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A SOCIO-SEMIOTICS STUDY OF POLITICAL PARTIES' LOGOS AND SLOGANS IN NIGERIA

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Abstract

Political parties in Nigeria rely heavily on logos and slogans to project identity, communicate ideology, and secure the loyalty of a culturally and linguistically diverse electorate. This study examines how visual and verbal resources combine to construct meaning in the logos and slogans of four Nigerian political parties: the All Progressives Congress (APC), the African Democratic Congress (ADC), the Labour Party (LP), and the People's Democratic Party (PDP). The study adopts a descriptive, qualitative design and draws on Kress and van Leeuwen's social semiotic theory of multimodal discourse analysis, complemented by the semiotic concepts of Saussure, Barthes, and Hall. Each logo is analysed in terms of representational, interactive, and compositional meanings, with attention to symbols, colour, typography, spatial arrangement, and slogans. The analysis shows that the parties draw on familiar cultural objects and gestures, such as the broom, handshake, human figures, and umbrella, together with colours tied to national identity, to project positive values, including unity, hope, progress, protection, inclusiveness, and popular sovereignty. It also shows that logos and slogans operate as interdependent, mutually reinforcing modes within a single multimodal message. The study concludes that party logos and slogans are ideological instruments that shape public perception of political actors and their agendas, and it contributes to scholarship on political communication and multimodal discourse in the Nigerian context.

Keywords: Semiotics, Multimodal Discourse Analysis, Political Party Logos, Slogans, Nigeria, Political Communication.

Introduction

Semiotics studies signs, symbols, and the processes through which meaning is created and interpreted in communication. It provides a foundational framework for understanding how humans construct meaning not only through language but also through visual, auditory, and symbolic systems. In the context of political communication, semiotics is particularly relevant because political messages are often conveyed through signs such as logos, colours, gestures, and slogans, all of which require interpretation beyond their literal form.

The development of semiotic theory is strongly associated with the work of Ferdinand de Saussure, "who conceptualised the sign as consisting of two inseparable components: the signifier and the signified" (Saussure 67). According to this view, meaning is not inherent in the sign itself but is socially constructed through shared conventions within a linguistic community. In political communication, this implies that the meaning of a party logo or slogan depends on culturally shared interpretations rather than fixed or universal definitions. More broadly, semiotics helps explain how meaning is embedded in both visual and verbal forms. Political party logos, for instance, are carefully designed to include symbols that evoke particular ideological associations. Colours, shapes, and images are not arbitrary; they are selected based on their cultural and emotional significance. For example, certain colours may be associated with peace, development, or strength, depending on the socio-cultural context. These meanings are not fixed; audiences interpret them based on shared cultural knowledge and experience.

Roland Barthes further developed semiotic theory by distinguishing between denotation and connotation. Denotation refers to a sign's literal or primary meaning, while connotation refers to the secondary, cultural, or emotional meanings attached to it (123). In political discourse, this distinction matters because logos and slogans often operate at the level of connotation, evoking feelings of trust, unity, change, or progress beyond their literal appearance. This layered

meaning-making process lets political actors communicate complex ideological messages through simplified visual and verbal forms.

In the Nigerian context, semiotics is particularly significant due to the country's cultural diversity and linguistic plurality. Political party logos often incorporate symbols intended to resonate across ethnic and cultural groups. However, the interpretation of these symbols may vary depending on regional, cultural, or personal experiences. This variability highlights the importance of understanding semiotics as a dynamic process in which producers and audiences negotiate meaning, rather than fix it at the point of design.

In a nutshell, semiotics provides a powerful theoretical lens for analysing political communication, particularly in relation to logos and slogans. By focusing on signs and their meanings, it deepens understanding of how political messages are constructed, interpreted, and contested. This paper uses semiotic theory to complement multimodal discourse analysis in examining how Nigerian political party logos and slogans function as carriers of ideological and cultural meaning.

Review of Empirical Studies

Empirical literature provides practical evidence of how previous scholars have investigated political communication, political party logos and slogans, and other semiotic resources across different contexts. Reviewing these studies enables the researcher to identify established findings, methodological approaches, theoretical orientations, and existing knowledge gaps.

Daniel Abuh and Martina Mamenoka Awodi ventured into the multimodality of selected posters of Atiku Abubakar in the 2023 Presidential Election in Nigeria, stating that semiotics plays an important role in the dissemination of information, especially through the use of signs, symbols, and images. The study aims to explicate how linguistic features and visual strategies were used to persuade the audience to vote for the People's Democratic Party in line with the party's ideology. The study uses Kress and van Leeuwen's Social

Semiotic Theory of Multimodal Discourse Analysis as its theoretical framework. The study finds that Alhaji Atiku disseminated information and projected his political ideology to the electorate through the visual and non-visual messages in the posters. Moreover, the findings also reveal that campaign posters can influence the choice of the electorate during the election, as it did for the presidential candidate of the People's Democratic Party (PDP) in some places in the 2023 general election in Nigeria.

Ikenna Kamalu examines political party emblems and slogans as a multimodal social semiotic discourse of hope in a democratic Nigeria. Using the framework of multimodal discourse analysis and critical metaphor analysis of the social semiotic approach in the interpretation of visual communication, the study examines the emblems of the four main political parties in Nigeria: the People's Democratic Party, the All Progressives Congress, the All Progressives Grand Alliance, and the Labour Party. The findings reveal that visual elements, such as colours and images, enable viewers to understand the social functions and ideology behind a party's political, religious, or ethnic/racial identity, as well as its social services. These emblems and slogans visually communicate the understanding that democracy is gradually getting entrenched in Nigeria, as each political party selects semiotic resources that communicate a positive representation of self in the social and cultural contexts of Nigerian society.

A study by Sewuese Comfort Dooior, Adam Al-Amin Abdullahi, and Ibrahim Awwal examined the semiotic resources and political ideologies embedded in the 2023 All Progressives Congress presidential primary campaign posters. The study investigated how verbal and visual resources, including colour, typography, imagery, layout, party symbols, and slogans, interacted to construct political meanings, project candidate identities, and persuade the electorate. The researchers adopted Multimodal Discourse Analysis as their theoretical framework, drawing particularly on the social-semiotic approach associated with Kress and van Leeuwen. The researchers employed a qualitative content-analysis design and purposively selected

four campaign posters from online platforms, including official party media platforms, campaign pages, online news platforms, and Google image archives. The findings showed that the campaign posters functioned as more than ordinary promotional materials. They operated as ideological texts through which the party and its candidates projected leadership, competence, nationalism, unity, hope, and national development. The study found that the use of green, white, and red evoked Nigerian national identity and linked the campaign to patriotism and unity. In addition, slogans such as "Renewed Hope" served as emotional and aspirational resources, appealing to Nigerians' expectations of economic renewal, effective governance, and social progress. The study also observed that the arrangement of visual elements created a hierarchy of importance, positioning the presidential candidate as the dominant figure. Facial expression, posture, traditional clothing, direct gaze, bold typography, and the strategic placement of the party logo collectively constructed authority, confidence, cultural belonging, and political legitimacy.

Theoretical Framework

The study employs the theory of Gunther Kress and Theo van Leeuwen (2006), particularly in their seminal text *Reading Images: The Grammar of Visual Design*. The theory maintains that social and cultural contexts are important in the construction and interpretation of social meaning. In other words, meanings are determined in social and cultural contexts. Multimodality has been described as the application of multiple modes within one medium, modes such as writing, gesture, gaze, font choice, colours, images, and videos (Oyewole, 302).

The theory is rooted in Halliday's Systemic Functional Linguistics. According to O'Halloran (445), "the major strength of Systemic functional theory for Multimodal discourse analysis is Halliday's metafunctional principle which provides an integrating platform for theorizing how semiotic resources interact to create meaning." Thus, from the perspective of Systemic Functional Linguistics, multimodal discourse analysis seeks to explicate aspects of

ideational, interpersonal, and textual meaning in visual or multimodal texts (Ademilokun, 60).Halliday identifies the three levels of meaning conceivable in context by language users and calls them the ideational, interpersonal, and textual meanings. Kress and van Leeuwen call them representational, interpersonal, and compositional meanings. Lemke (18) refers to them as representational, orientational, and organizational meanings. Despite the different labels advanced by various scholars in multimodal discourse, these concepts do not differ significantly in meaning. Therefore, Kress and van Leeuwen note that all images perform Halliday's metafunctions through three patterns:

a. The patterns of representation (that correspond to 'ideational' metafunction) point out the visual resources (people, places and things represented in the image) as well as the representation of interactions and conceptual relations between them.
b. The patterns of interaction (that correspond to the 'interpersonal' metafunction) point out the resources that construct relationships between the viewer, the maker of visual texts, and those represented in the texts.
c. The patterns of composition (that correspond to 'textual' metafunction) indicate the ways in which patterns of representation and interaction integrate into a meaningful whole. (Ahmed and Sahar, 4).

This framework is particularly relevant for analysing political party logos, as it allows the researcher to examine how visual elements represent political ideas, engage voters, and organise meaning coherently. By applying this framework, the study will systematically analyse selected Nigerian political party logos and slogans in terms of their representational, interactive, and compositional meanings, as well as their socio-cultural and ideological implications. This approach ensures that the analysis goes beyond surface description to uncover the deeper communicative strategies embedded in political branding.

Methodology

The study adopts a descriptive research design, employing a qualitative method because it analyses raw data. The qualitative approach is considered appropriate because the study seeks to explore and interpret the meanings embedded in selected Nigerian political party logos and slogans rather than to generate numerical or statistical data. The design enables the researcher to examine how visual and linguistic elements interact to communicate political messages, construct party identities, and represent ideological positions. The descriptive design also allows the researcher to provide detailed descriptions and interpretations of the selected data. Through this approach, the visual elements of the logos, such as colours, symbols, images, typography, and layout, as well as the linguistic features of the slogans, including lexical choices, persuasive expressions, and ideological messages, are systematically examined and interpreted.

Data Presentation, Analysis and Interpretation

Logo 1. All Progressives Congress (APC)



Slogan: *Renewed Hope*

The APC logo is a multimodal text that combines visual and linguistic elements to communicate the party's identity, political ideology, and commitment to national transformation. In Kress and

van Leeuwen's framework, representational meaning explains how visual signs depict concepts, actions, and social realities. The most dominant visual element in the APC logo is the broom, positioned as the design's central symbol. As a traditional household implement, the broom symbolises cleansing, sweeping away corruption, national renewal, hard work, and the restoration of order and integrity in governance. Within the Nigerian political context, the broom represents the party's commitment to cleaning up the nation's political system, fighting corruption, and bringing about transformative change. The broom functions as a conceptual representation rather than a narrative one, depicting the party's ideological stance and values rather than telling a story of action. The multiple strands of the broom bound together symbolise unity, collective strength, and the idea that individual citizens, when united, can effect meaningful national change. This visual metaphor communicates that just as individual broomsticks are weak alone but strong when bundled together, Nigerians must unite to achieve national progress.

Interactive meaning concerns the relationship established between the visual image and the viewer. The centrally positioned broom immediately attracts attention and serves as the principal communicative resource within the composition. Although no human figure establishes eye contact, the broom functions symbolically, inviting citizens to join the collective task of national cleansing and renewal. The logo creates a symbolic offer rather than a demand, presenting the broom as a tool for national transformation that voters can embrace. The simplicity and familiarity of the broom as an everyday object allow viewers from all educational and socioeconomic backgrounds to immediately identify with the principal message without distraction. The logo therefore creates a direct symbolic interaction with the electorate by presenting anti-corruption, accountability, and national renewal as shared national responsibilities. Using such a common, relatable object creates an intimate social distance, suggesting the party is connected to ordinary citizens and understands their daily realities and struggles. This positions the APC

as a grassroots-oriented party rather than an elitist political organisation.

Compositional meaning is realised through information value, salience, framing, and visual balance. The APC logo is organised with the broom occupying the central position, making it the focal point of the composition. This arrangement creates visual cohesion while directing the viewer's attention towards the central symbol. Colour functions as an important semiotic resource within the APC logo. Green, prominently featured in the logo, symbolises agriculture, fertility, economic growth, prosperity, and Nigeria's rich natural resources. In the Nigerian context, green is closely associated with national identity and represents hope, renewal, and environmental sustainability. White, used in various elements of the logo, symbolises peace, purity, transparency, honesty, and integrity. This colour reinforces the party's message of clean governance and anti-corruption. Blue symbolises stability, trust, unity, and responsible governance. Red shows courage, determination, sacrifice, and the willingness to pursue national transformation despite challenges. Together, these colours create a visual narrative of cleansing, renewal, peaceful governance, national unity, and sustainable development. The colour palette is designed to evoke positive emotional responses and communicate the party's commitment to transparency and national progress. The typography is bold, simple, and highly legible. Using capital letters for APC projects institutional strength, confidence, and political authority. The bold typeface suggests solidity, reliability, and the party's capacity to govern effectively.

The 2023 APC slogan, "Renewed Hope," is a concise political expression that communicates the party's promise to restore confidence and optimism among Nigerians. The expression consists of two words, "Renewed" and "Hope," that work together to convey restoration, improvement, and the expectation of a better future. The word *"renewed"* suggests that something previously existing is being restored, revived, or strengthened, while *"hope"* refers to an expectation or desire for a positive outcome. Together, the expression presents the APC as a political organisation offering Nigerians a fresh sense of optimism and

confidence in the country's future. The word "Renewed" is particularly significant because it implies both continuity and transformation. Rather than suggesting that hope is entirely new, the term implies that hope existed previously but requires restoration or strengthening. Politically, this can be interpreted as an attempt to construct a narrative of recovery and positive change. It positions the political party as capable of revitalising citizens' confidence in governance and creating conditions for national advancement. The term therefore carries a strong future-oriented meaning, directing the audience's attention towards the possibility of improvement. The second component, "Hope," serves as the slogan's central ideological concept. Hope is associated with optimism, expectation, aspiration, and confidence in a better future. In political discourse, the concept can be particularly persuasive because it appeals to citizens' expectations rather than merely describing a specific policy. The use of *"hope"* therefore allows the APC to present its political vision in an emotionally appealing manner. It constructs the party as a source of optimism and suggests that its political programme can provide Nigerians with reasons to expect better social, economic and political conditions.

From a semiotic view, the slogan also creates a relationship between the political party and its audience. The expression does not directly command the electorate or describe a specific action; instead, it offers an emotional and ideological promise. By foregrounding hope, the slogan seeks to establish a positive relationship with citizens and encourage them to associate the APC with optimism and national renewal. The slogan can consequently be understood as a persuasive resource through which the party constructs a favourable political identity. The slogan also carries significant contextual meaning in the 2023 Nigerian general election. Its reference to renewed hope can be understood against a political environment in which citizens were concerned with the country's economic, social and political conditions. In this context, *"Renewed Hope"* functions as a promise of improvement and restoration. It presents the future as a period when existing challenges can be addressed and citizens can regain confidence in

national development. The slogan "Renewed Hope" constructs the APC as a party associated with restoration, optimism, transformation and national development. The APC logo operates as a sophisticated semiotic resource that communicates the party's political ideology and developmental vision. Through the strategic combination of the broom symbol, colour symbolism, typography, spatial organisation, and linguistic elements, the party projects an image of anti-corruption, national cleansing, unity, and progressive transformation. The broom serves as a powerful conceptual metaphor that all Nigerians can immediately understand, regardless of literacy level or educational background. This makes the logo highly effective for mass political communication. These multimodal resources strengthen the logo's persuasive power and position the APC as a party committed to sweeping away corruption, restoring integrity to governance, and bringing about meaningful national renewal through collective action and progressive policies.

Logo 2. African Democratic Congress (ADC)



Slogan: *Arise and Shine Nigeria*

The logo of the African Democratic Congress (ADC) is a compact multimodal political text that combines human participants, gesture, colour, typography, spatial organisation and a motivational slogan. The ADC logo's most prominent representational feature is the handshake. A handshake is a culturally recognisable gesture associated with agreement, cooperation, reconciliation, partnership, mutual respect and unity. As the central image, it presents political interaction

as a process based on collaboration rather than confrontation. The logo's depiction of two hands coming together is particularly significant. The hands represent two participants brought together in a single action. In a political context, the handshake can metaphorically represent unity among citizens, political groups, or social interests. It may also suggest a willingness to negotiate, cooperate, and work towards shared objectives. Thus, the visual image constructs the political party through the discourse of collective action and partnership.

The ADC logo's interactive meaning is constructed primarily through the gesture of the handshake and the visual presentation of the participants. Although the participants' faces are not shown, their hands establish an interpersonal relationship within the image. The participants are visibly engaged with each other rather than acting independently. This creates a symbolic representation of social interaction and cooperation. The slogan "Arise and Shine Nigeria" extends this interactive relationship beyond the two represented participants. The direct reference to "Nigeria" broadens the intended audience from individuals within the image to the Nigerian population as a whole.

The compositional dimension is realised through information value, salience and framing as stated above. These three principles are particularly useful in understanding the organisation of the ADC logo. The handshake occupies the central and upper-middle portion of the logo, giving it high information value. Its position makes the interaction between the two hands the primary visual message. The "ADC" initials are positioned below the handshake, creating a vertical relationship between the political symbol and the party's institutional identity. Placing the handshake above the party initials is significant because it presents the symbolic action as the dominant visual concept through which the political identity is interpreted. Colour is another significant semiotic resource in the ADC logo. The green background dominates the composition. Green may connote growth, renewal, prosperity, development, and hope. In the Nigerian context, green also strongly signals national identity, making its use particularly relevant in a

political logo aimed at Nigeria. The green field therefore provides both a cultural and ideological context for the visual representation. It can associate the party with national development and renewal. The white colour of the "ADC" initials provides strong contrast against the green. White can be associated with peace, unity, clarity, and openness, which complements the cooperative symbolism of the handshake. The brown tones of the hands visually distinguish the human interaction from the background. This contrast ensures the handshake remains the logo's primary focal point.

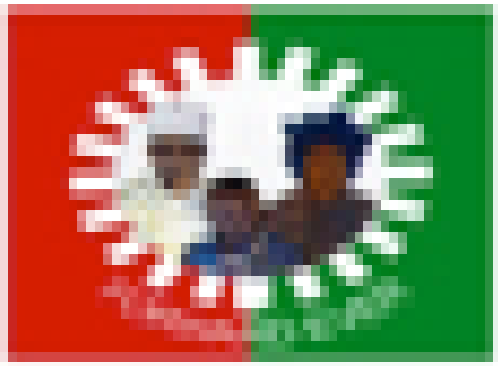
Typography performs an important identificational and compositional function in the ADC logo. The party initials "ADC" are presented in large white capital letters beneath the handshake. The capital letters give the abbreviation prominence and make the party immediately identifiable. The white typography against the green background produces strong visual contrast. This makes the initials highly legible and keeps the political identity visible even though the handshake occupies the central pictorial space. The full name "AFRICAN DEMOCRATIC CONGRESS" appears beneath the initials in smaller lettering. This creates a clear typographic hierarchy: the "ADC" signals immediate political identification, while "African Democratic Congress" shows full institutional identification.

The slogan "Arise and Shine Nigeria" is strongly motivational and future-oriented. The verb "Arise" connotes awakening, rising, mobilisation and movement from a lower or inactive state towards a more active condition. It can therefore function as a political call for citizens or the nation to become active in pursuing social and political transformation. The verb "Shine" introduces positive associations of excellence, visibility, success, hope and achievement. It metaphorically suggests that Nigeria should reach a point where its potential becomes visible and its achievements are recognised. The direct reference to "Nigeria" gives the slogan a national scope. The party's political aspiration is therefore framed linguistically not as benefiting individual members or a particular group, but as concerning the nation as a whole. Thus, the visual and verbal modes of the ADC logo have a strong

intersemiotic relationship. The handshake visually communicates unity, cooperation and collective action, while the slogan calls on Nigeria to "Arise and Shine." The two modes consequently complement one another. The logo therefore constructs an implied political sequence in which cooperation becomes the basis for national mobilisation and transformation. The green background further strengthens this relationship by associating the message with national development and renewal.

The ADC logo constructs a discourse of unity, cooperation, mobilisation and national renewal. The handshake positions cooperation as an important condition for achieving political and social objectives. The slogan expands this message into a national call to action. "Arise" suggests that Nigeria should move towards a more active, progressive state, while "Shine" projects an image of national achievement and positive transformation. The combination of the handshake and the slogan therefore constructs the party as an organisation that associates collective unity with national advancement. The logo does not visually emphasise an individual political leader. Instead, it relies on a relational human action, thereby placing greater emphasis on cooperation and collective engagement. Overall, the interaction of the visual and verbal modes constructs the ADC as a political party that projects an ideology of unity, collective participation, national renewal and commitment to Nigeria's advancement.

Logo 3. Labour Party (LP)



Slogan: *Forward Ever*

The logo of the Labour Party (LP) is a multimodal political representation that combines human figures, colour, spatial arrangement and typography to communicate the party's identity and ideological orientation. The most important representational element is the presence of three human figures at the centre of the emblem. Their inclusion places people at the heart of the party's visual identity. Rather than using an animal, object, or geographical symbol as the main representation, the logo foregrounds people. This can be interpreted as constructing the party as a political organisation concerned with ordinary citizens and human participation in governance. The representation of a man in white, a woman wearing sky blue, yellow and black, and a young man in sky-blue clothing with a black cap creates an impression of social diversity. The figures appear to represent different categories of people rather than a single individual. Their positioning together can therefore suggest collective participation, unity and inclusiveness. The presence of both male and female figures is particularly relevant to constructing inclusiveness. The inclusion of a young man can also be interpreted as bringing youth participation into the visual representation. Thus, the human figures

collectively suggest that the political party seeks to associate itself with a broad section of the population.

The interactive dimension of the Labour Party logo is realised through the visual relationship established between the represented people and the viewer. The three human figures are presented prominently at the centre of the emblem, allowing the audience to recognise the logo as a representation of people rather than an abstract political symbol. Their positioning creates a sense of social proximity and involvement, encouraging viewers to associate themselves with the people represented. The surrounding radiating white form further draws the viewer's attention towards them and may create a sense of openness, unity and shared participation.

The colours in the LP logo, red and green, provide an important colour contrast. The red section can connote energy, strength, determination and action, while green can be associated with growth, life, agriculture, renewal and hope. In the Nigerian context, green also strongly signals national identity because of its prominence on the national flag. The white surrounding the figures conveys peace, unity, and openness, while also providing visual contrast against the red and green background. Typography is another important semiotic resource in the logo. The party's name, "LABOUR PARTY OF NIGERIA," functions as the principal linguistic identifier of the political organisation. Its placement around the central visual representation connects the verbal identity of the party with the human figures at the centre of the emblem. The use of capital letters gives the party name prominence and makes it easily recognisable. The slogan "Forward Ever" complements these visual meanings by communicating continuous movement towards progress and development. Overall, the interaction of the visual and linguistic modes presents the Labour Party as a people-centred and forward-looking political organisation, with its political identity associated with inclusion, unity, hope, collective participation and continuous progress.

Logo 4. People's Democratic Party (PDP)



Slogan: *Power to the People*

The logo of the People's Democratic Party (PDP) is a multimodal political text that combines symbolic imagery, colour, typography and language to construct a distinct political identity. The representational meaning explains how visual resources represent concepts and social realities. The open umbrella occupies the centre and is the logo's most salient element. Universally, an umbrella symbolises protection, shelter, security and care. In a political context, it represents a government that seeks to protect citizens from economic hardship, insecurity, social injustice, and political exclusion. Its open form signifies accessibility, suggesting that the party welcomes all Nigerians regardless of ethnicity, religion or social class. The umbrella's wide canopy also symbolises unity and inclusiveness, implying that the party provides equal protection and opportunities for every citizen.

Interactive meaning concerns the relationship established between the visual image and its audience. Although the logo contains no human participants, the open umbrella establishes a symbolic relationship with viewers by evoking familiar experiences of protection and comfort. Citizens are encouraged to perceive themselves as beneficiaries of the party's commitment to security, welfare and democratic governance.

Compositional meaning is realised through information value, salience, framing and balance. The umbrella occupies the centre of the composition, making it the most salient visual element. Its symmetrical structure creates visual harmony and stability, reinforcing the ideological message of unity and balanced governance. The PDP slogan, "Power to the People," functions as the principal linguistic resource accompanying the visual logo. It encapsulates the democratic principle of popular sovereignty, which holds that political authority derives from the citizens rather than from political elites or institutions. The word "Power" signifies political authority, empowerment and the legitimate exercise of governance. It suggests that government should be accountable to the electorate and responsive to their needs. The phrase "the People" places citizens at the centre of governance, emphasising participation, inclusion and democratic representation.

Findings

The data analysed yielded the following findings:

1. The study found that the Nigerian political parties analysed use logos and slogans to construct positive public identities and to build symbolic relationships with the electorate. Across the parties, the logos and slogans are associated with socially desirable values such as unity, hope, progress, protection, inclusiveness, cooperation, and popular sovereignty. Slogans such as *"Renewed Hope," "Arise and Shine Nigeria," "Forward Ever,"* and *"Power to the People"* present the parties as organisations committed to the welfare and aspirations of citizens.
2. The study found that the logos draw on everyday objects and gestures that are culturally familiar in the Nigerian context and convert them into political symbols. The Party signifies approval and optimism. The APC's broom signifies cleansing, anti-corruption, and national renewal. The ADC's handshake signifies cooperation and unity. The three human figures of the Labour Party signify people, diversity, and inclusion. The PDP's

open umbrella signifies protection, shelter, and accessibility. Because these symbols are easily recognised, the logos can communicate with viewers across different educational and socio-cultural backgrounds.

2. The study found that the logos create interactive relationships with viewers without depicting direct eye contact. Even where no human participant is present, as in the APC and PDP logos, familiar symbols establish a relationship of friendliness, closeness or protection between the party and the voter. In the ADC and LP logos, depicted human participants engage viewers through cooperation and social diversity.

Conclusion

The visual and verbal resources in the Nigerian political party logos and slogans function as interacting, mutually reinforcing components of a single multimodal message rather than as autonomous sign systems Political logos and slogans, whether examined as campaign posters, cartoons, memes or permanent party emblems, function persuasively by shaping public perception and, in some cases, measurably influencing voter choice.

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