature' is used mainly to refer to distorted portraiture that emphasizes the characteristic traits of an individual (Nyoni, Nyoni,& Grand, 2012).

According to Onakpa (2014), cartoon serves as a capsule version of editorial opinion meant for the public to swallow and possibly get some societal sickness cured. In other words, the graphic or drawing illustrations and the commentaries in cartoons of political and social issues are not only for the creation of humour, but also seek to ignite the masses' sense of reasoning with a view to inducing them to advocate a positive change in the political structure. Cartoons have widely been defined as metaphorical codification of a satirical humorous genre through which an artist subtly informs, educates and entertains the readers (Adejuwon & Alimi, 2009; Nyoni et al., 2012; Olowolayemo, 2013). As such, cartoons play the roles of providing information, education and entertainment. Grofman (1981, p.2) states thus:

> … cartoon visual imagery is more readily retained than the equivalent information or

> ideas conveyed in a print media. A picture, it has been suggested, is worth a thousand words. Sometimes, too, a political cartoon of satiric tone may be worth a thousand daggers: or a thousand more votes.

The above view of Grofman (1981) reveals the potency of cartoons not just in elections, but also in the representation and portrayal of the mindsets of the masses/electorates concerning politicians. Cartoons capture the mind in a way that words written in prints cannot. Seymour-Ure (1986, p.170) in affirmation of the above claim notes that the comments and insults conveyed in the graphic images of a cartoon have a crudity and offensiveness that might not be acceptable if spelt out in words.

Through cartoons, cartoonists or artists, who are among the electorates/masses inform the masses (rulers and the ruled) about the political state of the country using cartoon drawings and graphics. Such political state borders on the political figures - that is those who are in possession of power or in authority and the political issues/ conditions of the country. Cartoons are used by the cartoonist to some extent to depict people's opinions and the type of cartoon drawn is usually based on what it represents. Akande (2002) observes that political cartoons have long been a method by which newspapers and magazines poked fun at political figures and governments. This implies that political cartoons are not guided by the conventional norms of written media. Despite its use of humour, metaphor and hyperbole to satirize and lampoon political figures, Fischer (1990) asserts that cartoons invoke not only truth but a higher artistic truth, above the ethical parameters of printed words. Akande (2002) observes that one of the unique characteristics of political cartoon is that it is constructed with humour in an attempt to make a political statement. It also provides a running commentary and critique of political events, including people and issues. For Onakpa (2014), political cartoon is often satirical in nature and castigates the social misdeeds, sayings, views or events that have to do with notable personalities.

President Muhammadu Buhari is a notable personality and political figure in the Nigerian parlance. He is the current President of Nigeria and the Commander-in-Chief of her armed forces. Nigeria is a democratic country that got her independence on October 1st, 1960. According to Olawale (2018), Nigeria has many ethnic groups and many spoken languages of which the official language is English. He further states that the three largest, most populous and politically influenced ethnic groups in Nigeria are Hausa, Yoruba, and Igbo; followed by Ijaw, Ibibio, Kanuri and others which he called the minority ethnic groups. He also notes that the Hausas are the largest ethnic group with about 30% of the population, followed by Yoruba as the second largest with 21% of the population and the Igbo with 18% of population. The minor ethnic groups such as Ijaw has 10% of the population, Kanuri 4%, Ibibio 3.5%, Fulani 3.9%, Tiv 2.5% and others with 12% of the population.

Nigerian cartoonists use Nigerian dailies as avenues for the communication of their thoughts. In order to maintain a hidden identity and indirect communication due to fear, some cartoonists resort to cartoons in the expression and illustration of ideas and thoughts. Nigerian cartoonists produce cartoons on Nigerian political figures, parastatals of government, state of the economy, etc. The way Nigerian cartoonists represent Nigerian political figures with a major focus on the President of the Federal Republic of Nigeria, President Muhammadu Buhari, forms a gap for the present study. Also, cartoons in different Nigerian dailies are published by different cartoonists and news houses. As such, there is need to examine the ways the President is represented in the different dailies as his portrayal in newspaper 'A' may differ from that of newspaper 'B'. This will indeed showcase how the President is conceptualised through cartoon images in the Nigerian dailies. Therefore, the aim of this study is to conduct a semio-comparative analysis of President Muhammadu

Buhari cartoons in selected Nigerian dailies. Specifically, the objectives of the study are to:

i. examine the ways President Muhammadu Buhari is portrayed in the selected cartoons from the dailies under study; and
ii. analyse messages that can be encoded in and decoded from the selected cartoons about President Muhammadu Buhari.

Review of Related Literature

Semiotics is the study of signs and symbols especially as a means of language or communication. Tracing the historical background of semiotics and its advent, especially during the development of the classical semiotics, the philosophy pertaining to the significance of semiotics in the life of mankind has begun about more than two thousand years ago by the Greek philosophers (Andreas, Halina, & Yakin, 2014). According to Andreas et al. (2014), the term 'semiotics' is derived from the Greek word *semesion,* meaning 'sign'. In the view of Sebeok (2001), the word 'semiotics' was coined by a scientist, Hippocrates (460-377BC); he was the first to use the word semiotics but it was for medical purposes.

Three scholars are well known for their vast contributions to the field of semiotics; each adding a significant dimension to the field. The first scholar is Ferdinand de Saussure who refers to semiotics as semiology. This could also be called the European approach; and this approach focuses on language as a system of signs. The second scholar is Charles Sanders Peirce, who uses what is called the American approach which is defined as a 'focus on the logic of meaning and the philosophy of knowledge'. The final approach to semiotics is that of Roland Barthes, which includes layering at its center (Moriarty, 1996). In Feyrouz's (2014, p.1001) view of semiotics, he states thus:

> As semiology is concerned with the general properties of sign language and other signal forms, it would be obvious to say that semiotics is the science of signs that allowed the proliferation of a number of perspectives and paved the way to other cultural phenomena that raised the study of signs through its denotative and connotative meanings.

From the explanation of Feyrouz (2014), semiotics is not just the science of signs, but it equally interprets signs connotatively and denotatively; that is the physical representation of a word and what the word or sign entails. For example, the word – *dog*; physically, it is a mammal with four legs, but the same *dog* which has the preceding meaning denotatively has a different interpretation connotatively –among the Igbo people of Nigeria, if a lady is called a dog, it means that the lady in question is a prostitute.

Recently, many empirical studies have been conducted on semiotics and political cartoons across disciplines. One example is Kondowe, Madula and Ngwira's (2014) research on linguistic analysis of Malawi political newspaper cartoons of President Joyce Banda. Their study aimed at analysing verbal and non-verbal features of Malawi newspaper political cartoons and how the newspapers employ linguistic features in their portrayal of political leaders. They selected cartoons from national newspapers of October 2012 and May 2013 for their study. The study adopted the theoretical tenet of Grice's Conversation Implicature. The researchers observed that cartoonists, most times, do not keep to conversation maxims by suspending, flouting and opting out of them. Kondowe et al. (2014) concluded that the cartoonists purposely produced vague information not to show misperception or lack of authoritative knowledge but rather to indicate precision.

Megan (2016) carried out a research on the image of President Richard Nixon in political cartoons, with particular attention to the theme represented in the cartoons following the President's key speeches. Megan observes that 44% of the people voted Nixon into power because they believe that he would stop the Vietnam War. President Richard Nixon did not start the fight but

was at the peak of it and Nixon blamed the past three presidents for misleading him. Cartoonists shaped Nixon's head and three other past presidents wearing sun glasses and holding each other with stick and it was titled 'the blind leading the blind'. This suggests that Nixon will not take the whole blame for the Vietnam War. In the cartoon, the past Presidents - Eisenhower D. Dwight, John F. Kennedy and Johnson B. Lyndon – are standing in line in a descending order of their presidential terms, pushing Nixon into the mud and puddle; Nixon dives into the mud as though accepting his fate. In his findings, Megan noted that Nixon was negatively portrayed by cartoonists in all print media due to the hardship and frustration faced by the people. Megan's (2016) study also showed that the political cartoonist almost tarnished the image of Richard Nixon if not that he entered into China where no American President had entered before and over there in China, he regained confidence and became positively represented. Ever since then (1949), America and China Republic united.

Usman (2016) studied satire as a tool of political cartoons in the Nigerian national dailies using Critical Discourse Analysis. His objective was to examine the dominant images in political cartoons as featured in the Nigerian national newspaper. The study found that political cartoons revealed the images of corruption, official responsibility, political failure, brutality/cruelty and suffering as the dominant concerns of the cartoons featured by the dailies. He further found that the goal of political cartoons is to raise public consciousness using figurative tone and graphical images to address crucial issues and criticise political leaders and their contemptible practices. He observed that the image of corruption is the highest in the Nigerian national dailies.

Nmawokwe (2018) conducted a research on political cartoons in the *Vanguard* newspaper. The objectives of her study were to examine the role of context in the interpretation of utterances contained in the *Vanguard*'s political cartoons and to ascertain the messages that can be encoded and decoded from the political cartoons as it relates to the political state of Nigeria. She used purposive sampling technique for her study and selected two political cartoons each month from the *Vanguard* newspaper which were published from January to December 2017. In her findings, she observed that the economic situation of Nigeria is degrading and this has led to the suffering of the masses and as such making people move out of the country. She also found out that political cartoons are not ordinary drawings that are made to create laughter among people but instead, they are tools that are used by cartoonists to reveal the state of the country and to mirror the activities of leaders. She concluded that cartoons help expose the weak areas of a country's economy. Also, some actions of the government are not displayed publicly and this makes cartoonists to display such actions in form of cartoons for the masses.

From the reviews, it is observed that researches have been carried out on Presidents' cartoons, but none has been effectively done as it relates to President Muhammadu Buhari and this gap is what the present study intends to fill.

Theoretical Framework

This study focuses on the Barthean Model of semiotics. Barthes' Model of signs harbours the "layering of meaning" (Van Leeuwen & Jewitt, 2001, 94). The first is the layer of denotation, of 'what' or 'who', is being depicted and the second layer is the layer of connotation, of 'what ideas and values are expressed through what is represented, and through the way it is represented' (Van Leeuwen & Jewitt, 2001, p.94).

Barthes (1977) uses the denotative and connotative 'levels of meanings' to analyse the signs in visual object. Barthes distinguishes the signs into two, the verbal and non-verbal signs. The verbal sign is like the texts of the poster, such as the title, the names of the actors, the date of movie releasing and many more. The non-verbal signs are the images of the poster which support the verbal signs in order to make the poster as interesting as the package of advertisement. The distinction between denotation and connotation is the guiding idea of

Barthes' model of semiotics. He claims that when one reads signs and sign complexes, one can distinguish between different kinds of messages - that is denotative and connotative. Denotative is "describing something" (Rose, 2002, p.79) and requires no encoding, even for drawings where "although the style of the artist provides a 'supplementary message', the content is still 'analogical to reality' (Van Leeuwen & Jewitt, 2001, p94). It is the "primary or normal meaning" or the "first-order signifying system". This means that the denotative meaning of an image refers to its literal and descriptive meaning. Connotation refers to "second-order signifying system", that is, the (secondary) additional meanings one can also find from the image or text. The image "can be perceived at different levels of generality, depending on the context, depending on who the image is for, and what its purpose is" (Van Leeuwen & Jewitt, 2001, p.95).

According to Moriarty (1996, p.175), in the first layer, the layer of denotation, "The primary content is indicated through realism and representation". The second layer, the layer of connotation, is the "stratum of the broader concepts, values and ideas which the represented things, people and places, 'represent' and are 'signs of" (Van Leeuwen & Jewitt, 2001, p.97). The Barthean Model is suitable for this study as it will help unravel messages that can be encoded and decoded from the cartoons of President Muhammadu Buhari in the select dailies.

Research Methodology

This research adopts a qualitative research design and, therefore, it uses a descriptive research method because the study collects and describes data in a systematic way. Qualitative research design is "primarily an inductive process of organizing data into categories and identifying patterns among categories" (McMillan & Schumacher, 1993, p.479). This means that data and meaning are gotten from the research context. The population for this study is Nigerian newspapers published from December 1st, 2018 to January 31st, 2019 (this was the period of campaign for the election of the new President of Nigeria). Four newspapers were purposively selected. They are: *Punch, Daily Sun*, *Guardian* and *Vanguard* newspapers.

These newspapers were purposively selected because:

i. They are among the majorly listed and widely read newspapers in Nigeria. They have maintained visibility online and in prints; and are still very much active.
ii. They are national newspapers that are registered in Nigeria, owned and run by Nigerians.
iii. They have sustained publications during the period of the study.

Two cartoons each are selected from the newspapers to form the primary data. The sources of primary data are presented below:

- Punch newspaper December 06, 2018
- Punch newspaper December 31, 2018
- Guardian newspaper December 23, 2018
- Guardian newspaper January 21, 2019
- Daily Sun newspaper December 02, 2018
- Daily Sun newspaper January 14, 2019
- Vanguard newspaper December 06, 2018
- Vanguard newspaper December 20, 2018

This implies that the total number of cartoons studied is eight.

Data Presentation and Analysis

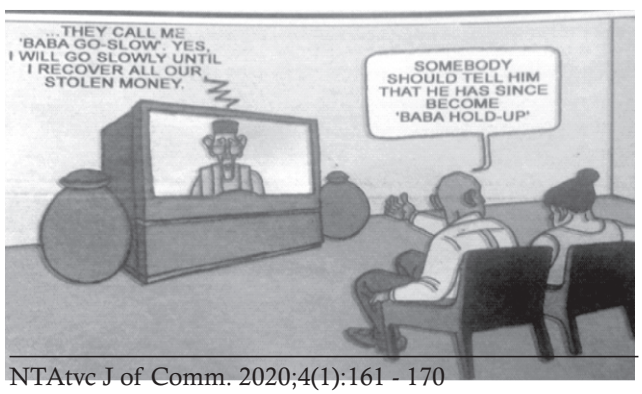
The data below are gotten from four Nigerian dailies: *Punch*, *Daily Sun*, *Guardian* and *Vanguard* newspapers from 1st December, 2018 – 31st January, 2019. Purposively, two cartoons on President Muhammadu Buhari are selected from each of the newspapers.

President Buhari's Cartoons in the *Punch* Newspaper
Cartoon 1



The above cartoon shows the cartoon image of President Muhammadu Buhari as one with a long jaw, wearing eye glasses and dressed in Hausa attire. He is shown looking somewhat well fed but his hands can be seen placed on his head showing that he is in a state of confusion because of what his wife, the first lady revealed to the press that *'two powerful people are frustrating her husband's effort to perform'*. The powerful men the first lady is referring to are Buhari's opponents – Atiku Abubakar and Olusegun Obasanjo. President Muhammadu Buhari's thought as shown in the thought bubble says *'Ahh! Who released her from the other room'*. From the cartoon, it can be deduced that President Muhammadu Buhari believes that the place of a woman is in the kitchen. Therefore, he believes that the first lady - Aisha Buhari -is not supposed to have anything to do with politics but to be just a wife, carrying out her wifely duties and staying quiet while the husband will be the one talking or speaking to the public. He believes that his wife talking to the public may bring his downfall.

Cartoon 2



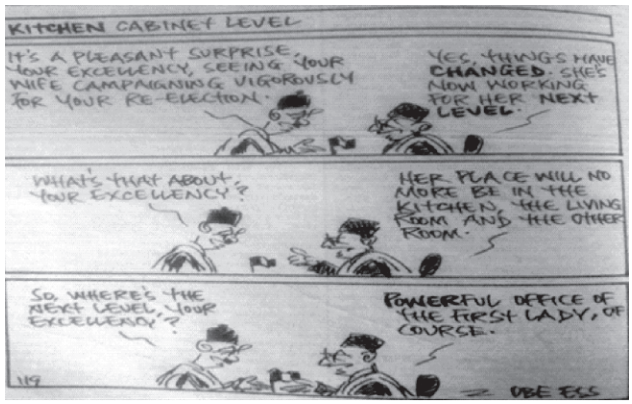
The cartoon image of President Muhammadu Buhari is shown in the above cartoon addressing the public through the television. Like the image of cartoon (1), the President is depicted in the above cartoon to have a long jaw and large ears. He is wearing Hausa attire, with a cap that covers his hair. The cartoon image is not presented fully and so analysis cannot be made of the parts of the image's body. As can be seen from the cartoon, the President is making a speech on the television saying *'…they call me baba-go slow; yes I will go slowly until I recover all our stolen money'*. One of the persons represents the masses and what they are saying stands for what is in the mind of the citizens of the country, showing how discontented the Nigerian citizens at the progression of events under President Muhammadu Buhari's leadership.

President Buhari's Cartoons in the *Guardian* Newspaper
Cartoon 3



In the above cartoon titled *Unfinished Business,* the President is shown wearing eye glasses and a cap that covers his hair. He has a big ear and looks skinny. His attire cannot fully be ascertained even though it looks like that of the Hausa tribe. Unlike the images of cartoons (1) and (2), the cartoon image of the President in cartoon (3) has a small jaw. The cartoon shows the conversation between the President and his friend. His friend is reminding him of getting prepared for the wrestling days because of the minimum wage which the National Labour Congress has been waiting on the Presidency to commence payment of.

Cartoon 4



Cartoon 4 is titled *Kitchen Cabinet Level*. In the above cartoon, the cartoon image of President Muhammadu Buhari is seen seated in his office with his executive member and they are having a conversation. His executive member tells him that *'it's a pleasant surprise, your excellency, seeing your wife campaigning vigorously for your re-election.* The President tagged his tenure 'change' because he believes that anything that happens which is not what it initially used to be is 'change'. So his wife campaigning for his re-election is part of the change he believes in. He no longer says that the place of a woman is in the kitchen, living room or the other room that is for child bearing. The image of the President is portrayed in this cartoon as one looking very fleshy, with a long nose, a wide opened mouth and large ear. He is also shown dressed in Hausa attire, wearing eye glasses and a cap that covers his hair.

President Buhari's Cartoons in the *Daily Sun* Newspaper

Cartoon 5



The above cartoon shows President Muhammadu Buhari as a very slim person with his slim hands and legs resting on top of big bags with his right hand placed on his head and his left hand holding a list which he uses in checking all the recovered loots and the 2019 budget. He is shown as one with a long jaw, wearing Hausa attire with a pair of shoes to complement his attire. He is wearing eye glasses with a cap that partially covers his head. He has a small ear. He is positioned at the left side of the cartoon, a bit far from where other images are standing. A fat man is positioned at the right side of the cartoon with a hungry looking person carrying a plate. The fat man tells Buhari: *'Megida, I'm not quarrelling with you, this hungry citizen here is my concern. He needs three square meal!'* This is trying to show that the President is only concerned with matters that concern politics and all the recovered money he has gotten through the EFCC. He has gotten enough of them and is now sitting on all of them feeling happy and satisfied that he does not bother himself about the well-being of the masses.

Cartoon 6



Cartoon 6 shows President Muhammadu Buhari as a slim person, clothed in Hausa attire. He is shown as one with a very long jaw, long nose, slim legs and hands. He is also wearing a cap that covers his hair, and a pair of glasses. His mouth is shown looking very large and widely open. His facial expression shows that he is surprised with the headline he saw on the newspaper he is holding which reads 'New Minimum Wage … Fed. Govt. to review Salaries of

Workers Already Earning above N30, 000'.The reply he got from the citizen sitting with him says, 'Great idea, your Excellency, so you should start with political office holders, political appointees and elected officials'. So this kept him wondering with an open mouth. This catoon attempts to draw attention to the extremely fat salaries and allowances paid to politicians in Nigeria when the government is finding it difficult to approve the N30, 000 minimum wage proposed by the Nigerian Labour Congress for workers. It suggests that it is high time the government reviewed the salaries of politicians downward in line with current economic realities.

President Buhari's Cartoons in the *Vanguard* Newspaper

Cartoon 7



Cartoon 7 is titled *Campaign! Campaign!! Campaign!!!,* showing Ibrahim Waziri's 1926-1992 speech as regards Atiku and Buhari's political tussle – *'Gentlemen… remember it is politics without bitterness'*. The above cartoon shows President Muhammadu Buhari holding his political party's symbol which is broom under his armpit, his hands widely open to receive the 2019 presidency crown. Atiku is also shown holding the symbol of his political party – an umbrella. He is also shown with open hands, ready to clinch the 2019 presidency crown. The President is dressed in Hausa attire together with a long Hausa cap that partially covers his hair. His jaw is shown looking very long with his pointed nose and his eye glasses. His face looks so angry. The looks on his face shows that he is eager and ready to take the crown. The placement of the crown in the centre is symbolic, depicting that each of the aspirants has a fair chance; thus, they should eschew every form of bitterness and play according to the rules of the game.

Cartoon 8



Cartoon 8 is titled *As Campaign Kicks Off*. This cartoon shows President Muhammadu Buhari and Atiku holding their manifestoes in one hand and megaphones in the other hand. Atiku is seen telling Buhari *'…my friend don't dispute my claims, blow your own lies'.* This means that they all know that all they are saying are false. In the above cartoon, President Muhammadu Buhari is clearly captured. He is represented as having a long nose, long jaw and a mark on the face. His body size can be said to be that of a slim person even though his attire tends to make him look fleshy. He is further shown to wear Hausa cap that does not cover his hair fully and a pair of glasses.

President Muhammadu Buhari is portrayed in different ways in the four Nigerian dailies. *Punch*, *Vanguard* and *Daily Sun* newspapers portray him as one with a long jaw, always wearing a pair of glasses and in Hausa attire while the *Guardian* newspaper portrays him in a different way. Sometimes he is shown as an unhealthy, slim person with a big nose while at other times, he is shown in the same newspaper as one who is well dressed and healthy, always with a normal jaw size. All the newspapers always show him wearing Hausa attire with a cap

on his head.

Summary of Findings

The study has carried out a research on selected political cartoons in four different Nigerian dailies: *Vanguard*, *Guardian*, *DailySun* and *Punch* newspapers. From the perspective of the stated objectives that guided the study which are to examine the ways President Muhammadu Buhari is portrayed in the selected cartoons and to analyse messages that can be encoded and decoded from the selected cartoons about President Muhammadu Buhari, certain findings were made.

The majority of the dailies portray the President as a slim person and one who wears cap. The cartoons equally show how the masses are suffering under the leadership of the President. President Muhammadu is portrayed in the *Daily Sun* newspaper as a self-centred person and as one who always feels relaxed and not bothered by the state of the country. The *Guardian* newspaper is not specific in the way they portray President Muhammadu Buhari. Sometimes it portray him as one who is very slim and smallish in nature, always wearing eye glasses but sometimes he is shown as a big person and without eye glasses.

The messages that can be decoded from the cartoons about President Muhammadu Buhari differ in some ways though related. The President is naturally slim but the situation of Nigeria has made him slimmer. This is evident in cartoons 3, 5 and 7. In cartoon 2,it can be decoded that the masses are tired of the President's cock and bull stories all in the name of promises. The masses are angry with him and are tired of waiting for him. It is also observed that all the cartoons in the dailies portray the President wearing a cap. Nonetheless, all the cartoon images of the President are all depictions of the physique of the President. Summarily, the images of the President can be presented in a tabular form below.

Remarks	Punch	Guardian	Daily Sun	Vanguard
Jaw	Long	Short	Long	Long
Glasses	Yes	Yes	Yes	Yes
Body Size	Somewhat Fleshy	Skinny/fleshy	Skinny	Skinny
Thin Legs	——	——	Yes	Yes
Cap	Yes	Yes	Yes	Yes
Large Ear	Yes	Yes	No/Yes	No/Yes
Mark on the Cheek	No	No	Yes	Yes

As evident from the table above, the *DailySun* and the *Vanguard* share similar features in their cartoon images. Also, the *Punch*, *Daily Sun* and *Vanguard* have clearly mapped out images that have the physique of President Muhammadu Buhari. The cartoon images of the President in the *Guardian* are not explicit as one has to use the information of the cartoon characters to find out the image that portrays the President.

Conclusion

Cartoons are major features of newspapers and magazines content through which social, political and economic affairs of a country or illustrations of some editorial matters are revealed. They are not just made for the creation of laughter, but for the purpose of passing information to the masses. It efficiently uses both linguistic and non-linguistic resources to create effect in a dramatic way. Political cartoons specifically look into the political matters of a country. Cartoonists use it to monitor the activities of politicians and to express the mindset of the masses about the happenings in a country.

As seen in the data analysed, it is observed that there are different ways President Muhammadu Buhari is portrayed in Nigerian dailies. It is obvious that the *DailySun*, *Punch* and *Vanguard* newspapers have similarities in the portrayal of President Muhammadu Buhari and it is totally different from that of the *Guardian* newspaper. It is also observed that the *Guardian* newspaper marks President Muhammadu Buhari's physique with his speech

while others show him both in speech and physique. Finally, it is observed that all the dailies studied are similar in a way which is portraying President Muhammadu Buhari wearing a cap.

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