DECLARATION

This research is my original work and has not been presented for a degree in the University of Nairobi or any other university.

-----------------------------------------------------------

Jane Wanjiru Kinyua
C50/81196/2012

This research project has been submitted for examination with the approval of the appointed university supervisors.

-----------------------------------------------------------

Dr. Zaja Omboga
Department of Linguistic and Languages, University of Nairobi

-----------------------------------------------------------

Dr. Jane Wambui
Department of Linguistics and Languages, University of Nairobi
DEDICATION

This research project is dedicated to my quartet: My dear husband John, doting sons Richard and Hubert and adorable daughter Celestine. Thank you for your immeasurable love, encouragement and patience.

To my Dad and Mum, Wilson and Margaret: Thank you so much for your support during my time of study. To Mum in law, Esther, thank you for your support and prayers.

To you my brothers: Josiah, Ephantus, Anthony and Daniel and sisters Tabby and Carol, thank you for being there and encouraging me to hold on and fight till the end.
ACKNOWLEDGEMENT

First I would like to thank the almighty God for it is by faith that I have been able to complete this project.

Special thanks go to my supervisors Dr. ZajaOmboga and Dr. Jane Wambui for their invaluable guidance, assistance and support offered during the various stages of this study.

I would also love to acknowledge my lecturers during my time of study at the University of Nairobi: Dr. Helga Schroder, Professor OkothOkombo, Dr. Alfred Buregeya, Dr. Jane Odour, Dr. Marete, Dr. Michira, Professor Lucia Omondi and Mr. B. Mungania for the knowledge imparted on me during these two years of study.

I am sincerely grateful to my Course mates Mary Magua, Irene, Jane Kamau, Purity, Peace, Papion, Joan, Tom, Mayom, Diana, Esther and Eunice.

To Irene, Mary and Jane, Thank you for being an anchor and for encouraging me when I felt like giving up.

I would also like to acknowledge Mr. Kiragu S. K., Principal Gatimu Secondary School and my colleagues at work for the sacrifices they made to help me achieve my dream. Special thanks to Mrs. DamarisMwai.

God bless you all.
TABLE OF CONTENTS

Declaration .................................................................................................................................................. ii
Dedication .................................................................................................................................................. iii
Acknowledgement ..................................................................................................................................... iv
Abstract .................................................................................................................................................... x

CHAPTER ONE: BACKGROUND TO THE STUDY .............................................................................. 1

1.1 General Introduction to Cartoons ................................................................................................. 1
1.2 Statement of the problem .................................................................................................................. 9
1.3 Objectives of the study ....................................................................................................................... 10
1.4 Hypotheses of the study ..................................................................................................................... 10
1.5 Rationale of the study ......................................................................................................................... 11
1.6 Scope and Limitations of the Study .................................................................................................. 11
1.7 Theoretical Framework ..................................................................................................................... 12
  1.7.1 Speech acts theory ......................................................................................................................... 12
  1.7.2 Classification of speech acts .......................................................................................................... 14
  1.7.3 The Role of Explicatures and Implicatures .................................................................................... 17
1.8 Literature Review ................................................................................................................................. 19
  1.8.1 General Literature Review on Cartoons ....................................................................................... 19
  1.8.2 Literature review on pragmatics ...................................................................................................... 24
1.9 Research Methodology ...................................................................................................................... 25
  1.9.1 Data on editorial Cartoon ............................................................................................................. 25
  1.9.2 Method of data collection: .............................................................................................................. 26
  1.9.3 Method of analysis ......................................................................................................................... 26
3.2 Intended communication in editorial cartoon linguistic elements ........................................ 45
3.3 Data analysis .................................................................................................................................. 46
3.4 Data Discussion................................................................................................................................ 76
Conclusion .............................................................................................................................................. 77

CHAPTER FOUR: EXPLICATURES AND IMPLICATURES IN EDITORIAL CARTOONS .............................................. 79

4.1 Introduction ........................................................................................................................................ 79
4.2 Data Analysis ..................................................................................................................................... 82
Conclusion .............................................................................................................................................. 94

CHAPTER FIVE: SUMMARY AND CONCLUSION ................................................................................. 96

5.1 Introduction ........................................................................................................................................ 96
5.2 Speech acts embedded in editorial cartoons ...................................................................................... 96
5.3 Explicatures and Implicatures: ........................................................................................................... 97
5.4 Context ............................................................................................................................................... 97
5.5 Conclusion ......................................................................................................................................... 98
5.6 Recommendation for further studies ................................................................................................. 99
REFERENCES .......................................................................................................................................... 100
LIST OF CARTOONS

Cartoon 1: 14th April 2014 ................................................................. 6
Cartoon 2, Feb 22, 2014 ................................................................. 8
Cartoon 3: Sat. Nation, April 12, 2014 ........................................ 13
Cartoon 4: April 20, 2014 ............................................................... 33
Cartoon 5: Jan 28, 2014 ................................................................. 35
Cartoon 6: Feb. 2, 2014 ................................................................. 36
Cartoon 7: Feb, 25 2014 ................................................................. 37
Cartoon 8, Feb 23, 2014: ............................................................... 38
Cartoon 9: Feb 6, 2014 ................................................................. 40
Cartoon 10: Feb. 21, 2014 ............................................................... 42
Cartoon 11: Jan. 30, 2014 ............................................................... 46
Cartoon 12: Feb. 23, 2014 ............................................................... 48
Cartoon 13: Feb. 3, 2014 ............................................................... 50
Cartoon 14: March 21, 2014 ........................................................... 52
Cartoon 15: Jan 17, 2014 ............................................................... 54
Cartoon 16: Jan. 7, 2014 ............................................................... 56
Cartoon 17: March 1, 2014 ............................................................. 58
Cartoon 18: March 15, 2015 ......................................................... 60
Cartoon 19: March 26, 2014 .......................................................... 61
Cartoon 20: April 2, 2014 .............................................................. 63
Cartoon: 21 March, 14, 2014 ....................................................... 65
The 21st century has witnessed a considerable research on editorial cartoons. The reason behind their popularity is apparent as people with minimal reading abilities could understand and relate to a format that communicated powerful ideas in a humorous and enlightened manner. However, the analysis of editorial cartoons from linguistic perspectives remains under-researched. This study aims at contributing to the knowledge of editorial cartoon research by analyzing the linguistic elements used in the cartoon written/verbal texts. Through the use of analogy, irony, symbolism, and exaggeration the editorial cartoonist expresses the themes and problems of their historical era. The purpose of this study is to explore the cartoonists’ intention to communicate albeit in a subtle way serious issues that afflict society as a means that could be used to initiate positive political and social reforms in Kenya. In the first chapter, a general introduction to this work is given followed by the purpose and significance of the study respectively. The scope and limitations of the research are also stated. Theoretic orientations and literature in the relevant field is reviewed. The methods to be adopted in the analysis are also described. In chapter two, we have done a review of how the editorial cartoon communicates including its brief history, types, forms, functions and its linguistic characteristics. The study focuses on a pragmatic analysis based on the speech acts theory of some selected editorial cartoons. The study found out that editorial cartoons communicate in rather subtle ways, serious issues relating to political subjects like poverty and insecurity in a society. The study further explores the explicatures and implicatures that editorial cartoons realize in order to communicate effectively, arriving to the conclusion that the cartoon utterances involve free enrichment to logical forms that intend to communicate much more than is linguistically encoded. Finally the study gives a summary and findings, conclusion and recommendations for further studies.
CHAPTER ONE
BACKGROUND TO THE STUDY

1.1 General Introduction to Cartoons

Cartoons are a channel of communication; conveying message within bordered objects called panels or frames (Becker, 1959). Cartoon is generally understood as any drawing which through the use of humor, satire or caricature provokes a response in its audience (Ganiyu 2001:21). They create humor by portraying “observable and laughable characters in society” (Bitner, 2003:306). “Cartoons serve as a medium through which people are informed, educated and entertained by presenting societal happenings in a hilarious manner” (Adejuwon&Alimi 2004:59). Artists who design cartoons are called “cartoonists” (ibid). Editorial cartoons are almost exclusively found in news publications and news websites: newspapers, magazines and newsletters. Although they also employ humor, they are more serious in tone, commonly using irony or satire (William, 1954 retrieved from http://dx.doi.org/ 2012).

In his work, Nelson (2004) states that editorial cartoons are usually accompanied by thought bubbles or verbal texts and visual images, for communicative purposes.

The word “Cartoon” originates from the Italian and Dutch words “cartone” and “karton” respectively. These words were used to mean “a strong heavy paper on a pasteboard on which a full-size drawing of a cartoon was made on a sturdy paper for a painting or tapestry” (Adelson, 1994: 243). The editorial cartoon traces its origin to the art of ‘caricature’ which is referred to as exaggerated features in a character with humorous intention (Mattews 2004). Bitner (2003) reports that cartoon publications started in France and later in Britain and U.S.A. He observes that cartoons were used by the French to criticize the anomalies of their government and adds that cartoon publications became prominent in Britain because they were published in numerous daily
news papers. British often refer to cartoons as “cartoon strips” while in the United States they are commonly known as “comics” or “funnies,” (Becker 1959, quoted in Osho 2008).

Editorial cartoons exhibit some Common features, according to Olaniyan (2000), these are a good grasp of current affairs, clearly identifiable political issues and problems that are local and international, deft craftsmanship and skills in snappy graphic language. Classified into their general functions, cartoons can fall into two categories: there are the paper-print ones and the animated ones. The paper-print cartoons involve the printed cartoons like those found in newspapers, magazines or comic books (Ganiyu 2011). Cartoonists lampoon politicians on burning issues in newspapers or magazines (Manning 2004). Such cartoons always come out in editorial pages, thus their name, editorial cartoons (Adejuwon et al. 2004).

Paper-print cartoons are always put into frames, such as squares or rectangles. Words or numbers are mostly written inside frames or thought bubbles, but sometimes words outside thought bubbles are also adapted (ibid). Some cartoons can be colored but some like the editorial cartoons that will be considered in our study are only black and white.

Cartoons are amalgams of images, captions and social commentaries (Ganiyu 2011). Ganiyu explains that a cartoonist uses symbols to represent objects within a panel. These panels represent a single moment in time. In an editorial cartoon unlike in a comic strip, all information is found within the single image, making them complicated and difficult to decipher at first glance. Some editorial cartoons split the single panel into separate segments, perhaps quarters, and the objects are drawn in a way that suggest movement or linear time progression as the reader views each segment individually. These cartoons are incorporated into the definition of editorial cartoons as they still only exist as a single visual frame. In short they are not moving images (Matthews 2011). Cartoons intend to communicate. Cartoonists encode editorial cartoon speech bubbles and
captions henceforth referred to as utterances, with messages that the readers are supposed to decode in order to arrive at intended meaning (Brummett 2006). They are written with an intention to pass a message to either a single individual, authority or the public (ibid). According to Khan (2008), editorial cartoonists are known personalities even though their writings sometimes carry inflammatory or sensitive information against those in state offices. However, it is significant to note that except for propaganda, editorial or opinion cartoon does not attempt direct attack on individuals ‘but rather as representative of an institution, moral or religious dogma, or of things that are considered too ‘serious’… such as HIV and AIDS (Obare et al: 2012) or terminal diseases like cancer or diabetes (National Health Services: 2009). “Yet cartoon is an intellectual tool that can be subtly used to throw a severe blow at powerful tyrants” (Manning: 2011:13).

Editorial cartoons use paragraphs that seem explicit but also contain implied or suggested meaning and only participants with a background of shared knowledge such as those who keep up with current affairs or who have the world knowledge of particular happenings in society, are able to continually draw in their intended meaning. Usually, the message is understood though occasionally it can be misunderstood (Blakemore 1992). A speaker’s meaning in a cartoon verbal text is everything that the speaker intends to convey by producing a certain utterance, any other meaning the reader makes is drawn from the situation of the utterance known as context (Blakemore 1992). In order to identify the speaker’s meaning, the hearer (in our study the hearer is the reader), has to answer three questions:

What did the speaker intend to communicate explicitly?
What did the speaker intend to communicate implicitly?
What is an appropriate context to use in identifying explicit and implicit communication? (Ibid).
“While some ‘readers’ enjoy only a moment’s amusement, those who identify the right context roar with laughter, a few may shrink anguished by the cartoon’s moral tale” (Ganiyu, 2010: 20). However, the editorial cartoonists maintain that their purpose is to censure the actions of the powerful via the force of ridicule (Lamb 2004), thus cartoonists claim to be satirists and consequently have the right to the satirist’s armor of ridicule, parody, metaphor and archetype, as outlined by scholars such as Gombrich (1978) and Press (1981). Editorial, also known as political cartoons constitute a form of media text whose verbal and visual elements have made them an interesting research field across academic disciplines. The 21st century has witnessed considerable research on political cartoons. This increasing research interest indicates that editorial cartoons have successfully constituted a distinct multimodal genre within media discourses. Editorial cartoons are used to express opinions, construct valuable arguments and provide specific knowledge on contemporary social issues (Mattews, 2011).

However, the analysis of editorial cartoons from linguistic perspectives remains under-researched. Most studies in this area focus on the visual language analysis. Visual language is said to be a medium of communication that conveys messages quickly and clearly (Adejuwon et al. 2011). Others focus on the combination of both writing and imagery known as the multimodal approach under the umbrella of language to show how editorial cartoons express their narratives. A research carried out by Sara Witty (2010), exploring the combination of comic theory and linguistic theory asserts that editorial cartoons have a unified language rather than two separate languages of the visual and the verbal. Examples of theories that have been used in linguistic studies related to editorial cartoons include the perceptual theory of satire and linguistic analytical framework within the realm of critical discourse analysis used by Sani et al, in their work, Linguistic analysis on construction of satire in Nigerian political cartoons, in 2011. Adejuwon et al (2011) did a
pragmatics analysis on editorial cartoons; they analyzed the visual language as a visual metaphor or metaphorical codification through which a cartoonist informs or entertains his audience. A linguist scholar, Van Leeuwen (2004) explains why linguists should be interested in visual language as a means of communication; to her, linguists should analyze verbal and non verbal communication together ‘as a single multilayered, multimodal communication act, whose illocutionary force comes about through the fusion of all the component semiotic modalities: grooming, facial expression, gaze, gesture’ (P.217). She suggests that speech acts formed in utterances should be renamed communicative acts and understood as multimodal micro events in which all the signs present combine to determine its communicative intention (2004). Her suggestion is useful to our study on editorial cartoons since they use both the visual and verbal modes of communication. However her suggestions lean on the visual mode of communication leaving a gap on the verbal mode of intended communication which our study wishes to explore. The visual mode of cartoons will only be used as context that will provide the crucial details in sentences that lack explicitness.

In Kenya, some studies in editorial cartoons have focused on gender stereotypes, that is, beliefs and expectations about characteristics of groups perceived as different from speaker’s own group or community. (Cambridge online Dictionary 8th edition). A study conducted using a pragmatic approach indicated how editorial cartoons carry stereotypical beliefs towards various gender groups reflecting expectations and ideas that may not accurately reflect the reality (Kaviti, 2006). However, the current study aims at contributing to the knowledge of editorial cartoon research by analyzing the linguistic elements used in the editorial cartoon verbal texts to illustrate how Kenyan cartoonists specifically use language with an intention to communicate important and sensitive issues that could be used to initiate positive social and political reforms in society as
illustrated by Adejuwon et al. (2004). To accomplish this fete, cartoonists use speech acts and specific visual elements in order to replicate human communication. Sound (dialogue, self-talk, and music) is created using words and symbols. They also ensure that what they communicate is optimally relevant to their readers to ease communication (Ganiyu, 2010).

Cartoonists rely on caricature which is referred to as made-up features in a character with humorous intention (Mattews 2004). Caricature has two characteristics, exaggeration and individualization (Encyclopedia Britannica, 1992). Caricature typically exaggerates the features of its subject so as to differentiate it from real persons. This study will explore how cartoonists make deliberate choices of linguistic elements on their caricature that are embedded with speech acts, as well as utterances which consists of explicatures and implicatures to ensure they drive home a powerful and relevant message in a pleasant way. “Indeed, this is the essence of caricature, or satire, which is the basis for political cartoons effect” (Adejuwon et al 2004:76).

Speech acts have got three dimensions or forces known as locutions, illocutions and perlocutions that cartoonists choose from in order to communicate effectively (Levinson 1993). These will be discussed in details later in the theory section but an illustration of a speech act analysis is given below:

![Cartoon 1: 14th April 2014](image)
Speech Act used in the cartoon:

Locution

A: ER, Can I offer you something for better ratings?

This speech act has a force known as the illocutionary force. The force does the act of informing the citizens about corruption in government and also of criticizing the government for being corrupt that it can even seek to compromise in the same corrupt way, those who challenge it such as those named ‘the west’ in the above cartoon panel.

The perlocutionary force is the mental effect caused on the reader by the illocutionary force made in the locution (utterance). This may include the embarrassment and disbelief that both the government and its citizens suffer for being alleged corrupt. On the other hand, the concept of explication and implicature is a vital point in the communication process. Both must be taken into consideration in the process of reaching the intended meaning of whatever has been spoken. Explication and implicature are two types of assumption communicated by a speaker. They can be thought of as enrichment processes since as Blakemore (1992) states; utterances are only blueprints that need enrichment to become full mental representations or what is referred to as speaker’s meaning. They are either enriched through the process of explication or they are enriched through the inferential process of implicature.

Relevance theorists characterize an explication as the explicit content of an utterance and that explicatures are pragmatic developments of encoded linguistic meaning, as will be discussed in details in chapter four. Implicature is related to the terms imply, suggest or mean (Grice, 1989). The utterance in the following editorial cartoon serves as an illustration of how explicatures and implicatures function in reaching the intended meaning of whatever has been spoken.
The utterance contains the logical form, ‘My lord…defense calls to stand its first witness!’ To recover the explication the logical form can be developed both from the linguistically encoded material in the utterance and from the pragmatically inferred material provided by the world knowledge that the stage is set in the International Criminal Court (ICC) and the court prosecutor, Ocampo, is being requested to produce the witnesses in a certain case concerning two Kenyans, Mr. Uhuru and Mr. Ruto and the explication recovered could be something like: ‘My lord, the court prosecutor, Mr. Ocampo, you told this court you have many witnesses for this case, it is time to stand the first witness in the witness box’. However, the linguistically encoded element of an utterance should not be geared towards achieving as high a degree of explicitness as possible, but the speaker, taking account of the addressee’s immediately accessible assumptions and the inferences he can readily draw, should encode just what is necessary to ensure that the inference process arrives as effortlessly as possible at the intended meaning. (Carston 2002). A speaker who fails to heed to this causes her hearer unnecessary processing effort and runs the risk of being misunderstood, ibid. An implicature on the other hand, is a component of a speaker’s meaning that constitutes an aspect of what is meant in a speaker’s utterance without being a part of what is said. Carston (as cited in Haugh 2002: 120) defines implicature as any other propositional form communicated by an utterance; its content consists of wholly pragmatically inferred matter. The
conceptual content of an implicature is supplied wholly by pragmatic inference. From the above editorial cartoon, the hearer can infer pragmatically that the ICC prosecutor does not have witnesses or has not presented them in court as expected of him. Since editorial cartoons communicate both verbally and visually, the dismayed look from the other members of the jury as communicated through the visual mode, imply that there are no witnesses present in the court, although the ICC prosecutor is present as can be seen from the desk tagged Ocampo.

This process of decoding the editorial cartoons suggest that though cartoons are easily accepted by readers and are exciting to read, beneath their humor is greater intention to communicate more serious issues that afflict society.

1.2 Statement of the problem

This study is an exploration of communicative intention as conveyed by the verbal texts of editorial cartoons. Besides editorial cartoons being pictorial, they are also characterized by condensed linguistic elements usually presented in forms of speech bubbles, thus presenting a medium of communication with subtle interaction between language and image (Muller, 2007:12). In encoding cartoon with linguistic elements: speech acts, explicatures and implicatures cartoon utterances are enabled to convey sensitive messages on social or political issues. This study is thus seeking to explore how intention to communicate subtle issues is embedded in editorial cartoons and how access to the message is given briefly of presentation enhanced by the situational context of the cartoon.
The study will be guided by the following research questions:

1. What is the communicative function of speech acts embedded in editorial cartoon utterances?
2. What is the intended communication in the explicatures and implicatures used in editorial cartoon utterances?
3. How does context enhance the intended communication in an editorial cartoon verbal text?

1.3 Objectives of the study
The study will be guided by the following specific objectives.

1. To explore the communicative functions encoded in speech acts embedded in editorial cartoon utterances.
2. To explore the communicative intention in the explicatures and implicatures used in editorial cartoon utterances.
3. To establish that context enhances communicative intention in editorial cartoon utterances.

1.4 Hypotheses of the study
1. Speech acts embedded in editorial cartoon utterances are encoded with communicative functions.
2. Explicatures and implicatures used in editorial cartoon utterances are encoded with communicative intention.
3. The language used in editorial Cartoons is context sensitive.
1.5 Rationale of the study

The rationale of this study is premised on the understanding that the speech acts of editorial cartoons as well as their explicatures and implicatures, are issues that are generally taken for granted (Carston 2002). There is need therefore to explain the linguistic coding involved in editorial cartoon communication and explore how it conveys sensitive messages on social or political issues implied. This study will also establish that both linguistic and situational contexts are inferentially crucial in filling in details in sentences lacking explicitness such as those employed in cartoon verbal texts.

1.6 Scope and Limitations of the Study

Cartoon is a broad term that refers to a wide range of activities. For this particular study only the editorial cartoons that are placed in the editorial section of the opinion page in the *Daily Nation* will be considered. These cartoons focus on domestic politics, social themes and foreign affairs unlike the cartoons that communicate humor and are referred to as cartoons of jokes that appear on other pages such as the leisure section of the newspaper. The focus will only be on the communicative intention of editorial cartoon utterances. The visual texts will not be given much consideration although they will be of great use in identifying the intended meaning in editorial cartoons. This study does not explore the editorial cartoons for their political or historical purposes but rather for the intriguing nature of linguistic elements and the intended messages encoded in their utterances. Due to the constraints of time, other newspapers though they use this genre will not be analyzed as the researcher is not doing a comparative study. This study will be carried out within the boundaries of the speech acts theory and the explicatures and implicatures of relevance theory.
1.7 Theoretical Framework

The study will use an eclectic approach to analyze the editorial cartoons in the *Daily Nation*. Speech acts and the explicatures and implicatures of relevance theory will be used. This study proposes that, what makes cartoon communication successful can be explained using the speech acts notion of illocutionary force that persuades the reader to identify with the speaker’s intention. Editorial cartoons do not state things directly…. some of the message is implied or suggested through the choice of words that the cartoonist chooses intentionally. Once the intention is identified the reader enriches it with his/her world knowledge until the implied meaning is arrived at (Carston, 2002).

1.7.1 Speech acts theory

Austin introduced the theory of speech acts in 1962. To him “speech acts” mean actions performed in saying something (p.12). In other words, speech acts are what utterances or statements do in an utterance in relation to the meaning of the other words uttered. For instance, if a priest declares, ‘I name this child Lupita’. There is the utterance of the word name and the action of naming the child, which is not stated directly but intended by the utterance ‘I name’. Austin isolates three basic senses in which in saying something, one is doing something and hence three kinds of acts that are simultaneously performed: These are the basic principles of the speech acts also referred to as dimensions of speech acts.

In the production of an utterance, three related acts come into play:

i) The Locutionary Act

ii) The illocutionary Act

iii) The perlocutionary Act
“Locutions are acts of saying something. This is the basic act of utterance, or producing a meaningful linguistic expression, for instance with examples drawn from the cartoon below (cartoon 2), ‘what about the constitution… what about radicalization…?’

Illocutions are what is done in saying something. According to Yule (1996), we produce well formed utterances with a purpose in mind. This purpose is the illocutionary act. One may for example make an utterance with an aim to thank, ask, request, praise, promise, protest, recommend, apologize, complain, greet, mock, ridicule, offer, and so on. For instance in cartoon 2 below: ‘what about the constitution, what about radicalization…?’

![Cartoon 3: Sat. Nation, April 12, 2014.](image)

The illocutions in the above editorial cartoon are interrogative in form and are doing the communicative function (linguistic act) of asking.

‘Perlocutions’ are the effects caused by saying something. The perlocutionary act carried out by a speaker making an utterance is the act of causing a certain effect on the hearer and others (readers). Searle (1969) says that we always create an utterance with an effect in mind with the
hope that the hearer will recognize the effect intended. Perlocutionary acts elicit emotions and actions, also known as the perlocutionary effect. For example, questions such as those in the first sub panel of the editorial cartoon above elicit anxiety caused by the state of insecurity in the country while the answers given in the second sub-panel elicit confusion to the readers who wonder then if the journalists take the brown envelopes whose indirect illocution is an offer for a bribe, will the insecurity situation in the country have been solved. Thus, through a speaker’s utterance a perlocutionary act is performed that should be recognized by the reader (Searle, 1969). The researcher will explore and identify the various speech acts dimensions in editorial cartoon utterances which include: locutions, illocutions and perlocutions and analyze them in tabular form in chapter three.

The three related acts of speech discussed above carry the utterance meaning and the speaker’s intended communication, recovered by identifying the speech acts dimensions, embedded in editorial cartoon utterances and classified according to linguistic communicative functions performed by speech acts as discussed in a sub-section below.

1.7.2 Classification of speech acts.

Speech Acts can be classified according to:

i) Form/type of utterance

ii) The functions performed by the speech act.

i) Classification according to form/type of utterance:

The three basic utterance types in English provide the distinction between the three general types of speech acts: declarative, interrogative and imperative. For instance,
<table>
<thead>
<tr>
<th>Structural form/ type of utterance</th>
<th>communicative function/ Linguistic act</th>
</tr>
</thead>
<tbody>
<tr>
<td>Declarative</td>
<td>Asserting</td>
</tr>
<tr>
<td>Interrogative</td>
<td>asking</td>
</tr>
<tr>
<td>Imperative</td>
<td>Ordering/commanding</td>
</tr>
</tbody>
</table>

Hurford and Heasley (1983:241)

From the form of an utterance, one can tell what illocutionary act is performed in uttering it, such as asking a question, stating a fact, making a request or even giving an order. This kind of classification will be used in our analysis of editorial cartoons in a later chapter. “However, it is important to note that one utterance may have several illocutions at the same time” (Yule 1996:48). For example, an editorial cartoon utterance such as the following:

**ER, CAN I OFFER YOU SOMETHING FOR BETTER RATINGS?**

This utterance has several illocutionary acts/forces such as **offering** something to the hearer, **requesting** the hearer to take something or **asking** the hearer if he/she will take something so that he/she can do a better job in rating the speaker.

Generally, illocutionary acts of an utterance are divided into ‘direct’ and ‘indirect’. A direct illocutionary act shows a clear relationship between the form and the meaning of the act while an indirect illocutionary act gives an intended meaning that is not directly communicated. Searle (1969) cited in Cutting (2002) distinguishes between direct and indirect speech acts thus: A speaker using a direct speech act wants to communicate the literal meaning that the words conventionally express. Someone using an indirect speech act wants to communicate different meaning from the apparent surface meaning; the form and function are not directly related. For
instance, if we take the example in our first cartoon;

A: ER, CAN I OFFER YOU SOMETHING FOR BETTER RATINGS?

The direct illocution which is the literal meaning of the statement is the hearer’s ability to receive something from the speaker in order to rate him better than he is rated now. It is interrogative in form.

The indirect illocution is a request that the hearer takes a bribe.

The perlocutionary effect is the embarrassment and anger that the action of offering a bribe may cause to the hearer/reader.

ii) **The functions performed by the illocutions in speech acts.**

Austin postulates five categories of illocutionary acts, classified according to linguistic functions performed by speech acts. These will help us to classify speech acts in editorial cartoons into five categories. They are:

**Assertives:** These speech acts are described as assertions about state of affairs in the world with an illocutionary point (‘force’) which does not specify whether a statement is true or false.

**Directives:** These acts show the speaker’s effort to get the hearer to do something or to ‘direct’ him/her towards some goal.

**Commissives:** They create obligation in the speaker. In other words, they are acts that commit the speaker to future action.

**Expressives:** Are speech acts that express the speaker’s inner State such as apology, thanks, praise etc.

**Declaratives:** They show correspondence between the propositional content and reality that is, they match “world” to “words.”

Thus like Hurford and Brendan (1983) we agree with Austin’s assertion that speech is not just
used to say things but also to do things. Speech is action and therefore language can actually be used not just to say things but also to do things.

The speech acts theory cannot explain what happens after the perlocutionary effect has taken place. Therefore, the study will adopt the Relevance Theory (RT) by Sperber and Wilson (1986) to describe the explicatures and implicatures of the utterances made in editorial cartoons. Moreover, Relevance Theory guides the addressee to realize the speaker’s intention and intended meaning so as to obtain what is relevant.

1.7.3 The Role of Explicatures and Implicatures

There are two types of communicated assumptions on the relevance theoretic account: explicatures and implicatures.

An ‘explicature’ is a propositional form communicated by an utterance which is pragmatically constructed on the propositional schema or template (logical form) that the utterance encodes; its content is a combination of linguistically decoded material and pragmatically inferred material. (Sperber and Wilson 1986:182).

The idea that humans communicate their assumptions explicitly underlines the concept of explicature coined by Sperber and Wilson in the development of their Relevance Theory (henceforth RT).

What is referred to as explicature in RT is simply put “an explicitly communicated assumption” (Sperber and Wilson,1986: 182), or an explicit assumption communicated by an utterance, which is a development of the logical form encoded by the utterance” (Haugh, 2002:19-20). Blakemore (1992) notes that explicatures have to be determined in all communicative interactions, and they can be derived through enrichment, which includes gap filling, reference assignment, bridging, disambiguation and so on form encoded by the utterance.”
Explicatures are treated as what is literally said which is inferentially recoverable through enrichment, and remains within the bounds of the proposition form recovered. Explicature is an ostensive communicated assumption which is inferentially developed form of the incomplete conceptual representation (logical forms) encoded by the utterance (CarstonGrossary 2002: 377) By ‘ostensive’, relevance theorists refer to the overt nature of the speaker’s communicative intentions in acts of communication. Within RT, it is claimed that the hearer starts off the interpretation of an utterance with the identification of its logical form. This logical form is then enriched with contextual information to generate an explicature. This as will be seen in later chapters is a characteristic of cartoon texts that require enrichment to arrive to the explicate meaning.

An ‘implicature’ is a propositional form communicated by an utterance; its content consists of wholly pragmatically inferred matter (Sperber and Wilson 1986: 182). As Burton-Roberts (2005) points out, in RT, an implicature is defined negatively – as a Communicated assumption that is not an explicature.

This contrasts with the original definition of Sperber and Wilson (1986) who have a similar description for explicatures like Carston (2003) but see implicatures as assumptions constructed by’ developing assumption schemas retrieved from encyclopedic memory’ (Sperber and Wilson 1986: 181).

Implicature is the logical conclusion derived solely from the activation of contextual implication. A range of meanings that are ‘suggested or understood without being stated directly’ (the Longman Dictionary 8th Edition) are generally known as implicit meaning. The notion of implicature rests upon a distinction between what is actually said and what is implied in saying what is said. The term ‘implicature’ was coined by Herbert Paul Grice, a linguistic philosopher, in
1967. According to Grice, there are two different types of implicature: conventional (or non-contextual) and conversational (or contextual). ‘The difference between them is that the former depends on something other than what is truth-conditional in the conventional use, or meaning, of particular forms and expressions, whereas the latter derive from a set of more general principles which regulate the proper conduct of conversation’ (Lyons, 1996, 272). Grice defines implicatures as beliefs that have to be attributed to the speaker in order to preserve the assumption that the speaker was obeying the Cooperative Principals and maxims in saying what he says. He claims that implicatures must be calculable that is recoverable by an inference process.

Relevance theory has the premise that the hearer will make an effort to process an utterance if they feel it will alter or enrich their cognitive environment. It is thus helpful in analyzing and increasing the effectiveness of the creative devices often used in editorial cartoons. As a theory of pragmatics it gives a complete account of the recovery of meaning of an utterance as it will be demonstrated in a later chapter.

1.8 Literature Review

1.8.1 General Literature Review on Cartoons

In recent years, there has been increasing research on political cartoons across disciplines. This has made political cartoons a potent interdisciplinary research field crossing different research boundaries such as education, sociology sciences, psychology, health research, pragmatics and communication Adejuwon et al. (2004). This growing research interest demonstrates that political cartoons have become a distinct and established genre within media discourse. The goal of the genre is to construct practical criticisms and provide political commentary aimed at reorienting the public (Ibid).
Historically, the origin of editorial cartooning is associated with Benjamin Franklin who was said to have first published editorial cartoon in an American newspaper, portraying the famous caption “Join or Die” depicting an image of the snake dissected and labeled into different colonies (Burns, 2007). Different studies have focused on different variables such as satire, humor or rhetoric discourses.

Other approaches have focused on comics’ sequences by identifying elementary units of narrative functions, consistent trends in plots and stories, and then comparing them with other narrative genres (Fresnault-Dervelle, 1972; Hünig, 1974). In editorial cartoons, meaning and humor are produced via two semiotic modes, the verbal and the visual. In our study, which has a linguistic orientation, we will focus more on the verbal mode of communication. In a 1977 study Barthes, argued that meaning of images is always related to a linguistic message. The most common junction of the linguistic message is what he called ‘anchorage’: because images are by nature ‘Polysemous’ implying a floating chain of signified, Barthes, (1977:39), language is therefore needed in order to fix both the denoted and connoted meanings of the visual image by identifying and interpreting what the image is showing. Thus, there is need to study and analyze the verbal texts that accompany the visual images in editorial cartoons to find out how language is used to reach their intended meaning.

On the humorous linguistic elements of editorial cartoons Medhurst and DeSousa (1981) observe that the arguments made by editorial cartoons are logical but are intentionally incomplete; they do not spell out everything for the reader. Rather we need to have some prior understanding or value orientation that we bring to the interpretation of editorial cartoon’s rhetoric in order to fully understand the argument. Cartoons’ depictions are usually satirical, they criticize a person, idea or an institution’s faults or weaknesses; their militant effects are just like that of armory used for
launching attacks on the political leaders and the democratic process through pictorial depictions (Morris, 1992). Such strong depictions carry strong speech acts that indicate the power of speaking, to speak is to act and cartoons speak. Medhurst et al. observation will contribute to our study as we analyze the force used in the arguments in terms of speech acts and the impact they make in society. In another study, (Benoit et al., 2001), explored and analyzed 2000 political cartoons concerning Clinton-Lewinsky-Starr Affair which concentrated on the investigations, impeachment and trial of the president Clinton. The depictions have satirically depicted Clinton reflecting the enormity of the scenario. This aspect contributes to our knowledge that editorial cartoons are clad with satire. The analytical framework used for the analysis was a fantasy theme analysis of political cartoons using symbolic convergence theory. Thus, it is a tool for assessing rhetorical discourse with emphasis on the visual message that provides basis for the analysis of imaginative language and imagery usually embedded in the editorial cartoons. Our study sets aside the visual message to deal with the more linguistic oriented verbal texts in the cartoons. Lamb (2004) considers political cartoons as critical artifacts used to lampoon political leaders and their contemptible policies. ‘No one serves the role of government critic as well as editorial cartoonists do’ (p.238). The role of editorial cartoons in US society as critical artifacts is not solely relegated to critiques of government, but includes all powerful society institutions and figures. This will help us to focus on the intention of the linguistic elements embedded in editorial cartoons employed in our study. When readers get the implied meaning communicated in the cartoons, they are able to watch the trend of things as either improving or getting worse and therefore call for prompt action from relevant authorities. Lamb (2004) explained that many
editorial cartoonists envision their society position as an enemy of ‘those in power who use that power for their own personal benefit at the expense of the rest of us’ (p.42). From such a position the goal of editorial cartooning is to afflict the comfortable and comfort the affected (Lamb, 2004) beyond afflicting the comfortable editorial cartoons construct arguments from the perspective of an outsider selling a world that is unjust and immoral and in need of reform. The study brings into perspective powerful arguments that are constructed in cartoons and which are accessible for linguistic analysis. Cartoonists harness both linguistic and non-linguistic elements ingeniously and persuasively to create effectual literary and dramatic passion and to evoke a particular response from readers. These devices are employed purposely to communicate with the public to persuade them towards considering a particular topic from a different point of view to make them more receptive and to provide rational arguments for making public opinion that perhaps may bring positive change in society (Townsend, 2008). This will support our study in the analysis of the explicatures and implicatures of editorial cartoon linguistic elements also called utterances.

Steuter et al. (2008) examined the process of composing editorial cartoons in terms of the roles they serve in society. They explained that cartoons articulate political messages from an ideological perspective. In a cartoon unlike in a comic strip, all information is found within the single image, thus they may be difficult to decipher at first glance, calling on the interpreter to be keen and not judge cartoons by their image. This makes the editorial cartoons quite implicit thus requiring more effort to process, something that makes some readers just glance at the cartoons and move on without getting the intended communication. There is need for cartoons to communicate and communicate information that is constructive not harmful to society.

Tsakana (2009), examined language and interaction using multimodal theory of humor, he
indicated that cartoon humor involves different mechanisms of language interplay between verbal and visual details contained in each cartoon to grasp its meaning. Researchers look at cartoons as texts that tell more than the statements they carry. Their visual language gives more ostentive stimuli than even the verbal message, of the intention to communicate. Cartoons are eager to communicate, what is their communication intention? That is a concern for this study.

In her study, Sara Witty (2010) discusses the structure of the language of comics in which comic artists use to manipulate a variety of narrative factors as mood, character and sound effects. Using comics and linguistic theories she asserts that comics and cartoons are a medium unto themselves with a single, unified language, rather than what MacCloud described as “the bastard child of words and pictures (p.52).” The visual and verbal languages fuse to focus on the same message.

In his study, Mattews (2011) analyzed the functions editorial cartoons serve in society; he observes that editorial cartoons make arguments. Editorial cartoonists construct images and language to persuade the reader to understand a specific interpretation of an event or phenomenon. ‘In this way, the meaning of an editorial cartoon is inseparable from the argument it contains’ (Mattews 2011:35) something we seek to explore in our study.

Cohn (2012), studied comics, linguistics and visual language. He states that comics (cartoons) themselves are not a language but they are written in visual languages the same way that novels are written in English. The sequential images used in comics constitute their own ‘visual language’. Hence, the behavioral domains of written/verbal language and drawing/visual language should be the object of linguistic inquiry, stripping away the social categories like comics and graphics. However, the graphics are important to our study since they constitute the editorial cartoon that is embedded with linguistic elements that our study seeks to focus on.

Thigpen (2012), in his unpublished thesis, looks at visual literacy as communication through
visually decoded inscriptions. He states that visual literacy is the ability to decipher images. In order to decipher messages one must be able to perform four processes: access, analyze, interpret and evaluate images. The four steps of deciphering images start with accessing information. The reader must have access to the image itself; however he must also be able to access his or her long term memory to retrieve stored information that will help decode the image. This brings into focus the importance of context and world knowledge in cognition of intended messages in editorial cartoons which this study will focus on.

Sani et al (2012) have carried out a study on the linguistic analysis on the construction of satire in Nigerian political cartoons entitled ‘The example of newspaper cartoons’. In their study, they have analyzed the linguistic elements used in the cartoon written texts to illustrate how Nigerian cartoonists specifically use language to construct satire as a means that could be used to initiate positive social and political reforms. For their study, they used the perceptual theory of satire and linguistic analytical theory within the realm of critical discourse analysis. This shows how satire is prevalent in the study of cartoons. This enriches our study which sees satire as one of the functions of editorial cartoon linguistic elements. Since satire and the perceptual theory have been explored, this creates room for our study to explore the aspect of intention to communicate in the linguistic elements embedded in editorial cartoons.

1.8.2. Literature review on pragmatics

Michira (1993) displays a high level of code mixing in his work on the language of hawkers and TV advertising. He notes that the syntax of both languages (Kiswahili & English) is simple with ungrammaticality overtly seen. Cartoon texts use ellipsis and fragmentary utterances that sometimes depict over-simplification of syntax leaving the reader to enrich the utterances in order to reach the intended meaning and have the intended communication complete.
Habwe (1999) demonstrates that meaning goes beyond the usual linguistic properties in language into context in his PhD thesis on political speeches. This study is important because it gives us insight to see far beyond the linguistically encoded message and into the pragmatically inferred material that will help us recover the full propositional form known as the explicature. This implies that there is more to the uttered or written word and the hearer must supply the crucial missing information through inference thus explicating the utterances as it must happen in cartoon verbal texts in order to reach the intended meaning.

Okello (2012), in an M.A research carried out a pragmatic study in unmasking hip hop music. The aim of the study was to analyze the linguistic content and implied meaning of hip hop. She discovered that Kenyan hip hop music is meaningless if not interpreted within appropriate context. This study assists us to see the importance of context. Contextual interpretation limits chances of misunderstanding. The current study will seek to establish that context as in hip hop music is important in reaching for the intended communication in editorial cartoon utterances.

1.9 Research Methodology

1.9.1 Data on editorial Cartoon

In selecting cartoons for this research, attention will be paid to proper representation of editorial cartoons printed and published between January and April of 2014. The database will contain editorial cartoons collected from the *Daily Nation* within the stated period. The *Daily Nation* editorial cartoons which focus on domestic politics, social themes and foreign affairs will be used for analysis. The paper is widely read in Kenya by people of all ages and of different education background, Synovate polls, (Sunday Nation April 13, 2014, a research organization in Kenya). ‘Cartoons appeal to all readers regardless of age and education status’ (Patton, 1997 and Stake,
1.9.2 Method of data collection:

From the collection of editorial cartoons made, a simple random sampling procedure will be conducted to give each editorial cartoon excerpt an equal chance of selection. About 40 editorial cartoons, a number that is deemed appropriate for this research by the researcher will be selected. The researcher will collect about 80 editorial cartoons in four months, January to April 2014, put them in a basket and ensure they are thoroughly mixed up, and then select randomly. For every one selected excerpt, another one will be placed aside, until 40 editorial cartoon excerpts are selected to ensure objectivity. Analysis will focus on the editorial cartoon verbal texts simply referred to as linguistic elements of the editorial cartoons. The data will be analyzed using the Speech acts and Relevance theory. The elements to be explored are: locution, illocution, and perlocution (speech acts), context, implicature and explicatures. The locutions, illocutions and perlocutions including their forms and functions will be presented in tabular form.

1.9.3 Method of analysis

The speech acts will be identified from the utterances embedded in editorial cartoons. They will be analyzed and classified according to the illocutionary act they contain and their communicative functions. The study will also search for the writer’s intended communication in the editorial cartoons. A writer’s intended communication which is never stated directly is determined by his/her deliberate choice of words. A reader arrives at the intended communication by enriching the writer’s utterance by drawing from various contexts provided in a cartoon text by the image and sometimes a caption and also from his/her encyclopedic knowledge (world knowledge) to fill in the missing information that leads to the writer’s intended meaning/communication. The different contexts in which each cartoon functions will be analyzed as explained below.
1.9.4 Context analysis

After each datum analysis, the context in which every editorial cartoon operates will be analyzed in an attempt to reach the intended communication of the speech bubble or caption used. Different contexts considered will include:

The physical context which explains what the cartoon panel contains. The editorial cartoon images and verbal texts discussed in this study are physically presented thus making the physical context of the cartoon panel easy to follow and self explanatory.

The social-cultural context explains what happens in the editorial cartoon in relation to societal norms and expectations.

Psychological context explains what is in the writer’s mind and the mental effect that the editorial cartoon seeks to evoke in the reader in order to initiate the process of communication. Finally is the encyclopedic or world knowledge that the cartoonist and his audience possess about the happenings in society or the world at large and how it leads and contributes to arriving at the interpretation of the intended communication in an editorial cartoon. The explicatures and implicatures will be explored in an expository manner.

Conclusion

This chapter has given a general introduction to the topic of this study.

The purpose and significance of the work has been discussed followed by its scope and limitation. We have tried in this chapter to give a general overview of speech acts, explicatures and implicatures that will be used in data analysis as well as examining the scholarly definition of terms. We have equally reviewed the concept of editorial cartoon in the literature review, Method of data collection and how data will be analyzed.
CHAPTER TWO:
COMMUNICATION INTENTION IN EDITORIAL CARTOONS

2.1 Introduction
A general introduction to editorial cartoons as a means of intended communication is given in this chapter. Concepts that are significant in the study are introduced and explanations provided. Various features of editorial cartoons are considered. Different scholars view various concepts differently and only those definitions that are significant to this study are considered.

2.1.1 The language of editorial cartoons and its comparison to natural language
Language is a tool of influence on people and their way of life especially in fields of communication, advert, transport and everyday interaction. Editorial cartoons have a language and an intention to communicate. The language of editorial cartoon serves the communicative needs of the users (the cartoonist and the cartoon readers) (Ganiyu 2010). Cartoonists use it to communicate their ideas, beliefs and feelings. Like other natural languages, the written language in cartoons is presented linearly from left to right (Muchiri 2009). Like natural language, cartoon language is a system with different levels of language; graphetic, phonological, lexical and semantic which can be subjected to linguistic observation, description and analysis. It is a form of expression which is viewed as a social fact (ibid) and it can serve anyone in society in spite of age or education.

2.2 Classification of cartoons
Two broad types of cartoons have generally been identified: Cartoons of opinion and cartoons of jokes. (Adejuwon, et al. 2004) While cartoons of opinion focus on domestic politics, social
themes and foreign affairs, cartoons of jokes are designed to communicate humor, there is a thin line differentiating these two. According to Kemnitz cited in Adejuwon et al. (2004) ‘often the distinction between the two is almost as easy to make in practice as it is in theory…’ Thus in the *Daily Nation*, the editorial cartoon is often on the opinion/editorial page, but the joke cartoons appear on other pages entitled ‘Leisure’.

Khan, cited in Ganiyu (2010) has classified political cartoon as opinion cartoon with two basic types: caricature, which parodies the individual through allusion and situational or contextual cartoon into which an individual is placed intentionally for correction albeit through criticism.

Osho (2008) identifies six categories of cartoons which are discussed as follows:

Gag Cartoons: These are funny sketches with both under and over statement, usually meant to provoke laughter. They are single panel cartoons meaning they use an individual frame or a single drawing. They use shorter cartoon captions, to fit in a single line. They are a special category of cartoons that require sharpness of the brain to draw and write intelligently as well as decipher meaning from.

Sociological/Environmental Cartoons: Centre on man and society. They portray human interactions in different domains e.g. “sports, health, education and so forth”. They also capture area of population, forest degradation, animal world and other important aspects of human existence like global warming and its effects all with an aim of calling attention to sustaining clean and habitable environmental conditions.

Social Cartoons: Address issues like conflicts in marriage which have become very rampant in society lately, negligence in child care and abuse in form of violence, sexual or defilement of youngsters, drug abuse and extravagance at the expense of other social welfare.

Economic Cartoons: These cartoons focus on business in trade and commerce, finance as well
economic issues in and around the world (Kurtzman: 2013).

They feature economic discoveries like oil discovery in Northern Kenya, and the people and the government’s reaction to such discoveries.

General Interest Cartoons: These cartoons react to public issues in a comical way and make comment or leave the readers to deduce the message. Eisner Will, (2008) states that they portray a sequence of drawings arranged in interrelated panels to display brief humor or form a narrative, often serialized, with text in balloons and captions or none.

Political/editorial Cartoons: Address issues that relate to political parties, political actors of the legislative house, government executives and other government and private functionaries. This class of editorial cartoons encompasses the above mentioned cartoon categories except the general interest cartoons and is the category we are analyzing in details.

### 2.3 Functions of editorial cartoons

According to Medhurst and DeSousa (1981), political cartoons have four basic functions in social life: entertainment, aggression reduction, agenda setting and framing. Why the use of capital letters? In entertainment, cartoons possess the ability to make readers laugh at different scenarios and personalities. In aggression reduction, cartoons provide readers with a place of catharsis and avenue to reduce their frustration and annoyance, regarding certain situations (ibid). Thirdly, political cartoons as agenda setting functions set a stance in amusing manner but points at critical issues that need attention in society. Finally, political cartoons provide specific frames about certain issues in limited space. All cartoons however, may not be considered political. Some are focused on social commentaries while others are based on economic exploits in a community. The general word chosen in this study for all cartoons is the term editorial cartoons. So, the editorial
cartoons may be classified into two major categories: the social commentary cartoons and the proper political cartoons (Treanor and Mateas, 2009) and both impact on their readers on specific issues.

Osho (2008) states that cartoons perform a lot of functions which include:

i) Informing ;

ii) Educating;

iii) Entertaining;

v) Amusing disseminating serious information in a funny way;

vi) Recording event in a memorable way;

vii) Discussing serious national issues in comical parlance;

viii) Reflecting current issues by projecting personalities through graphics;

ix) Inspiring the readers to buy a newspaper or magazine regularly “as it soothes their aching nerves” (Afeez 2011)

2.3.1 Satirical function of the editorial cartoon

Cartoons are mostly satirical and humorous in subject and inevitably elicit readers’ participation. In some cartoons, the message is so subtle that readers debate among themselves as to who is being attacked (Adejuwon et al 2004). The process of unveiling serious ideas through cartoon may involve satire, humor, contrast, surprise and even sometimes what seems as nonsense. Satire is a literary term used to refer to a witty criticism of behavior aimed at ridiculing societal faults by use of irony or sarcasm (Bal. et al 2009). Thus, satire is viewed as criticisms of various societal follies which are blended with humor or other comedic elements such as exaggeration and irony (ibid). Something or someone’s weakness or shortcomings are exposed, the prime goal being to
safeguard normative boundaries of society by denouncing follies and promoting standard of social norms and values. Political cartoon is recognized as one of the earliest forms of political satire (Townsend, et al 2008). The basis of satire today largely depends on the criticism of the injustice and abuse of power usually perpetrated by those in power or the dominant ruling party (Bal et al, 2009). This is done by the cartoonist in a subtle manner that attacks the behavior of a person in a position of power with a clear intention to communicate an important message meant to guide the concerned party into mending their awkward ways or behavior. As illustrated in an editorial cartoon with this message: ‘While we bend towards the EAST we should know that our backs are exposed to the WEST.’ It is satirical that Kenya and other African countries are now turning to the EAST for economic and political relationship, gradually severing ties with the WEST. The utterance is a warning that reminds the culprits that their backs are exposed to the West who are their former allies. It is satirical that African states think that all their needs can be met by the EAST yet the WEST is still a global power to reckon with economically as well as politically. The utterance carries the implicature that an old associate or ally knows one’s strengths and weaknesses and can easily manipulate the weaknesses so that the culprit remains hostage thereby keeping the villain relevant. The editorial cartoon intends to communicate caution to the African states in choosing to relate with the East against the West.

2.3.2 Historical function

Apart from serving as a corrective measure, cartoons also serve as historical documents and are a ‘snapshot’ of the political, social and economic climate of a given period, (Ganiyu 2010). Over the years cartoons have shaped public opinion on societal issues that have sometimes resulted in tragedies in the manner in which information is transmitted to the public. Nelson (2004) argues that cartoon is a screaming medium that cannot be denied attention. For instance, in 2005, over
300 people were killed in the Northern part of Nigeria during a religious riot fuelled by a Danish Editorial cartoon publication which satirized the Islamic religious leader, Muhammed. Other religious groups have their traditions as well which resonate with their historical beliefs. The following cartoon shows how Christians believe in the Easter season which is their tradition that even without the speaker encoding too much in the linguistic element, the intended message is conveyed to all Christian faithful and Kenyans in general to enjoy a happy Easter season.

![Cartoon 4: April 20, 2014](image)

Such beliefs embedded in cartoons and their captions show that they are a formidable force and serve as mirrors in society, (Ganiyu, 2010). The historical aspect in editorial cartoons cannot be ignored because it emphasizes that they communicate serious issues that if not respected can cause strife and affect society negatively.

### 2.3.3 Humor function in editorial cartoons

Any of the recognized domains of language structure and use can be manipulated in order to provide the input to a joke, Crystal, (1995). Cartoons cannot be discussed as just texts without having to look into them from a humorous perspective. Our ability to engage in humor comes so spontaneously that it almost seems as if nothing needs to be explained. However, the theories of
humor and laughter suggest something different with some scholars claiming that humor is a result of the release of excess energy (Minsky, 1996). Others make an account of how humorous effects are understood and created in verbal communication. Curco, (1998) claims that the ability to engage in humor results from the automatic interpretation of ostentive stimuli (as of cartoon visual images and key words) as consistent with the principle of inference propagated by Bach and Harnish, (1979). He claims that a great amount of intentional humor if not all consist to a large extent in implicitly making a specific type of dissociative comment about a certain aspect of the world or an attributable thought. In this type of verbal humor, the speakers (cartoonists) lead readers to entertain mental representations that are attributable to someone other than the speaker at the time of the utterance, while simultaneously expressing towards such representations an attitude of dissociation.

For instance, the dissociative attitude in this excerpt from Cartoon 3:

‘People are gullible; they’ll buy anything, anything man…’

‘As long as you tell them it’ll make them rich, improve their sex lives, cure diseases, lighten their skin, anything man…’

While this creates humor in editorial cartoons, serious issues are communicated subtly. By explicating the above utterance the reader gets the implicated meaning that people get exploited economically because of their ignorance. They are duped to believe in magical results and instant riches and they easily fall in the trap. This elicits humor yet intends to communicate intelligence warning the people that everything that shines is not gold.

2.3.4 The informative function

This function of the editorial cartoon has proven a valuable instrument and avenue to educate the readers in any publication where it appears. Editorial cartoons are at times used as motivating material which attracts readers’ attention (www.fed.cuhk.edu.hk/cartoons.pdf). They are widely
used in public awareness and learning materials to convey information to children and low-level adult readers. They depict information about community malfunctions in cartoon forms designed for non-readers and low-level readers (ibid). The editorial cartoon below illustrates this kind of information.

Cartoon 5: Jan 28, 2014

This teaches and implores the members of public not to be indifferent on social misgivings when they happen. It calls attention to all citizens to take responsibility on the plight of the less fortunate and vulnerable members of society. For high level readers editorial Cartoons are chosen as the medium for communication because a single caption is loaded with a lot of information and through explicating the utterances embedded in them a reader realizes they have a natural inclination to communicate even though not in a clearly direct way but in a suggestive manner which we call implicature.

2.4 Linguistic characteristics in editorial cartoons

Every single word is a deliberate choice in editorial cartoons which lampoon politicians. Full sentences are not required in writing the utterances made in editorial cartoons. Sometimes there
can be no words at all. At times it just provides a single word, a few words, a statement or even a question. There are no strict rules governing the number of words used in editorial cartoons.

Mostly, vocabulary is simple and register is formal. It usually involves a great deal of spoken and colloquial language. Most of the sentences are short. Sequence of editorial cartoons telling a story involves plenty of dialogues, as there is often more than one character as shown in the following cartoon:

![Cartoon6: Feb.2, 2014.](image)

It results in a great use of spoken and colloquial language for instance ‘...anything, anything man...’ There is a great variety in using different tenses. The language is usually authentic-that is real and original. The salient difference between the paper-print cartoon and the animated ones is that the latter provides audience with sounds and movements that they can watch and listen at the same time.

**2.4. Lack of proper syntactic structures.**

Editorial cartoon language is unpredictable, depending on the issue at hand; cartoonists employ short words largely complemented by the visual language to convey a message. Some cartoon texts are made up of one or two words, for instance,

Here editorial cartoons do not use normal grammatical expressions. Sentences are predominantly characterized by simplicity or reduced syntactic complexity as in cartoon no 7. The words or sentences are incomplete. Medhurst et al (1981) refer to the arguments made by cartoon as logical, but intentionally incomplete; they do not spell out everything for the reader, some prior understanding or value orientation must be brought to the intention of editorial cartoon’s rhetoric in order to fully understand the argument. Both content and functional words may not be overtly seen (cartoon 7). In such texts, the writing is brief and void of grammatical and punctuation marks that the cartoonist does not ponder are necessary in putting the intended message across.

Nouns which act as subjects or objects are usually the key words in a statement (Onchiri 2010) and are mainly contained in cartoon verbal texts as shown in the editorial cartoon above.

However, through explicating and implicating the utterances the intended communication is realized. For instance in the above editorial cartoon the intended communication is that the executive arm of government would want to silence all worthwhile institutions as the media, civil society or parliament so as to give itself an easy time in ruling without so much interference from those institutions that keep checks and balances and which give those running a government a hard time.
2.5 Placement of the editorial cartoon

This refers to the placement of a character within the panel and the proximity of the character to the reader. Placement within the frame, like the relative size of objects, elicits focal points, announcing what is important and why it is important in relationship to the other depictions (Matthews 2011). The character’s location can be centered, right, left, upper, lower or cornered. The character’s location within the panel is important because it allows the artist to focus the reader’s attention. If a character is centered, it may signal the character’s importance within the panel (Onchiri, 2010). A character that is right or left within the panel suggests that the reader should focus not only on the character but other items or characters within the panel. The placement of the dialogue, representation of speech between characters or characters and the audience, can also have an effect on where the character is located within the panel:

**Cartoon: 8, Feb23, 2014:**

The linguistic element which is the verbal text is placed at the centre of the text signifying its importance. The relation of text is treated both visually and linguistically, in that the placement and magnitude of the labels or dialogue balloons, as well as the message in the words themselves,
provide insight into the editorial cartoon’s argument. The final stylistic element, rhythmic montage stresses the importance of viewing the cartoon as a whole in interpreting the intended meaning of the cartoon (ibid). These stylistic elements taken alone and together make up the visual-linguistic argument of the editorial cartoon with an intention to communicate the message that the way is made for the 2017 elections for the ODM presidential candidate.

2.6 Source of meanings in editorial cartoons

Meaning is usually complex and mainly layered and may even be self contradictory (Brummet 2006). For this reason then, it is rarely the case that meaning can be completely explained in a given text. Instead, researchers must narrow their focus to some of the more interesting, influential or controversial intended meaning (Onchiri, 2010). Some meanings are widely held, that is, they carry broad meanings. Others are held by only a few people, or arise only in particular circumstances; we call these narrow meanings. It is important to show readers what message an editorial cartoon linguistic text intends to communicate, because meaning underlies how texts influence readers. Meaning may be got through direct tactics or through implied strategies simply referred to as the explicatures and implicatures of editorial cartoons.

2.6.1 Direct tactics

These reveal the system of meanings, the consciousness offered by a text explicitly. It is any straight forward request or prompting one receives to think or behave in a certain way (Brummett 2006). For example in cartoon 2, chapter one, “…what about the constitution, what about radicalization…? What about Somali business community connection…?! What about…??”

It is clear that a direct attempt to influence the reader’s mind is made. Explicit claims, reasons given in support of those claims, visual images with a message in terms of what the culprits are
being asked to do or not to do in cartoon texts are all direct tactics that one might find in editorial cartoons. These are probably the easiest appeals to the reader within an editorial cartoon text.

2.6.2 Implied strategies.

These refer to oddities and peculiarities in editorial cartoons. Things are either missing or too prominent that convey meaning in editorial cartoons. Linguistic elements of a text will suggest, or lead to other elements. For instance, the word Bensouda suggests prosecution and leads to the International Criminal Court (ICC) and to the Kenyan indictees. There are signs that convey a message in a text, for instance a convoy of vehicles is likely to suggest extravagance. We have major signs in form of words and minor transforms that occur in form of images in editorial cartoons. If a major sign were removed from a text the whole thing would lose its meaning (Onchiri 2010). Therefore a word in a text carries the most powerful meaning for instance, ‘BENSOUDA’ in the following editorial cartoon, without it meaning would be lost and intended communication would not be achieved.

2.7. Shifts of meaning

Here, words are converted from one grammatical function to another without change of form through a process known as functional shift. The change impeccably involves change from one word class to another (Alego and Pyles, 1982). Examples in this category are names of people, famous and infamous, events all over the world that have acquired new meaning. Shift of words to new users is demonstratively a way of identification. This occasionally happens in editorial cartoons, for example, Wanjiku, Ocampo, Hague, Mpisa, Lupita, denotatively acquires new meaning of an ordinary citizen, prosecutor of offences in all courts including ‘kangaroo’ courts, signs of greediness or woman success respectively when explicated. They are used with an intention to communicate particular messages in regard to them, for instance, Wanjiku referring to any ordinary Kenyan.

2.8 Visual effect in editorial cartoon

Image and text is used as an attention seeking mechanism in editorial cartoons (Russels, 2001). He continues to state that visual images may be the first thing that catches the eye in an editorial cartoon, but for them to have the fullest effect, they need the help of words. Thigpen, (2012) asserts they are an effective means of communication between appearance and reality. Visual content and design in editorial cartoon have a very great influence on the audience and it is a language that helps people to identify meaning and its communicative value. It is sometimes difficult as seen in the cartoon below to tell what an editorial cartoon visual image is communicating until the verbal text that is, caption or slogan appears next to the text.
2.9 Application of the speech acts theory to the intended communication in editorial cartoons

‘Speech acts’ mean actions performed in saying something, that is, what utterances or statements are doing and not just ‘saying’. Since we make utterances with a clear purpose in mind, we look at editorial cartoon utterances and captions in this light; they have an intention to ask, praise, protest, reprimand, mock, offer, complain, recommend or promise (Yule 1996). In the study, the locutions are used to show acts that say something as the illocutions show what is done in saying something. The perlocutions show the reader’s recognition of the effect intended by the speech bubbles (utterance) of the cartoon. The speech acts are then classified according to their structural
forms or utterance types and their communicative functions which fall into five categories: Representatives, Directives, Commissives, Expressives and Declaratives.

**2.9.1 Application of relevance theory to the intended communication in cartoons.**

For readers then, the major task in reaching the intended communication is to identify the intended set of contextual assumptions; and the major task for the explication and implicature theory is to say how this is done. The reader’s goal in arriving at an intended meaning of an utterance is to identify the speaker’s meaning. The class of possible speaker’s meanings depends, on the one hand, on the meaning of the utterance made and, on the other, on available contextual assumptions to provide the missing information. The reader’s task is to construct a hypothesis about the speaker’s meaning by choosing, from this wide array of possible intended communications, an actual combination of context, explicit content and implicit content that gives the explicatures and implicatures explored in this study and the task of pragmatics is to explain how this is done.

Relevance theory stresses on the importance of reader-related factors as the reader approaches each utterance as being relevant to a communicative situation by drawing inferences from that which is stated (Carston 2002). The reader takes into account the whole communicative situation and gets to the intended communication. Therefore relevance theory can expose the interaction between the reader and the context and illustrate how communication takes place. Here context means all the mental experiences that the reader brings into the communicative setting. As an inferential theory of communication, relevance theory explains how communication takes place in terms of the message intended by the speaker, the speaker has a message which he wishes to communicate, produces stimuli which enable the reader to recognize the speaker’s intention.
The reader takes up the cue and arrives at the intended communication of the editorial cartoon verbal text. For instance in cartoon 9:

    Your Honor,
    I need more time!
    (Bensouda)
    Body of evidence

The verbal text is relevant to the reader, there is a lot of post election violence evidence in Kenya yet Bensouda, the prosecutor, still requires more time to constitute her case against the alleged perpetrators. The reader will formulate contextual assumptions about the message and infer that if Bensouda is not incompetent then there are obstacles that are hindering her progress. Following the route with the least processing effort the reader will conclude that for Bensouda to have been appointed to that position she must have been qualified, therefore, the most relevant reason that she is not able to prosecute the cases is probable interference with evidence. The utterances portray that editorial cartoons have an intention to communicate issues but does so in a more subtle than direct manner.
CHAPTER THREE

SPEECH ACTS ANALYSIS

3.1 Analysis based on linguistic elements embedded in editorial cartoons

In this chapter, the study carries out a speech acts analysis of some selected editorial cartoons that contain some linguistic elements collected from the *Daily Nation* between the months of January to April 2014. The analysis is based on the speech bubbles simply referred to as utterances. The study analyses the speech acts to identify the various illocutionary acts and explores their linguistic/communicative functions. The utterances are analyzed in light of locutions which are the basic act of an utterance that produce a meaningful linguistic expression. Utterances are usually produced with a clear purpose in mind to communicate. This purpose is known as the illocutionary force and carries the speaker’s or writer’s intention to communicate. Yule (1996) observes that an utterance can potentially have many different illocutionary forces, depending on the writer’s intention. The illocutionary force is used to analyze and categorize the cartoon utterances into their communicative functions such as assertive, declarative and others. The speech acts are also analyzed as either direct or indirect illocutions, to find out whether they carry the literal meaning of the words used or they have some implied meaning. The utterances are then analyzed in light of the effect they cause to the reader known as the perlocutionary act. This effect guided by various contexts available to a reader leads towards the writer’s meaning which bears his/her intended communication.

3.2 Intended communication in editorial cartoon linguistic elements

From the editorial cartoon speech bubbles and captions collected, it is clear that cartoons have an intention to communicate. Cartoonists encode editorial cartoon speech bubbles and captions
referred to in this study as utterances, with messages that the readers are supposed to decode in order to arrive at the intended meaning. They are written with an intention to pass a message to either a single individual, authority or the public (Kemnitz 2004). The writer’s intended communication is never stated directly and a reader uses the context provided in the cartoon text by the image and sometimes a caption to reach the writer’s intended meaning. Cartoonists are known graphic writers and although they sometimes convey inflammatory or sensitive information against those in state offices they do not make direct attacks at individuals (Khan cited in Ganiyu 2010).

3.3 Data analysis

The utterances in these editorial cartoons are labeled in an alphabetical order and analyzed one after another. A discussion of the data is presented at the end of the chapter. The examples below demonstrate that indeed editorial cartoon verbal texts have a linguistic intention to communicate.

DATUM 1

LOCUTIONS

A: Wanjiku, let’s go and celebrate… I’ve won another government tender. After all it is Chinese New year!..

B: …This is the year of the Horse!

C: Right, let’s celebrate. Of course the Chinese Horse will always win against the African Asses!!

SPEECH ACTS

<table>
<thead>
<tr>
<th>Utterances</th>
<th>Illocutions &amp; Communication Functions</th>
<th>Direct &amp;Indirect Illocutions</th>
<th>Perlocutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Requesting and informing (directive and assertive)</td>
<td>Direct</td>
<td>Surprise to Kenyans</td>
</tr>
<tr>
<td>B</td>
<td>Claiming (assertive)</td>
<td>Indirect</td>
<td>Envy and response from C</td>
</tr>
<tr>
<td>C</td>
<td>Affirming and mocking (assertive and expressive)</td>
<td>Indirect</td>
<td>A feeling of low esteem in Kenyans</td>
</tr>
</tbody>
</table>

Contexts

Physical context: The single panel is split into three segments that suggest linear time progression. The three segments contain a man believed to be a Chinese contractor, from the helmet he is wearing, and a woman who represents the ordinary Kenyan citizen as the name ‘Wanjiku’ in the Kenyan context suggests.

Socio-cultural context: The utterances in the editorial cartoon panel present a situation where a Chinese businessman has won a tender from the Kenyan government and the businessman is very excited and therefore invites a Kenyan woman to go and celebrate with him for his success;
implying that where a lot of money has been won and with seemingly little effort, it can be lavished on the ‘cheap’ Kenyan woman. The psychological context depicted in this scenario is that the Chinese is equated to a horse and the Kenyan to an ass, meaning the Chinese is the preferred breed. Thus, the reader infers from the context that the Chinese may not have won the tender genuinely against Kenyans and that the writer chooses to use the terms ‘horse and ass’ sarcastically to criticize the whole process. The world knowledge (encyclopedic knowledge) shared by the cartoonist and the Kenyan reader from published reports is that in the past there has been a lot of hue and cry from Kenyans that all sizeable tenders for recognizable projects have been awarded to Chinese, something the Kenyan entrepreneurs may be frowning about. The writer’s intended communication in these linguistic utterances is that the Chinese government and its people are gaining a lot economically from the Kenyan community at the expense of the Kenyan citizens which may be termed as unfair and the message is that the issuance of government tenders should be reviewed.

DATUM 2
LOCUTIONS

A: We used to have only one big man, now we have 48 of them… God help us!!

B: Every village has its own mad man now!! (caption)

SPEECH ACTS

<table>
<thead>
<tr>
<th>Utterances</th>
<th>Illocutions and communicative functions</th>
<th>Direct &amp; Indirect Illocutions</th>
<th>Perlocutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Complaining and Lamenting (assertives)</td>
<td>Direct</td>
<td>Desperation</td>
</tr>
<tr>
<td>B:</td>
<td>Mocking (expressive)</td>
<td>Indirect</td>
<td>Worry in the community</td>
</tr>
</tbody>
</table>

CONTEXTS

Physical context: The panel contains a woman, a ‘Wanjiku’ in the Kenyan context, whose hands are raised in supplication to God. In the background is a motorcade of vehicles escorting a ‘big man’, from the ‘cry’ of the woman it is implied that this is one of the new county governors who have arose to power. The socio-cultural context that this utterance is based on portrays the pain that the ordinary Kenyan is going through as a result of the huge financial burden placed on their shoulders if they will have to support all the 47 county governments and the national government expenditure giving a total of 48 ‘big men’. It used to be difficult previously maintaining only one president collectively as Kenyans and the woman in the cartoon is wondering how the situation will be now that each county will be required to maintain its ‘big man’ (governor) with his needs and wants such as the long motorcade shown in the editorial cartoon. The psychological context
in this cartoon is that it is not going to be easy for Kenyans. It will be taxes and levies and more
taxes something that will hurt the ordinary citizen, going by the editorial cartoon caption ‘every
village has its own mad man now!!’

The world knowledge shared between the speaker and the reader is that the county governors
have taken to the scene with very high spending tendencies that might prove difficult for the
already fleeced citizen to fulfill. The intended communication in this linguistic utterance is that
the governors should tame their extravagant ambitions; before they were elected, some of them
were ordinary Kenyans; they knew the state of affairs and in their political campaigns
(encyclopedic knowledge 2013) they promised to work for their electorate and since nothing has
changed, they should strive to fulfill their promises. The message encoded in the linguistic
element in this editorial cartoon is that governors should help Kenyans to improve their lives and
not just meet their own selfish desires.

DATUM 3

LOCUTIONS

A: Finally aid is here

B: We need to discover as many oil deposits as possible

SPEECH ACTS

<table>
<thead>
<tr>
<th>Utterances</th>
<th>Illocutions &amp; Communicative Functions</th>
<th>Direct and Indirect illocutions</th>
<th>Perlocutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Anticipating (commissives)</td>
<td>Direct</td>
<td>Raises hope in hunger stricken people</td>
</tr>
<tr>
<td>B</td>
<td>Suggesting (directive)</td>
<td>Direct</td>
<td>Despair and resignation to fate for the people of Turkana</td>
</tr>
</tbody>
</table>

CONTEXTS

Physical context: The editorial cartoon panel contains a group of people that are slaughtering an ‘animal’. In the background are skulls and scattered shrubs that have shed their leaves an indicator of a drought in the region. There is a sign board showing that the place is Turkana. A container tagged OIL is showing a thought bubble of the people arriving aboard a helicopter.

Social cultural context: The utterance made by one of the people present indicates that they have been anticipating some food aid and when they see the helicopter, they believe that aid has finally come. Unfortunately, the second utterance indicates a different line of thought; those who have come are exploring the area to discover more oil deposits. This makes the reader then question the
type of animal being slaughtered. The world knowledge is that the people of Turkana have been experiencing drought for a long time which has claimed their domestic animals leaving them with little choice but to feed on anything available including dogs’ meat. Therefore, the reader can conclude that the animal being slaughtered is a dog that has managed to survive the famine so far.

The intended communication in these linguistic utterances is that the people of Turkana are suffering from the ravages of famine and someone should go to their aid. As the government discovers oil deposits, perhaps it should also discover water deposits, drill them and construct irrigation schemes for the people in that region, so that as the government enjoys the economic gain from the oil, the people may enjoy life with enough food to eat.

DATUM 4

Cartoon 14: March 21, 2014
LOCUTIONS

A: Your Excellency, the weapon is ready and engaged to attack the opposition and defend your position on corruption!

B: You only need a matchbox…! (Caption).

SPEECH ACTS

<table>
<thead>
<tr>
<th>Utterances</th>
<th>Illocutions and Communicative Functions</th>
<th>Direct and Indirect Illocutions</th>
<th>Perlocutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Ridiculing (expressive)</td>
<td>Indirect</td>
<td>Mixed feelings of amusement on the use of Duale and anger as to why corruption should be defended. Response from B.</td>
</tr>
<tr>
<td>B</td>
<td>Mocking (expressive)</td>
<td>Indirect</td>
<td>Creates humor</td>
</tr>
</tbody>
</table>

CONTEXTS

The editorial cartoon panel contains a canon that is protruding from a human body tagged DUALE. Beside the canon are two men clad in defense forces uniform. One of the men is speaking and the other seems to be in a pensive mood. Some little smoke is coming of the canon meaning that with a little ignition it would get started. In the socio-cultural context, the utterance made to his Excellency is a speech act that suggests there is no need to worry as the canon tagged Duale is already engaged and ready to attack anyone who claims that the jubilee government is
corrupt. If ignited it is ready to defend his Excellency on corruption allegations in his government. The psychological context is that the man tagged Duale is vocal enough to engage anyone who claims that the government is corrupt. The world knowledge shared between the cartoonist and the reader is that Duale is a staunch supporter of the government and will do anything in his mandate to defend the government especially on matters of alleged corruption. The intended communication in this linguistic utterance is that the government should check on corruption allegations rather than defending its position all the time.

DATUM 5

LOCUTIONS
A: China can help to resolve this conflict… We give you weapons, tanks, ammunition, bombs for free to settle your differences and we get to drill oil in South Sudan….

B: Looking East is not a bad idea, after all…!!
SPEECH ACTS

<table>
<thead>
<tr>
<th>Utterances</th>
<th>Illocutions and communicative functions</th>
<th>Direct and Indirect Illocutions</th>
<th>Perlocutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Claiming, (assertive) pledging, and suggesting (directives)</td>
<td>Direct</td>
<td>Anger evoked in the people of South Sudan.</td>
</tr>
<tr>
<td>B</td>
<td>Ridiculing (assertive)</td>
<td>Direct</td>
<td>Empathy for the people of South Sudan</td>
</tr>
</tbody>
</table>

CONTEXTS

Physical context: The panel contains two gentlemen seated across each other and each is guarded. At the far end of the table is a man who states in part of his statement that China can help to resolve the conflict in South Sudan. So he is acting as an arbitrator. Socio-cultural context: the utterance depicts that the two men seated across each other are warring parties both from South Sudan state. To resolve their differences the negotiator pledges to supply both parties with war equipment for free such as tanks and bombs and in turn he and his countrymen be allowed to drill oil in South Sudan.

The psychological context created by the speech acts in this utterance is that China’s claim that it will end the conflict in South Sudan is selfish and empty because by providing the warring factions with war tools would only aggravate the situation. In the mean time, China would be drilling and exporting oil from South Sudan for its own economic gain, meaning that China would like the situation in South Sudan to get worse and take long to improve for their own selfish gain.
The world knowledge is that the ruling party in South Sudan has split into two warring factions, one side led by the current president, Salva Kiir, and the other side by the former vice-president, Riek Machar. The intended communication in the linguistic utterances used in this editorial cartoon is that the warring factions in South Sudan have to come together and agree for the sake of their country and its resources because if they don’t, those claiming to assist them have their own hidden agenda and may wish the conflict to take longer or get worse so that they could benefit themselves in the meantime. Thus the message encoded in the cartoon’s linguistic element to the two factions is to make peace for the people and prosperity of South Sudan.

DATUM 6

**Cartoon 16: Jan. 7, 2014**

**LOCUTIONS**

A: Had you factored in something for the investigations committee?

B: Probe Team
SPEECH ACTS

<table>
<thead>
<tr>
<th>Utterances</th>
<th>Illocutions and Communicative functions</th>
<th>Direct and Indirect illocutions</th>
<th>Perlocutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Asking (directive)</td>
<td>Direct</td>
<td>Suspicion: Probe team prone to compromise.</td>
</tr>
<tr>
<td>B</td>
<td>Informing (assertive)</td>
<td>Direct</td>
<td>Mistrust in the probe team.</td>
</tr>
</tbody>
</table>

CONTECTS

Physical context: The editorial cartoon panel contains four characters seated behind a table tagged, Probe Team. In the foreground are two characters that seem to be in deep consultation and one of them is holding a document entitled ‘Tender’.

Socio-cultural context: The utterance made by one of the consulting members is a question on whether something had been factored in to cater for the investigating committee. So then the reader gets to know that the characters seated behind the table labeled probe team, are members of the said investigating committee. Psychological context: This utterance provokes the readers’ mind that this ‘something’ is a kind of bribe to grease the hands of the probe team with an intention to make them give a good report on the investigations they have carried out probably on a tendering process. The world knowledge is that tender awarding processes in Kenya have been dogged by accusations of corrupt deals.

The intended communication targets the irony that surrounds the tender awarding processes in Kenya given that even the team that is appointed to probe corruption accusations in the awarding
of the said tenders is itself silenced by awarding it something in form of a bribe. The message sent through the linguistic element employed in this cartoon is that corruption is a deep rooted menace in our society and to get rid of it, requires concerted effort by all members of society both mighty and small.

DATUM 7

Cartoon 17: March 1, 2014

LOCUTIONS

A: Parliament will introduce a bill to amend the constitution to include this clause…

B: All animals are equal but Mpigs are certainly more equal than others. In fact Mpigs have more rights than other animals. Furthermore, it is instructive to note that Mpigs will have the final say over other animals.
SPEECH ACTS

<table>
<thead>
<tr>
<th>UTTERANCES</th>
<th>Illocutions and communicative functions</th>
<th>Direct and Indirect illocutions</th>
<th>Perlocutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Stating (assertive)</td>
<td>Direct</td>
<td>Creates eagerness</td>
</tr>
<tr>
<td>B</td>
<td>Criticizing and mocking (assertive and expressive)</td>
<td>Indirect</td>
<td>Disbelief on Kenyan MPs selfishness</td>
</tr>
</tbody>
</table>

CONTEXTS

Physical context: The editorial cartoon panel contains three huge figures with human bodies and animal heads that resemble pigs’. Pigs are known to eat a lot and to eat anything even from dirty environments. For this reason, they are synonymous with greed and any comparison to them is meant to portray greed. Thus the use of the word Mpigs and the pigs heads on human bodies portray greediness on the characters in the cartoon panel.

Socio-cultural context: The utterance made by one of them depicts how selfish the animals cum human beings are. That because the MPs are the law makers they will favor their position against other Kenyans since as legislatures they have the final say on such matters.

The psychological context is that the MPs agitation for more rights than other citizens is selfish.

The reader’s encyclopedic knowledge is that they do it because they can use their influential position in parliament to hold government business at ransom until their demands are met. World Knowledge: Kenyans are aware that the MPs are demanding a salary increase. Intended communication: MPs take advantage of their positions and numbers in parliament to award themselves high salaries and other rights in total disregard of other Kenyan masses, instead of addressing pressing issues that affect all, such as the problem of unemployment in the country.
The message carried in the linguistic element is that MPs should be considerate of other Kenyans.

**DATUM 8**

**Cartoon 18: March 15, 2015**

**LOCUTIONS**

A: Mr. Minister, are you going to take any responsibility for the laptops scandal..??

B: Of course…Responsibility allowances!

**SPEECH ACTS**

<table>
<thead>
<tr>
<th>UTTERANCES</th>
<th>Illocutions and communicative acts</th>
<th>Direct and Indirect Illocutions</th>
<th>Perlocutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Asking (directive)</td>
<td>Direct</td>
<td>Curiosity, response from B</td>
</tr>
<tr>
<td>B</td>
<td>Affirming (assertive)</td>
<td>Direct and Indirect</td>
<td>Causes laughter/amusement</td>
</tr>
</tbody>
</table>
CONTEXTS

The panel contains a character who is holding a briefcase labeled KAIMENYI and walking away hurriedly. A group of people with cameras and microphones pursue him closely asking him questions. Socio-cultural context: The utterances made point that the person in question is the minister for education in Kenya and the people pursuing him are journalists. The psychological context is that the minister for education must take responsibility for the tendering scandal that hit the buying of laptops for standard one pupils in all public schools in Kenya. The intended communication is that ministers should not just take responsibility allowances awarded to them due to their positions but must also take responsibility for any scandals that hit their ministries. The message encoded in the linguistic element in the editorial cartoon is that ministers should be responsible and ensure smooth running of their ministries.

DATUM 9

Cartoon 19: March 26, 2014

LOCUTIONS

A: There are suggestions that we should talk to the government…

B: We don’t negotiate with governments!

61
SPEECH ACTS

<table>
<thead>
<tr>
<th>UTTERANCES</th>
<th>Illocutions and communicative functions</th>
<th>Direct and Indirect Illocutions</th>
<th>Perlocutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Claiming (assertive)</td>
<td>Direct</td>
<td>Raises hope</td>
</tr>
<tr>
<td>B</td>
<td>Stating (declaration)</td>
<td>Direct</td>
<td>Creates tension (fate unknown)</td>
</tr>
</tbody>
</table>

CONTEXTS

Physical context: The panel consists of five characters whose heads are tied and covered with turbans except for their eyes. Four of them are carrying rifles and one is seated behind a table. They are clad in some militia uniform. The one seated behind the table acts like the boss or the spokesman of the group. He is the only one seated, is making a statement and does not carry a rifle. The socio-cultural context: The utterances made show that the group is fighting against some government. One of them reports that there are suggestions they talk to the government but the ‘spokesman’ states that they do not negotiate with governments. This implies that they use force to get what they want or to get their message across and since they carry rifles we can deduce that they are terrorists. The psychological context implied is that as far as the group is concerned they are ready to wedge terror war on countries and are not ready to negotiate yet. The world knowledge shared between the writer and the reader is that terrorism is being perpetrated on countries like Kenya by militia groups such as Al Shabaab and in Nigeria, West Africa by a terrorist group calling itself Boko Haram. The intended communication encoded in the linguistic elements employed in the editorial cartoon is that the terror war is far from over. The strong
message is that governments must decide firmly on how to deal with the Al Shabaab or Boko Haram menace once and for all.

DATUM 10

![Cartoon 20: April 2, 2014](image)

**LOCUTIONS**

A: The government should do something about security….The government should do something…!!

B: What?! Do what?! About What?!

**SPEECH ACTS**

<table>
<thead>
<tr>
<th>UTTERANCES</th>
<th>Ilocutions and communicative functions</th>
<th>Direct or Indirect illocution</th>
<th>Perlocutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Imploring (directive)</td>
<td>Direct</td>
<td>Shows sobriety/reasoning</td>
</tr>
<tr>
<td>B</td>
<td>Refuting (commissives)</td>
<td>Indirect</td>
<td>Inconsistency creates suspicion and confusion</td>
</tr>
</tbody>
</table>
The panel is split into two sub-panels. The first one is labeled Today… and the second is labeled Tomorrow…. Both sub-panels contain people who seem strong in stature and in position how can you tell?. In the first sub-panel the characters seem excited and speaking as if in acclamation of something. In the second panel, they are refuting what they had earlier said.

The socio-cultural context: The utterances in the two sub-panels on the topic of security are contradicting. At one time the speakers demonstrate agreement with the fact that the government should provide enough security yet at another time marked tomorrow they behave as if they are taken by surprise and are not aware of any talk that seem to have taken place on such an issue, hence the phrases ‘…What?! Do what?! About What?!.’ The group of speakers lack commitment to what they had said previously as shown in the cartoon verbal text. The psychological context is that the government is not yet ready to own the security situation in the country and work towards improving it. This breeds situations like the one observed in the editorial cartoon with politicians castigating the government over insecurity and then when reprimanded as part of the same government they turn around and deny what they had earlier stated.

The world knowledge shared between the cartoonist and the audience is that the security situation in Kenya is lacking with frequent terror attacks taking place in quick succession.

The intended communication is that the security situation in the country is bad and all concerned government arms should work in support of each other to provide enough security to the people and their property. The message encoded in the linguistic elements in the editorial cartoon is that our leaders should be principled rather than saying one thing today and disowning it the next day.
LOCUTIONS
A: South African Police brutality caught on camera
B: …And I thought apartheid was abolished!!
C: No. Like power, it is shared among Blacks, Whites and colored South Africans!
D: Ubuntu..?! This is not Africa, Oga!

SPEECH ACTS

<table>
<thead>
<tr>
<th>UTTERANCES</th>
<th>Illocutions and communicative functions</th>
<th>Direct and Indirect illocutions</th>
<th>Perlocutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Reporting (assertive)</td>
<td>Direct</td>
<td>Fear and anger</td>
</tr>
<tr>
<td>B</td>
<td>Assuming (assertive)</td>
<td>Direct</td>
<td>Astonishment, response from C</td>
</tr>
<tr>
<td>C</td>
<td>Informing (assertive)</td>
<td>Indirect</td>
<td>Discrimination (racialism)</td>
</tr>
<tr>
<td>D</td>
<td>Claiming (assertive)</td>
<td>Indirect</td>
<td>Anger and hatred to the police by rational south Africans.</td>
</tr>
</tbody>
</table>
CONTEXTS

Physical context: The panel contains two different groups of people and a police car. The first group consists of observers. The second group contains the action, with three strong men clad in police uniform and all bent to assault one man who is depicted as simple, common and probably black.

Socio-cultural context: The caption directs the reader to South Africa and the utterances bring the memory of apartheid. Though assumed to have ended with the end of the Whiteman’s rule in South Africa, ‘…and I thought apartheid was abolished!!’, both the action and the verbal text in the editorial cartoon shows that it is still a common practice, ‘…no. Like power, it is shared among Blacks, Whites and colored South Africans!’ Probably to combat the shame that accompanies the action one of the policemen in the cartoon comments that South Africa is not Africa. Implying that in the rest of Africa there is some decorum in handling people unlike in South Africa where the action has left the cartoon writer to depict it as police brutality.

Psychological context: The scenario implies that apartheid is far from over in South Africa and it is no longer between the whites and the blacks but has become a case of those with power such as the police verses those without such as the common citizen. The intended communication in the linguistic element in the cartoon is that apartheid is still rife in South Africa and the people of South Africa should not assume that apartheid is dead; instead, they should act proactively to end the vice.
LOCUTIONS

A: Holding hands is 200, pecking is 500, kissing is 1000… Valentine tax. New County law…!!

SPEECH ACTS

<table>
<thead>
<tr>
<th>UTTERANCES</th>
<th>Illocutions and communicative functions</th>
<th>Direct and Indirect Illocutions</th>
<th>Perlocutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Informing, Criticizing and stating (declarative)</td>
<td>Indirect</td>
<td>Annoyance for intrusion into people’s privacy, loathe for county governments due to over taxation.</td>
</tr>
</tbody>
</table>

CONTEXTS

The panel contains a young couple seated on a bench in the park. The lady is holding a bouquet of flowers. Talking to them is a man holding a sheet of paper that contains the charges for every action that takes place in the park. Beside him is a person clad in official uniform presumed to be
a city council askari. The background contains city buildings as one would view them from Uhuru Park in Nairobi.

Socio-cultural context implies that taxes have been introduced for those visiting the city parks for picnic or relaxation, unlike there before when it was free.

Psychological context: There are no longer free services in the city including relaxation sites where previously people from all walks of life even the jobless and those with little money would go to take a rest after a hard day or just for leisure. World knowledge: The shared knowledge between the writer and the reader is that the county government of Nairobi has introduced levies on various services that were previously untaxed including public parks.

The intended communication is that Kenyans are overwhelmed by taxes and the county governments should be wary of oppressing the ordinary citizen especially the many jobless youths in Nairobi. The message encoded in the linguistic element of the cartoon is that many young people and other people of little means are under pressure from the many taxes introduced by the city county government.

DATUM 13

Cartoon 23: March 4, 2014
LOCUTIONS

A: Her mother’s cousin is a cousin to my mother’s cousin’s cousin…so that makes her my cousin!

B: ...And we shall call her Lupita!

C: I want a Lupita...

D: I want it to fit me how it fits her...

E: …I’m calling from LA, I’m her agent...

SPEECH ACTS

<table>
<thead>
<tr>
<th>UTTERANCES</th>
<th>Illocutions and communicative functions</th>
<th>Direct and Indirect illocution</th>
<th>Perlocutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Claiming (assertive)</td>
<td>Indirect</td>
<td>Amusing, everyone wants to be associated.</td>
</tr>
<tr>
<td>B</td>
<td>Naming (declarative)</td>
<td>Direct</td>
<td>Admiration for Lupita’s success</td>
</tr>
<tr>
<td>C</td>
<td>Request (directive)</td>
<td>Indirect</td>
<td>Amusement</td>
</tr>
<tr>
<td>D</td>
<td>Requesting (directive)</td>
<td>Direct</td>
<td>Amusement</td>
</tr>
<tr>
<td>E</td>
<td>Claiming (assertive)</td>
<td>Indirect</td>
<td>Causes laughter</td>
</tr>
</tbody>
</table>

CONTEXTS

Physical context: The panel is split into several sub-parts each showing the effect of Lupita’s success on several people. Each sub-panel consists of a group of people who would wish to be associated with Lupita in one way or another.

Socio-cultural context: The utterances in every sub-panel indicate how people are excited by
Lupita’s success that everyone would like to own her in one way or the other. Some claim to be her relatives, other’s want their babies named Lupita; some imitate her hair and dress style, while some claim to be her agents in LA though the cartoon background indicates they are in Nairobi Kenya.

The Psychological context is that success is pleasant and everyone wishes to be part of it. At such times, a winner like Lupita is celebrated as a heroine and issues of race or tribe which sometimes plague our country (reader’s encyclopedic knowledge) are temporarily subdued among citizens. World Knowledge is that LupitaNyong’o won Kenya’s first most coveted Oscar award for Best Supporting Actress in Hollywood. *(Daily Nation* Tuesday, March 4, 2014). The jubilation in the Nation on that day as carried out in the *Daily Nation* showed joy in Kenyans for Lupita’s win. The intended communication is that people love success and a Kenyan’s success brings a celebratory mood in the Nation. At such a time it is jubilation for most Kenyans, that is why some would want to imitate even her lifestyle. The message encoded in the linguistic element in this cartoon is that Kenyans should be united in all instances, work, live and celebrate as one.

**DATUM 14**

*Cartoon 24: Feb. 2014*
LOCUTIONS

A: The quail business has gone bust, man. We need to come up with something new…

B: Totally… we need to think outside the box, man…

C: People are gullible; they’ll buy anything, man…

D: As long as you tell them it’ll make them rich, improve their sex lives, cure diseases, lighten their skin, anything man….The opportunities are plenty!

SPEECH ACTS

<table>
<thead>
<tr>
<th>UTTERANCES</th>
<th>Illocutions and communicative functions</th>
<th>Direct and Indirect Illocution</th>
<th>Perlocutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Commenting and recommending (assertives)</td>
<td>Direct</td>
<td>Amusement, curiosity and response from B.</td>
</tr>
<tr>
<td>B</td>
<td>Affirming (assertive) and suggesting (directive)</td>
<td>Direct and indirect</td>
<td>Seriousness: look for other means of making money.</td>
</tr>
<tr>
<td>C</td>
<td>Condemning (expressive) and accusing (assertive)</td>
<td>Direct</td>
<td>Alertness on Kenyans to stop being gullible, response from B.</td>
</tr>
<tr>
<td>D</td>
<td>Ridiculing (expressive) and commenting (assertive)</td>
<td>Direct and Indirect</td>
<td>Humor and hope for survival</td>
</tr>
</tbody>
</table>

CONTEXTS

The editorial cartoon panel is split into sub-panels with the characters involved discussing the quail business and its dipping.
Socio-cultural context: The utterances depict how business pace setters come up with ideas, convince people of the usefulness and effectiveness of the products they sell even when the products do not reflect the reality.

Psychological context: The pace-setters take advantage of the people’s ignorance, gullibility and love of new ideas to exploit them. Thus the utterance that Kenyans are gullible implies that the quail products and the promises for their wonder performance is a lie and a means to extract money from unsuspecting peoples’ pockets.

World knowledge is that the quail business in some regions in Kenya was a hit business for sometime before it started crumbling and profits for those in the business dipping and those who had initiated it as depicted in the editorial cartoon, moving on to search for new ideas to help them make money. The intended communication is that Kenyans should still adhere to the old adage ‘when the deal is too good think twice’ to avoid falling in pit holes of gullibility. The message encoded in the linguistic element used in the cartoon is that Kenyans should not fall prey to any statements or declarations made on products they are not sure of.

DATUM 15

Cartoon 25: March 27, 2014
LOCUTIONS

A: Sir, The supreme court is here to consult before they make their decision…

B: Dr. Mgangawanguvu

SPEECH ACTS

<table>
<thead>
<tr>
<th>UTTERANCES</th>
<th>Illocutions and communicative functions</th>
<th>Direct and Indirect Illocutions</th>
<th>Perlocutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Ridiculing (assertive)</td>
<td>Indirect</td>
<td>Astonishment to Kenyans</td>
</tr>
<tr>
<td>B</td>
<td>Informing (assertive)</td>
<td>Direct</td>
<td>Surprise coupled with amusement.</td>
</tr>
</tbody>
</table>

CONTEXTS

The panel contains several characters that are clad in the official garment of the Supreme Court judges in Kenya. They are standing outside a hut with a poster indicating it is a witch doctor’s den. The paraphernalia outside the hut such as a gourd and a bone tied to the roof of the hut vindicates the scenery.

Socio-cultural context: The bold word ‘consult’ in the utterance implies a situation where the Supreme Court cannot reach its verdict without consulting someone believed to have superpowers other than those of the court.

The psychological context is that the judiciary under the leadership of the Chief Justice is either overwhelmed by the number of cases it has to deal with or it is experiencing a major problem that is not known to the public or it was all a joke on Kenyans because it is not possible for a senior
government official of the Chief Justice caliber and high court judges all highly learned people to seek advice from a witch doctor.

World knowledge: The knowledge shared between the cartoonist and the reader is that the Chief Justice had recently advised Kenyans that instead of taking every case to the courts, they could consult witchdoctors in some cases. The intended communication is that in offering such advice the judiciary is underperforming and incompetent and not serving Kenyans diligently. The linguistic element in this editorial cartoon is that the Chief Justice and his team should rise up and work for Kenyans, give them deserved judicial services but not send them to witchdoctors.

DATUM 16

Cartoon 26: March 28, 2014

LOCUTIONS

A: My government has laid a firm base for the protection of our people and their property…
SPEECH ACTS

<table>
<thead>
<tr>
<th>UTTERANCE</th>
<th>Illocutions and communicative function</th>
<th>Direct and indirect Illocution</th>
<th>Perlocutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Criticizing and ridiculing (assertives)</td>
<td>Indirect</td>
<td>Mistrust for the government</td>
</tr>
</tbody>
</table>

CONTEXTS

Physical context: In the background of the cartoon panel are houses that depict a low class housing estate with some dislocated doors and huge rubbish pits. In the foreground is a dog that is gazing at a human body lying in one of the heaps. A radio from one of the houses is making a pronouncement from a person believed to be a head of government.

Socio-cultural context: The utterance implies that the government has laid a firm base for the protection of its people and property. From the visual image portrayed by the editorial cartoon, the truth is far from what the pronouncement states.

The psychological context portrays an ironic situation between the real situation on what happens on the ground and the ideal situation in the minds of the political leaders. They would like to believe that the people in their political backgrounds are comfortable but the real situation as illustrated by the cartoon image is bad and even frightening to the residents.

The intended communication is that some Kenyans are living in very deplorable conditions. In such conditions, personal security as well as property protection is hard to achieve. The message encoded in the linguistic element in this editorial cartoon is that the government should improve the living conditions in slum areas to make them easily accessible, safe and habitable.
A Summary of the analysis is presented below:

### 3.4 Data Discussion

<table>
<thead>
<tr>
<th>DATA</th>
<th>LOCUTIONS (Utterances)</th>
<th>ASSERTIVES</th>
<th>DIRECTIVES</th>
<th>COMMISSIVES</th>
<th>EXPRESSIVES</th>
<th>DECLARATIONS</th>
<th>DIRECT</th>
<th>INDIRECT</th>
<th>PERLOCUTIONS</th>
<th>CONTEXT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>PHYSICAL</td>
<td>SOCIO-CULTURAL</td>
<td>PSYCHOLOGICAL</td>
<td>WORLD KNOWLEDGE</td>
<td>INTENDED COMMUNICATION</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>+</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>+</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>3</td>
<td>+</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>+</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>+</td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>+</td>
</tr>
<tr>
<td>7</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>+</td>
</tr>
<tr>
<td>8</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>+</td>
</tr>
<tr>
<td>9</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>+</td>
</tr>
<tr>
<td>10</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>+</td>
</tr>
<tr>
<td>11</td>
<td>4</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>7</td>
<td>+</td>
</tr>
<tr>
<td>12</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>+</td>
</tr>
<tr>
<td>13</td>
<td>5</td>
<td>2</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>5</td>
<td>+</td>
</tr>
<tr>
<td>14</td>
<td>4</td>
<td>5</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>4</td>
<td>2</td>
<td>8</td>
<td>+</td>
</tr>
<tr>
<td>15</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>+</td>
</tr>
<tr>
<td>16</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>+</td>
</tr>
<tr>
<td>Total</td>
<td>38</td>
<td>29</td>
<td>2</td>
<td>6</td>
<td>2</td>
<td>23</td>
<td>18</td>
<td>53</td>
<td>53</td>
<td>+</td>
</tr>
</tbody>
</table>
The sixteen selected and analyzed cartoons contain thirty eight locutions. These locutions have twenty nine assertives, twelve directives, six expressives, two commissives, two declarations and fifty three perlocutions. Twenty three locutions communicate directly while eighteen of them communicate indirectly. Zero and minus signs represent a feature that is not present in the data while the plus sign stands for the features that are present.

This implies that the speech acts embedded in editorial cartoons contain the elements that the study sought to explore such as the illocutions and their communicative functions. The analysis has realized that some illocutions communicate directly while others have an implied meaning that should be interpreted. It also shows that cartoons function in various contexts e.g. physical, socio-cultural, psychological and world knowledge also known as encyclopedic knowledge. Hence cartoons are context sensitive and they may be meaningless if not interpreted within context.

**Conclusion**

The analysis carried out in chapter three portrays that editorial cartoons communicate in rather subtle ways, serious issues relating to political subjects like poverty and insecurity in a country as illustrated in datum 3 and 16, over taxation as shown in datum 2 and 12, corruption as exhibited in editorial cartoons 6 and 7, violence as in datum 11 or fame as illustrated in datum 13. It has also been observed that editorial cartoons do not always show real people. Sometimes personification as in datum 8, an animal in datum 16 or monsters datum 7 can be used to communicate the speaker’s intended message.
Finally the study proves the hypothesis that Speech acts embedded in editorial cartoon utterances are encoded with communicative functions. Out of thirty eight locutions analyzed, there are twenty nine assertives, twelve directives, six expressives, two commissives, and two declaratives. This demonstrates that speakers intentionally select the illocutionary force they want to use in a speech in order to achieve the desired effect in the mind of the hearer which is also known as the perlocutionary effect and thus communicate.
CHAPTER FOUR
EXPLICATURES AND IMPlicATURES IN EDITORIAL CARTOONS

4.1 Introduction

The concept of explicature and implicature is a vital point in the communication process. Both must be taken into consideration in the process of reaching the intended meaning of whatever has been spoken. The study assumes there is a live conversation between the cartoonist and the cartoon reader. The study bases its discussion on implicature derived from what the cartoonist explicates in his/her intended communication. Explicature and implicature are the two types of assumption communicated by a speaker/writer. They can also be thought of as enrichment processes in that utterances are only blueprints (Blakemore, 1992) that need enrichment to become full mental representations of what a writer intends to communicate. To achieve this emphasis is laid on pragmatic inference rather than linguistic coding. However, thoughts have to be coded in order to be transmitted to other people. The information that speakers and writers literally code is far more limited than what they intend to communicate with their coded message. For instance:

1. Max: How was the party?
   Did it go well?
   
   Amy: There wasn’t enough drink and everyone left early.

The hearer is communicating 2 below:

2. The party did not go well.
However, she does not say it explicitly; it is an indirect or implied answer to Max’s question – a conversational implicature – as implicitly communicated propositions are known. The utterance normally underdetermines the information that is intended and this gap between what is coded and what is intended is filled by inference (Irungu, 2011).

Relevance theorists characterize an explication as the explicit content of an utterance keeping in mind that explicitness is a matter of degree; explicatures are pragmatic developments of encoded linguistic meaning. Carston’s Glossary, (2002) defines an explication as an ostensive communicated assumption which is inferentially developed from one of the incomplete conceptual representations (logical forms) encoded by the utterance.

Different explicatures may vary with regard to the relative contributions made by each utterance, that is, the content that is directly conveyed in an utterance, as exemplified in the next two editorial cartoon panels:

**Cartoon 27: April 1, 2014**

In editorial cartoon 29, the content is quite explicit that the reader recovers the explicature easily and does not need to put a lot of processing effort to get the intended meaning of the utterance:

That African leaders are opposed to same sex marriages that are now licensed in some western countries and that they will not have any association with leaders of such countries.
However, economic aid from these countries will still be highly appreciated and accepted in African countries. The writer in the editorial cartoon chooses to use an explicit utterance with an intention to communicate the irony that underlies the situation that African leaders can ban western leaders from visiting African countries and not ban the financial aid they receive from those countries. The contextual assumptions available to the reader is that if African leaders break ties with the West for its perceived condoning of immoral activities, then Africa should also reject all things Western including financial aid.

On the contrary, the explicit utterance in editorial cartoon 30 codes far too little information in the conceptual schema for the reader to reach the intended communication. The linguistically encoded material requires a lot of processing to arrive at the writer’s intended communication.

![Cartoon 28: April 3, 2014.](image)

The reader can realise various explicatures derived from the explicitly communicated utterance: For instance, Omar, Rogo and Makaburi could be brothers or Muslim preachers or authors of a book entitled ‘Radicalisation’. 
The accessible contextual assumptions suggest a weak implicature, which means it can be interpreted in many different ways since very little information is linguistically encoded.

4.2 Data Analysis

4.1 Datum 1

"Police vetting continues...." This utterance is a propositional template, also known as schema or logical form. The utterance used in this editorial cartoon is quite explicit and informs the reader that police vetting has been an on-going process and is still in progress. However the logical form requires pragmatic enrichment from the contextual assumptions available to the reader concerning the police vetting exercise that is taking place in the country so as to tell who is conducting the exercise; the police oversight authority. This gives the following proposition which is thus the explication:

"Police vetting by the police oversight authority continues."

The speaker taking into account the addressee’s immediately accessible assumptions and the inferences he can readily draw, encodes what is necessary to ensure that the inference process arrives as effortlessly as possible at the intended meaning. Since an explicature is needed for the
recovery of an implicature, the above explicature contains the implicated premise that the police force is vetting itself. This assumption is strengthened by the editorial cartoon caption that wonders ‘who is vetting who…’ Implying that even those seated in the vetting panel should themselves be vetted first because all of them are birds of the same feather. The implicated conclusion which carries the speaker’s intended communication is that the vetting process may lack the required transparency and therefore not be as effective as would be expected.

Datum 2

Cartoon 30: Feb 10, 2014

The editorial cartoon presumably contains utterances made by the governor of Nairobi Dr. Evans Kidero. His assumptions are communicated by the utterances he makes. The logical forms that are his utterances depict his big picture on how to develop the city of Nairobi as its governor.
The explicature which can be pragmatically constructed on the basis of the propositional schema that the utterance encodes is that ‘The governor of Nairobi, Dr. Kidero, has a great master plan for the city’s development.’

The implicated premise is that great plans require a large sum of money to implement. Thus Kidero requires a lot of money to realize his vision for Nairobi. The implicated conclusion is that the city government must create more money and as the cartoon caption depicts ‘tax, tax, tax, blabra, bla tax, tax…’ it will be through increased taxes. The writer’s intended communication is that the people of Nairobi should brace themselves for harder economic times as taxes increase and touch on services that were previously untaxed.

Datum 3

Cartoon 31: Feb 7, 2014

‘Kenya (and African) intellectuals react to what is ailing Africa’

The utterance above forms a full propositional form that is an explicature. An explicature can communicate from its literal meaning of words

http://www.ucl.ac.uk/psychlangsci/research/linguistics/People/linguistics-staff/robyn carston/pdfs/carston-Hall-2011-Implicature.pdf). Literal meaning indicates the ability of words to convey a meaning on their own without special context for interpretation.
However, since cartoons communicate via two modes, the visual and the verbal, the editorial cartoon image above gives a subtle message that interacts with the written text to depict how Kenyan and African intellectuals at large are thinking hard and in diverse ways to get solutions to the many challenges that are facing the country and the continent in general. Some of these challenges are: drought and famine in Baringo County in Kenya, terrorism by Al Shabaab militia in Kenya, Boko Haram in Nigeria, chaos and death in Congo, South Sudan and Somalia.

The implicated premise is that Kenya, which is now fifty years old since independence, together with most other African states, do not seem to have combated most of the ills that afflicted them then, and now more challenges seem to have cropped up instead, such as tribalism that breed civil war and corruption. The editorial cartoon below exemplifies the situation as it was in Kenya at independence and how things are fifty years afterwards.

![Cartoon 32: Feb 7, 2014](image)

The cartoon illustrates that there were fewer problems at independence, poverty, illiteracy and diseases than there are now fifty years later with tribalism and corruption adding on the list. This shows that the African intellectuals indeed have reason to worry and think hard for solutions.

The implicature communicated in the explicature, ‘Kenya (and African) intellectuals react to what is ailing Africa’ which is also the speaker’s intended meaning is that African leaders must shed
away vices such as selfishness, greed and blotted egos which amount to arrogance and work together with other stake holders in their countries to bring sobriety so that slowly but surely, long lasting peace and prosperity may be found in Africa.

Datum 4

[Image]

**Cartoon 33: March 7, 2014**

‘Why do I have a feeling someone is stalking me…!’

To recover the explicature in this utterance, the logical form needs to be developed from both the linguistically encoded material and the pragmatically inferred material. A reader would need to supply the contextual assumptions that Lupita is a Kenyan thespian who won the prestigious Oscar award in Hollywood early 2014. Since such an award is usually accompanied by a ‘big’ cash prize, then the hearer can pragmatically infer that Lupita has a feeling that the Kenya revenue authority (KRA) is following her, in order to have her prize money taxed. This cognitive assumption is strengthened by the readily available assumption to the reader, since the KRA had stated previously that it would tax all cash awards including those won by Kenyans who participated in world competition events such as athletics, international football games and even theater arts which is Lupita’s docket.

The implicated premise is that KRA is interested in Lupita’s cash award so that it can have it taxed. The implicated conclusion is that Lupita does not want her money taxed. This gives us the
speaker’s intended communication that KRA is pursuing the issue of taxes far too much including reaching out for money made outside the country where people have put in personal effort without the government’s support.

Datum 5

Cartoon 34: March 12, 2014

‘Parastatal chiefs meet to discuss the 20% pay cut

Gentlemen, let’s not split hairs over this…we can recover it from all these areas…’

- Sitting allowances
- Fuel allowances
- Trips abroad
- Entertainment
- Procurement
- PR and Media
- Per Diem
- Imprest etc. etc.

The proposition in this editorial cartoon utterance is more directly and explicitly communicated. By enriching and modulating the conceptual schema provided by the encoded linguistic meaning.(http://www.ucl.ac.uk/psychlangsci/research/linguistics/People/linguistics-staff/robyn
carston/pdfs/carston-Hall-2011-Implicature.pdf), the reader derives the explicature that the Parastatal chiefs are encouraging each other not to worry about taking a pay cut as the government wishes them to, since they have so many other avenues to recover the ‘cut’ from and the areas of recovery are enumerated as shown on the side board in the cartoon panel. The implicated premise is that even if the Parastatal chiefs accepted a pay cut, they could have a myriad other means of recovering money cut from their salaries. The speaker’s intended communication therefore is that instead of cutting the workers’ salaries by 20%, the government should consider scrapping or minimizing some of the countless avenues that government officials use to squander government money.

Datum 6

Cartoon 35: Feb 11, 2014

‘How come you never prosecuted crimes against humanity in Syria…?!”

‘Syria is not in Africa’.

An explicature of the linguistically encoded expression can be developed by inferring from the pragmatically supplied material to develop the incomplete conceptual representation encoded by the utterance. Though the linguistic expression employed by the speaker, the actual words that he/she uses in making the interrogative above is the most explicit that their utterance provides, it seems quite remote from the proposition that the hearer is likely to take the utterance to have
communicated which would have derived an explicature such as the following:

‘How come you never prosecuted crimes against humanity in Syria as you did with crimes committed against humanity in Kenya?’

Syria is not in Africa can be developed into: Syria is not in Africa and only crimes committed against humanity in Africa are prosecuted. This explicature would help in the recovery of the implicated premise that the ICC prosecutor is biased against African cases and does not practice justice. The implicated conclusion is that the ICC prosecutor and by extension the court at The Hague is unfair in dealing with cases against humanity. While it is unfair to the Kenyan indictees, if other suspects in the same situation are not indicted because they are not Africans, it’s unfair to the people of Africa because it amounts to discrimination and to the people of Syria because the court is not offering justice to them. The intended communication is that the ICC prosecutor should be objective in dealing with all alleged criminals involved in crimes against humanity whether in Africa, in the East or in the West.

Datum 7

Cartoon 36: April 19, 2014

‘Kenya Army’

‘Al Shabaab’
The editorial cartoon is tagged Kenya Army and beneath the foot of this Kenya Army’s shoe is a trampled on scorpion with the word Alshabaab inscribed on it. By enriching and modulating the conceptual schema provided by the encoded linguistic meaning, the reader using the immediately accessible contextual assumptions that the Kenyan Army is in Somalia fighting the Al Shabaab, derives the explicature ‘That the Kenya Army has trodden on the Al Shabaab militia in Somalia’. This information strengthens the old assumption in a reader’s mind that the Kenya Army is strong and advanced and could easily beat the Al Shabaab.

The implicated conclusion derived from the context provided by the editorial cartoon is that the Kenya Army may hold its head high and walk big in Somalia thinking that they have defeated the Al Shabaab militia but the image of the Al Shabaab in form of a scorpion which is a dangerous creature and can give a poisonous sting could mean that it is hidden in the sand waiting to attack at a most opportune time. The intended communication is thus a warning to the Kenya Army that they should not take things for granted and assume that the Al Shabaab menace is over and done, instead they should be cautious even as they march triumphantly in the streets of Somalia.

Datum 8

Cartoon 37: March 13, 2014
‘…I pressed “enter” and ka-boom!’

‘You were supposed to press “exit” your Excellency!’

The conceptual schema provided by the encoded linguistic expression can be developed into a full propositional form like: ‘I pressed the ‘enter’ button on the computer and the computer burst’. The expression developed goes beyond the encoded meaning of the linguistic expression uttered to become an explicature.

The implicated premise of the explicature derived above is that there is so much pressure inside the computer that one touch on the enter button makes the whole gadget burst, meaning that there is something wrong with the computer’s operational system. This information strengthens the already existing assumptions accessible to the reader that the computer project to provide all standard one pupils in public schools in Kenya with laptops is encountering implementation obstacles emanating from the computers’ procuring process. The implicated conclusion provided by both the explicature derived and the editorial cartoon caption ‘you were supposed to press exit your Excellency’ implies that the computer project may have to be shelved for a while. This implicature helps to arrive at the writer’s intended communication that the standard one computer project is a flop and may require a re-start if it has to succeed.

Datum 9
‘Happy women’s day…
See you next year.’

From the conceptual schema explicitly communicated in the editorial cartoon, the reader’s cognitive system processes that today is the international women’s day and the contextual assumptions that become immediately available to the reader is the characteristics of the international women’s day that is celebrated on 8th of March every year in honor of the woman who from the context provided by the editorial cartoon is viewed as a beast of burden. From the linguistically decoded material combined with the pragmatically inferred material the following explicature is derived: ‘Happy women’s day, I honor you Kenyan woman, you who works day and night, rears the children and sustains our economy’. The utterance made by a presumably very important person in a sleek car with a Mercedes Benz symbol tagged GK the typical variety of vehicles driven by the Kenyan political class can be explicated to mean ‘See you next year on another day like today when we celebrate another women’s day’. The implicated premise is that politicians make spontaneous appearances on important days to their local electorate areas, put up faces to dupe the voters that they still think and care about them and leave behind some financial handouts to blind them.
They then ride in their expensive cars back to the city where they live happily with their families and leave the common man/woman who elected them to parliament struggling with their problems illustrated by the huge luggage on the woman’s back and shoulders and children tugging on her clothes. The implicated conclusion is that the woman in Kenya is still the beast of burden, overworked and easily duped by the political class to maintain them in their political glory as she continues to suffer in her lowly position in society. The intended communication is that the woman through affirmative action, education and her own free will must get liberated because celebrating the international women’s day is more of a formality than a reality meant to set the African woman free from the shackles of womanhood and slavery.

Datum 10

‘Police adopts “devolution”’

A full proposition is derived from the logical form contained in the linguistically encoded material combined with the pragmatically inferred material to arrive at the explication that ‘Police adopts devolution both in service delivery and in corruption’. This explicit meaning is strengthened by the contextual assumption supplied by the visual image in the editorial cartoon which portrays police receiving a bribe from a motorist and passing it on until it reaches the officer at the top.
The hierarchy is emphasized by their body sizes and their official uniform. This new information confirms the old assumption in the reader’s cognitive environment that the Kenya traffic police department is among the most corrupt (Ipops Synovate polls in Kenya 2013). The implicated premise is that as devolution takes effect, social evils such as corruption get devolved along the way. The implicated conclusion is that corruption if not checked will obscure the real essence of devolution of services and decision making to the people at the grassroots. The speaker’s intended communication is that corruption is destructive and to eliminate this retrogressive and primitive monster requires the concerted effort of all citizens who should identify, condemn, punish and discard it from society.

**Conclusion**

It has been observed that a key feature in the derivation of an explicature is the involvement of free enrichment which is the involvement of conceptual material that is wholly pragmatically inferred and the linguistically encoded material in an utterance, (http://www.ucl.ac.uk/psychlangsci/research/linguistics/People/linguistics-staff/robyn carston/pdfs/carston-Hall-2011-Implicature.pdf). As the obligatory output of linguistic processing, it has been observed that logical forms play an important part in directing the intended communication process; together with the presumption of relevance and accessible contextual assumptions, logical forms provide all the evidence necessary to recover the speaker’s meaning which becomes the full proposition referred to as the explicature. It has also been observed that in virtually no instance would a speaker of an utterance in an editorial cartoon intend to express uninformative, irrelevant proposition; rather s/he intends an enriched or elaborated proposition which interacts fruitfully with the addressee’s accessible contextual assumptions to satisfy the hearer’s presumption of optimal relevance. On the other hand, an implicature has been observed
to be a component of a speaker’s meaning that constitutes an aspect of what is meant in an editorial cartoon’s utterance without being a part of what is said. Two types of implicatures have been observed: implicated premises and implicated conclusions. Implicated premises are contextual assumptions that the reader’s mind produces as it activates the cognitive environment looking for the most relevant intended communication in an editorial cartoon utterance. When this is achieved Implicated conclusion also known as contextual implication is also achieved. This means that the explicatures and implicatures of editorial cartoon utterances intend to communicate much more than is encoded linguistically which proves the hypothesis that explicatures and implicatures used in editorial cartoons are encoded with communicative intention.
CHAPTER FIVE
SUMMARY AND CONCLUSION

5.1 Introduction
This study sought to explore how intention to communicate subtle issues in society is embedded in editorial cartoons and how access to the message is given briefly of presentation enhanced by the situational context of the editorial cartoon. The study was guided by the following objectives: To explore the communicative intention encoded in speech acts embedded in editorial cartoon utterances, to explore the communicative intention in the explicatures and implicatures used in editorial cartoon utterances and to explore how context enhances communicative intention in editorial cartoon utterances.

5.2 Speech acts embedded in editorial cartoons
The findings that emerged from the analysis illustrate that the utterances used in speech acts embedded in editorial cartoons are mainly assertives and directives others are expressives, commissives and declaratives. The study found out that the speech acts are encoded with communicative functions. For instance, datum 1, has five illocutions: Requesting (directive), informing (assertive), claiming (assertive), affirming (assertive) and mocking (expressive), three of the illocutions communicate assertively, one in a directive way and another in an expressive way. In datum 5, we have three illocutions: Claiming (assertive), pledging (directive) and suggesting (directive). This leads us to conclude that speech acts embedded in editorial cartoons are encoded with communicative functions.
5.3 Explicatures and Implicatures:
The analysis of the explicatures and implicatures of editorial cartoons sought to explore the intended communication in the cartoon utterances. It was observed that editorial cartoon utterance communicate a lot more than the linguistic elements encode. Most of the linguistic utterances employed communicate at a high level degree of explicitness. Both the visual and verbal modes combine intricately to communicate the intended meaning which helps the reader to recover the proposition expressed with ease. It was observed that utterances in editorial cartoons use words that are carefully selected to avoid ambiguous utterances and use of proper nouns such as Bensouda, Ocampo or Kaimenyi was preferred to that of pronouns as she or he.

The study also found out that editorial cartoon utterances communicate a lot more implicitly thus producing implicatures. By means of implicature, the meaning of linguistic utterances used in editorial cartoons is found to go beyond their literal sense. For example, it is not literally stated in datum 10 cartoon 39, that the traffic policemen are corrupt, instead it has been referred to as adoption of devolution a common term after the implementation of the new constitution. On pragmatic inference the study found that reader-meaning deduced from writer’s meaning is very possible in every utterance. Thus, the study concluded that explicatures and implicatures used in editorial cartoons are encoded with a communicative intention.

5.4 Context
The study sought to find out how context enhances the intended communication in editorial cartoons. The study has established that editorial cartoons operate in several types of contexts. Through an examination of the physical context, the study found out that the nature of an editorial cartoon such as its visual language determines the communicative intention of its linguistic
utterance(s). For instance, in datum 2, cartoon 12, the speaker believes it will be a daunting task for Kenyans to support forty seven county governors and the president at the national level. Moreover, the inner state of mind of the cartoonist is revealed through the psychological context. This is demonstrated by use of ellipsis or fragmentary structures so that as the reader consciously fills in the missing information, s/he thinks deeply on the intended communication to get the full message. The writer also uses other tactics like boldening some words in order to express anger, criticism, mockery or sympathy. For example, the word ‘consult’ in datum 15 is made prominent to express disappointment with the Chief Justice for advising Kenyans to seek witchcraft in settling conflicts that he deems trivial and probably not worth the courts attention and time. Socio-cultural context disclosed that every utterance is based on a particular socio-cultural reality. That is, what is there on the ground in a society? One of the instances of this is datum 16, cartoon 28 where it was noted that some Kenyans live in quite deplorable environments as those in government lived in denial of the existence of such situations. Through world knowledge, we realized that there must be a fore-knowledge between a speaker and a hearer about the subject on which an utterance is based and that speakers rely on hearers’ background knowledge in any discourse so that assumptions are made. For instance, that Lupita Nyong’o won Kenya’s first most coveted Oscar award for Best Supporting Actress in Hollywood early 2014. Without such shared knowledge the name Lupita Nyong’o would not make sense. From the analysis the study established that context enhances communication intention in editorial cartoons.

5.5 Conclusion

There is no doubt that editorial cartoons have more to offer than entertaining readers. Hence, editorial cartoons are meant to instigate a reflection on what is happening in a society. This study
perceives speech acts theory and explicature and implicature pragmatics as a linguistic approach that captures the speakers’ intention to communicate in a subtle manner issues that afflict society in abide to find a panacea to political and social ills.

5.6 Recommendation for further studies

This study explored linguistic elements embedded in editorial cartoons inform of speech acts, explicatures and implicatures. The study concentrated more on the editorial also known as political cartoons. Further work on cartoons can be conducted on cartoons of jokes, commonly referred to as comic strip cartoons, found on the leisure pages of the newspapers, magazines or comic books. Better still; a researcher may carry out a critical analysis of editorial cartoon utterances.
REFERENCES


De Saussure, F. (1972).*A Course in General Linguistics* (R. Harris, Trans.). Chicago, IL: Open Court Classics Press.


Edwards, J. L., & Ware, L. (2005).*Representing the Public in Campaign Media*. American Behavioral Scientist, 49 (3), 466.


Ganiyu, A. J. (2010) *Editorial Cartoons*


http://www.ucl.ac.uk/psychlangsci/research/linguistics/People/linguistics-staff/robyn carston/pdfs/carston-Hall-2011-Implicature.pdf


