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**REDEFINING THE WOMEN'S SPACE: A FRAME ANALYSIS OF THOMAS AJAYI'S
MOREMI THE COURAGEOUS QUEEN**

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ABSTRACT

This study, from a cognitive pragmatics perspective, examines how Thomas Ajayi's Moremi demystifies male domination in a patriarchal formation. Findings unveil that the writer deploys three major contextual frame models on which other frames operate to attract readers' cognitive attention to the position of the discourse. The first frame model, conveys what exists" as a societal norm in a sociocultural context where men place women in a subordinate position. The second, instantiates "what happens" where the text through litanies of events downplays men's spurious ego and underscores female bravery with the emergence of a woman from a supposedly weak vessel to a societal liberator, and the third, enunciates "what matters" which foregrounds the writer's perspective in redefining a dynamic structure that permeates men and women activities despite their biological differences. Within these larger frame models, one finds the use of interrogatives, allusion, contrast, and metaphor among others intertwining as windowing of attention to signal remarks that are stereotypically feminine. Fifteen texts are purposively selected using Gitlin's (1980) and Fairhurst & Sarr's (1996) frame models. Such conception of the discourse enhances readers' cognitive comprehension and interpretation of the discourse from the perspective of the author in redefining the woman's space.

KEY WORDS: Cognitive pragmatics, patriarchal formation, contextual frame models, Gitlin's (1980) and Fairhurst & Sarr's (1996) frame models

Introduction

The roles of women in an assumed male-dominated society have given leeway to diverse responses by scholars across the globe, and the Nigerian society is not an exception. The conception of patriarchy in feminist writings tends to denote male domination over women. Ortner (1974) believes that the subordinate status of a woman in society is one of pan-cultural truths.' However, the liberation of women from the assumed precipitously pan-cultural truth is

evolving and different scholars have continued to constructively articulate this perception of reality through language from diverse perspectives. While some tend to be radical in their approaches, others tend to be subtle in their quest to redefine women's space in a patriarchal society. One such subtle perspective in redefining a woman's space in society is what the present study attempts to articulate through Thomas Ajayi's *Moremi*.

According to Edem (2021), texts represent the world or the way the writer of the text thinks the

world is, hence, the text *Moremi*, though historical, is an illustration of a feminist discourse which enunciates some sort of feminine feat or primacy in a patriarchal system. Through framings that are pragmatically driven, Thomas Ajayi's *Moremi* subtly lays to rest an age-old dust over the 'biological' contention or controversy concerning the womenfolk towards certain inclinations. This age-old dust is what has continued to afford the womenfolk lesser spatial abilities in a male-dominated society.

The biological variances, for centuries, have been the emphasis as well as conflicts regarding why certain social roles are not mapped for women. Women are conceived to have a different biological composition or anatomy and, consequently are perceived to be inept and incapacitated to certain public functions. Given this seemingly biological distortion, the text *Moremi* interrogates the relation between different physiological characteristics and a natural differentiation in social roles for men and women. The text frames diverse means by which the distortion in a phallogentric and patriarchal society should be transcended. To achieve this, the text or writer appeals to our senses through three contextual frame models on which other frames operate. The first contextual model showcases "what exists" as a societal norm concerning women, a patriarchal effort that continues to place women in a subordinate role. Second, is a contextual model which indicates "what happens", where the text through recitals of episodic events downplays men's spurious ego and underscores female bravery with the emergence of a woman from a supposedly weak vessel to a societal liberator, and third, is the contextual model that implicitly conveys "what matters", which appeals to our cognitive conception of what should be our paramount concern in an assumed patriarchal configuration. Here, the text frames the need for a dynamic structure that permeates men's and women's activities irrespective of their biological differences. Such biological differences according to Freedman (2001) are an acclaimed thesis that has

made women to be unfit to take part in the public space or sphere. Thus, there should be a more humane social structure that is utterly valuable and not demeaning to the womenfolk.

Frames according to Lakoff (2004) are mental structures that influence the way we perceive and perhaps interpret the world. This perspective of reasoning situates a frame as a cognitive process. However, things do not just appeal to one's cognition in a vacuum but the way the things are put into use is what makes it appealing to one's commonsense or cognition. This is why in this study, we take frame as a cognitive pragmatic process that affords readers the window to examine and interpret a particular subject matter based on the cognitive response of the writer. Frames in this study, therefore, unveil the different ways (for instance, the three contextual models alongside other notable linguistic structures foregrounded in the discourse text) in which the writer of the texts in focus has structured gender construct that redefines the women space for readers to comprehend his angle of argument. Through framing, a reader's cognitive reasoning and interpretation are guided towards the writer's direction of thought on existing beliefs or ideas. Our sense of frame, therefore, is on those structural language patterns loaded in the discourse that lead readers to understand the writer's perspective of the issue. How the writer frames such gender issues is critical to the final resolution of gender differences as well as to readers' reactions. Frame as a discursive property in Thomas Ajayi's *Moremi* showcases that the study of language has broadened significantly beyond a mere description of linguistic properties to unveil various creative ways individual writer constructs meaning in a different socio-cultural context. Considering the three contextual models manipulated by the text, it shows that frames in discourse are mapped out to solve social issues.

Relevant literature

To the best of our knowledge, there is a paucity of scholarships for Thomas Ajayi's

Moremi, the Courageous Queen. In other words, despite the historical and gender peculiarity of the discourse, the text has yet to receive scholarly attention both from literary and linguistic perspectives. There is a general belief that men and women are not devised to have the same functional role in society, especially concerning their biological makeup. Thus, the present study unveils how the text accounts for such gender construct through diverse discourse frames that moderate men's supposed patriarchal ego, on the one hand, and redefine the women's space in society, on the other hand. Framing tends to offer us a kind of theoretical footing for investigating the impact or effect of the content communicated by the discourse text. With this, the study tends to make a viable contribution to the text from a cognitive pragmatic perspective through frame analysis.

Theoretical approaches

Readers' cognitive responses to text interpretation often vary due to the perspective from which different readers view the text. Whichever position a reader takes indicates the significance of cognition to text interpretation. Framing is one viable cognitive schema individuals rely on to comprehend and respond to events in text interpretation. According to Bateson (1955) who initiated the term, frame is a cognitive model that affords one the window to conceive interpret and evaluate a message. Goffman (1974) opines that framings are schemas that individuals rely on to comprehend, interpret and respond to events. To Entman (1993), to frame means to prefer some aspects of perceived reality and make them more prominent in a discourse.

While working with Fairhurst & Sarr's (1996) frame analytical model, we have borrowed Gitlin's (1980) conceptual terms, although, with some modifications to help in structuring or priming our experience of gender construction in the text. The terms become cognitive footing upon which other frames operate in the text for readers to make sense of the writer's information. Gitlin (1980), in simple terms, indicates that our sense of events in a text

can properly be comprehended by selecting or emphasising areas of discourse that tacitly showcase "what exists", "what happens" and "what matters", or put it in the words of Reese (2001: 11) "...that meaningfully structure the social world" of the text. Norris et al. (2003) further support that the essence of framing is to make a selection to prioritize some actualities, images or developments over others thereby unconsciously promoting one particular interpretation of events. Gitlin's (1980) conceptual terms or contextual frame models are taken as footing upon which other frames operate in the discourse.

According to Fairhurst & Sarr (1996), framing is characterized by three interconnected elements as well-- language, thought, and forethought. This makes the whole process cognitive and pragmatic-driven. To them, language as acts helps us to evoke information and transmute how we view situations. To use language, people must have thought and reflected on their interpretive frameworks and those of others. To this end, Fairhurst and Sarr (1996) outline some framing techniques used by writers in discourse such as metaphor, the use of stories, traditions/culture, slogans, jargon, catchphrases, contrast and spin among others. It is one thing for a writer to deploy one or more of these elements as frames in a text when disseminating a message within a cultural context; it is equally another thing for a reader's cognitive perception to interpret the text sequel to the different frames used.

Thus, the writer, the text, the reader and the culture become aggregately significant in a cultural context in a sense for framing to be effective. Entman (1993) accounts for the significance of this interconnectivity in any discourse. To him, communicators are the sole provider of information to the reader through the text characterized by specific schemata or frames by which the meaning of events or issues is construed. Culture, on the other hand, frames how most people in a particular social group communicate or interact with each other. With this, frames become a cognitive

pragmatic tool meant to illuminate societal problems, showcasing what causes the problem, and those involved and then making moral evaluations concerning the causal agent and the effect and proffering a solution. Bara (2010) sees cognitive pragmatics as the study of the mental perceptions of people who are involved in communication, and framing seems to be one viable cognitive pragmatic process of conveying how this mental communication is comprehended in terms of meaning. Since our main drive in this study is to convey the cognitive aspects of the construal of meaning in context; Gitlin's (1980) frame models are appropriated as larger cognitive pragmatic schemas on which other frames instantiated by Fairhurst & Sarr (1996) operate.

Methodology

Fifteen texts were purposively selected and analysed using Gitlin's (1980) and Fairhurst & Sarr's (1996) frame terminologies and analytical models. However, Gitlin's (1980) frame terminologies such as "what exists", "what happens" and "what matters" have been modified as major contextual frame models on which other framed particles operate to suit this study. The study uses single quotation to foreground lexical items that are framed for our attention to aid our knowledge of the writer's perspective of the discourse.

Results and Discussion

Since Gitlin (1980), indicates that our sense of events in a text can properly be comprehended by selecting or emphasising areas of discourse that tacitly showcase "what exists", "what happens" and "what matters", the study, therefore, analyses the selected texts using these *concepts as social models or structures from which the cognitive and pragmatic meaning of the discourse are drawn. As one reads through the entire text, one discovers within the frames, how language influences thought. The first contextual frame model "what exists" evokes in the minds of readers a kind of cultural archetype that exists as a norm regarding the feminine gender. It accounts for*

presuppositions or beliefs *characterized by a social structure where women are constricted from certain roles in a patriarchal system. The following excerpts are illustrative.*

Text 1. MOREMI: My lord! My husband and he who owns the land!
What is the problem? You look so worried.... Please talk to me.

OONI: ... the burden on my head is much heavier than the elephant's head. So, you can see that it's not a load for a woman's neck. (P.9)

From the exchange, the writer attempts to frame what exists within the social-cultural milieu of both speakers. However, this existing norm, which Fairhurst & Sarr (1996) convey as tradition while appealing to one's sense of reasoning equally ascertains the conversation as informative as required, a situation that reminds one of Grice's maxims of quantity. In the exchange, readers are implicitly led to a traditional model that categorises the male gender as more significant than the female. Language affects the way we reason, think and act because the perspective of gender identity construct where the masculine norm is indexed as more valuable than the woman is explicitly framed in the metaphorical construction that is comparatively loaded in the declarative clauses 'the burden on my head is much heavier than the elephant's head' and 'So, you can see that it's not a load for a woman's neck' respectively. They are all frame-building processes that contextually ascertain how women are categorised in society. They are all patriarchal efforts that convey how women are continually placed in a subordinate position. They define and situate readers properly within implicit hypotheses or suppositions of what seems to exist in an assumed patriarchal system. The introducer as well as sequencing marking structure 'So, you can see that it's not a load for a woman's neck' facilitates the reader's acuity or

cognitive conception of how the womenfolk in the immediate society are restrained.

These formulaic or prescribed language patterns signal that the roles men can engage in have been thought of as superior to the roles women would. Thus, the readers begin to comprehend the writer's cognitive perspective towards redefining the gender construct. The use of the vocative or honorific frames 'My lord! My husband and he who owns the land!', even though they are linguistic elements that signal Moremi's willingness to cooperate communicatively seem to be natural cognitive prerequisites the writer deploys to equally ascertain this existing norm. To further buttress such construct, texts 2 and 3 are also illustrative.

Text 2. FAMOLA : ... Ifa says, the volunteer is a woman.... a prominent indigene.

OONI : Famola! I dare not question the sagacity of the gods, but what Ifa just said was close to seeing a river in the desert. How can a woman do what virtually all men could not do? (P.13)

The conversation between Priest Famola and the Ooni showcases that conversations according to Grice, are cooperative endeavours (Akmajian et al, 2013). Thus, in the exchange, we see a level of compliance with the general principles of cooperation via appropriate contributions that aid our comprehension of an existing norm. The second speaker's use of the interrogative frame does not by any means go against the principle of conversation, rather has aided the pragmatic and cognitive aspect of the conversation that signals the conceited nature of men over the women in the milieu of the text despite being aware of the operative meaning or implication of what the first speaker has said via a reported frame that conveys outright the involvement of the supernatural in the issue at hand as captured in the frame 'Ifa says, the volunteer is a

woman.' To this end, the interrogative frame 'How can a woman do what virtually all men could not do?' is a cooperative effort that further heightens and frames the most fundamental aspect of the conversation, that is, what seems to be an existing norm in restraining or invading the woman's space. The interaction of cognitive pragmatic particles in 'what Ifa just said was close to seeing a river in the desert' is metaphorically foregrounded to negate the possibility of a woman being the liberator of the community and also serve as a valuable construct to unveil the height of stereotype levelled against the womenfolk.

The utterance ascertains Fairhurst and Sarr's (1996) position which describes a metaphorical element as a prominent frame module that helps to give an idea a new meaning when it is compared to something else. The construct showcases how men negate spatial position a woman can heartily be involved. This putative difference between male and female genders is cognitively and pragmatically reared and highlighted further in the context through the interrogative frame '*How can a woman do what virtually all men could not do?.*' The interrogative frame is not meant to elicit a response from the hearer but is deployed as a windowing of attention to show how some remarks could be stereotypically feminine. The construct deepens our understanding of the height of cultural relegation placed on the womenfolk.

Text 3. OONI: Ifa said that the war could only be fought by a woman.

MOREMI: A woman? How can a woman fight and win a war that brave warriors of the land had fought gallantly but lost woefully? (P.23)

Taking a close study at the exchange of both speakers further, our cognitive resilience is broadened by the quality of information tenable as true. Moremi's position establishes framing as a quality communication source that not only defines and constructs an issue but leads readers to the

seriousness of the issue. Her remarks indeed provide a perspicacious understanding of a situation reckoned to be imperative in her milieu. From a commonsense deduction, the exchange of both speakers establishes for us a linguistic construct where the feminine role becomes predictable via the use of presupposition. Such presupposition or belief reinforces a cultural understanding or culturally shared knowledge concerning the constrictive role of women in a patriarchal formation. The interrogative frame deployed by Moremi becomes a fundamental linguistic construct that showcases further the status consciousness as well as the subordinate role of women. The linguist construction affirms what Lakoff denotes as women's language that makes them collude in their subordination (Holmes and Wilson, 2017: 322). However, one tends not to assign blame to her, since this is what society has wired the psyche or consciousness of most women to believe. To this end, the interrogative frame becomes an interpretative device through which the world of the text is comprehended and interpreted concerning an existing norm or tradition.

Texts 4 and 5 below are an indicator that feminine stereotype is a common phenomenon in most society. The exchange between Iwegere and his wife Iwonma in text 4 ascertains an overt male language, that is radically ruthless in 'I don't think you are the right person to solve it' and 'You know that a dog has no guts and audacity to go on hunting expedition in a lion's territory.' This chauvinist ruthlessness is foregrounded in the label of a 'dog' which ascribes not just what seems to exist in a patriarchal structure but signals the irrelevance of the female gender.

Text 4. IWONMA: I observed that you weren't happy. So I decided to
come and find out
what the problem is.

IWEGERE: All right, there is no problem. ...Besides, if there's any problem. I don't think you are the right person to solve it. You know that a dog has no guts and audacity to go on hunting expedition in a lion's territory, even if the lion is on the verge of death. (P. 54)

Following the consequence of the war between Ile-Ife and the Igboboro community, in text 5, Moremi finds herself a captive in a milieu where the cultural knowledge of a decidedly male realm is not different from hers. Through the framing of contrast, our attention is drawn to overt male language, activity and thought characterized by logical presupposition or belief about women first as weak vessels meant not to be heard, and second, as objects of sex

Text 5. IWEGERE: It's not that I don't love you, but what you are demanding

for is too much. I cannot tell you. It's the secret of our power and existence. The secret is only known to men. None of our women knows it

MOREMI: You don't have to explain anything to me. If you actually love me and want me to give myself to you ... you will not hesitate to answer my question.

IWEGERE : But you are a mere woman.

MOREMI : You called me a mere woman! So, you don't have respect for women here. Weren't you born by a woman?

IWEGERE: Of course, I was born by a woman but women are weaker vessels meant to be seen and not to be heard here. ... Everyone and each of my wives only makes her desire known when it's her turn to warm my bed. (Pp. 50-51)

A close study of the conversation draws us to an allusive frame that foregrounds acclaimed love euphoria where social stereotype against women is wordily framed, firstly, in what Fairhurst & Sarr (1996) calls contrast 'the secret is only known to men. None of our women knows it'; and secondly, through the use of spiteful and cutting conceptions that represent women as nothing but objects of sex couched in 'But you are a mere woman', '... women are weaker vessels meant to be seen and not to be heard here', '...and everyone and each of my wives only makes her desire known when it's her turn to warm my bed'. Such derogatory constructions convey how demeaning patriarchal practices are to the womenfolk. Moremi's remarks 'You called me a mere woman!', 'So, you don't have respect for women here' and 'Weren't you born by a woman?' are also indicative frames that signal the relentless effort of women over the years in cushioning such stereotypes conceived against them. Her remarks also frame what an ideal human should be.

Apart from the allusive frame which reminds us of the biblical Samson and Delilah, we are drawn to a kind of "truth serum". Truth serum is an informal name given to any variance of psychoactive drugs deployed towards obtaining

information from persons who are not willing to offer such information. In this context, rather than deploying any of the substances or drugs to extract information from Iwegere, Moremi recourses to an inbuilt oxytocin—a sex hormone which increases personality traits of sympathy as captured in 'Weren't you born by a woman?' to attract Iwegere's openness towards her. The result is a costly empathy that pilots Iwegere to expose Igboboro's secret information to Moremi as captured in text 6 below

Text 6. MOREMI: You don't mean it. I used to think they were ghosts.

Everybody in Ife believes they are not human beings.

IWEGERE: What they put on is a mere dry grass. They must not go near fire... if they do ... all their charms will become ineffective and non-potent (P. 71)

The second contextual frame model communicates "*what happens*". Our cognitive understandings of this frame mode are enhanced via litanies of events that first, downplay the spurious ego of men and second, through episodic structures that later underscore a woman from the supposedly weak vessel to a societal liberator, an unusual event that contrasts what seems to be an existing norm. *Although people see issues from different dimensions, the textual illustrations below seem to represent this aspect of the schema. Some of the remarkable events in the text are all cognitive drives that attempt to influence our opinion, attitude and belief concerning an assumed patriarchal structure.*

Text 7. IYALOJA: Kabiyesi!
We the women of Ife are no longer safe.

We

are being molested and raped by those strange creatures. Ah Kabiyesi! Is this how your majesty will be looking as your subjects are being taken away captives at random? ... It is usually said that a man and head of a house loses his dignity when he can no longer guarantee the security of his household. Isn't it my people?

WOMEN: Yeees! (Pp. 21-

22)

Fairhurst & Sarr (1996) see the use of slogans or catchphrases as a dependable means of framing a discourse. Thus, in the context, the catchphrase or slogan 'It is usually said that a man and head of a house loses his dignity when he can no longer guarantee the security of his household.' has been deployed by the writer exotically to frame the subject matter. The catchphrase reminds us of what we all know to be true within the African context. A man is the head of the family and he is a source of shield and defence, but when this attribute is no longer there, the situation becomes sullenly problematic. The structural frame captures a cultural cynicism targeted at men who tenaciously uphold a cultural normative principle that places men as heads over women but has failed in defending their households. *Here, the writer seems to project a frame that counters or curbs what has been the cultural belief of men as the epitome of bravery and fearlessness. Other frames that appeal to our cognition and sense of interpretation in the text toward the curbing of men's exaggerated masculinity while redefining a woman's space include the use of story and the attributive frame or responsibility intentionally deployed to showcase a*

woman's determination towards solving an immediate crisis.

The same discourse motif is conveyed in texts 8 and 9 respectively. In text 8, Teni as a character recounts a narrative frame that first, discountenances the over-bloated nature of men via an interrogative 'Did I hear you say warriors?', and second, a frame that instantiates a mock abuse against the menfolk via the declarative in 'the warriors could be best described as human antelopes' and 'They ran as if there will be no tomorrow'. The roles of the warrior in the African context are often assigned to men, hence, the image of the 'human antelope' comparatively signals their nothingness.

Text 8. TENI : Did I hear you say, warriors? Our warriors should be counted out

of this; it is only *Olodumare* (God) that can deliver us from the hands of those terrible invaders. My husband told me how Ijsha warriors displayed their superb athletics skills ... According to him "... the warriors could be best described as human antelopes. They ran as if there will be no tomorrow" (Pp. 62-63)

In text 9, Teni uses what Fairhurst & Sarr (1996) refer to as 'Spin' to negatively conceptualize the cowardice of men in a character called Adejo as represented in 'He decided to jump over the fence behind his workshop... the following morning, his lifeless body was seen hanging on the fence.'

Text 9. TENI:... it happened about two moons ago, Adejo was in his workshop

attending to his customers as usual. All of a sudden, there was a great shout People

began to run helter-skelter thinking that those range invaders had come again. ... He quickly rushed out of his workshop to know what was actually going on ... He decided to jump over the fence behind his workshop... the following morning, his lifeless body was seen hanging on the fence. His swollen testicles were extraordinary large...(Pp.66-67)

In texts 10 and 11 respectively, the writer uses the Priest's as well as the guard's remarks as frames to underscore the impudence of the woman while downplaying the assumed ego of men.

Texts 10. MOREMI: I want to know about the price... I, Moremi, the daughter

of Adegbola, am the woman to pay that price.

FAMOLA : No! My queen. It can't be you. It could be someone else.

MOREMI: Baba! I'm not joking. I am dead serious....I am ready to pay the price, no matter what it is or what it takes.

FAMOLA : Well, since you've made up your mind... Go well the home lioness. I have never seen such a courageous woman. A fearless falcon that dares the bravest hunter. What a paragon of virtue and

epitome of determination she is... A woman that raises her head where men hide theirs. A woman that holds a sword of war when men hide their manhood in-between their thighs feigning to be women.
(Pp. 26-28)

Text 11. FIRST GUARD:... the strange invaders came as usual. They look so

fearful that we were frightened. To be honest my lord I didn't know when my gun fell from my hand, and before I knew what was happening, I found myself running like an antelope. Initially, I thought the queen also ran for her dear life but when I looked back... she didn't run an inch. She remained where she was
(Pp. 33-34)

Texts 10 and 11 unveil interesting frames that cognitively draw one's attention to the writer's intentions regarding the feminist conception of the discourse. Both texts uncover the writer's critical position which challenges an already existing structure via the bravery act of Queen Moremi in treading where men fear to tread. In text 10, the attribution of responsibility is taken up by a woman in 'I am ready to pay the price, no matter what it is or what it takes'. The attributive frame is intentionally deployed not just to showcase a woman's determination towards solving an immediate enigma that has defiled all efforts by men, but to downplay men's assumed ego. To further reinforce this, the writer, through Priest

Famola deploys cynical contrasts that eulogise a woman over men in 'A woman that raises her head where men hide theirs' and 'A woman that holds a sword of war when men hide their manhood in-between their thighs feigning to be women'. Text 11 further amplified this act of bravery by using an implied frame that confessionally ascertains the contrast of 'bravery' vs 'timidity' via the behavioural attitudes of the guard and the queen foregrounded in 'I didn't know when my gun fell from my hand', '... I found myself running like an antelope and but when I looked back... she didn't run an inch. She remained where she was'. Men's timidity is conceptualised via the act of cowardice and it is connotatively amplified by the symbol of the 'antelope' while females' bravery is conceptualised by the act of fearlessness.

The third contextual frame model "what matters" appeals to our mental conception towards what should be our preoccupation or concern in a society shaped by patriarchy. It represents the text's or writer's cognitive position towards a dynamic social structure that permeates men's and women's activities to thrive irrespective of their biological differences. The frame elicits a more humane social structure that is utterly valuable and not demeaning to the women. Consider the following texts.

Text 12. MOREM: *What kind of culture is this? What is good in a culture*

that doesn't allow you to discuss openly with your husband, a culture that forbids a man to tell his wife about what goes on around her?

The use of the interrogative frame in the context is to elicit the reader's opinion concerning what an egalitarian society should be. Such public opinion is not meant to reside in the minds of readers but to initiate a change concerning our opinion on gender

issues toward *having a social structure or system that integrates men and women in terms of social roles. This position of the text is further intensified by Iwegere's perception towards a dynamic policy on gender integration in social roles. One conceives his shift from a culture that excludes women's involvement in some cultural functions, hence, heralding a change of policy. The writer uses Wokpo to unveil this. Consider the text below*

Text 13. WOKPO: *... she got the insult of and humiliation of her life when she decided to discuss with Iwegere about the dangers inherent in such an arrant sacrilegious act. According to her, 'Iwegere said that there was nothing too sacrosanct in the tradition that could not be subjected to change. In other words, he said that culture is dynamic and can change at any point in time' (Pp.59-60)*

The author's concern or preoccupation is vividly fronted via a reporting frame 'According to her, 'Iwegere said that there was nothing too sacrosanct in the tradition that could not be subjected to change'. In other words, he said that culture is dynamic and can change at any point in time'.

Frames essentially can shape public reasoning or opinion when certain issues like the one above are emphasized. A discursive construction by institutions or individuals can lead to changing social practices and realities as captured in the text above where Iwegere sues for a change concerning traditions that oppose women's interference in matters meant for men via an emphatic frame that sees culture or tradition as dynamic, hence, it is subject to change. By implication, no humans should be thought less worthy because of certain features. Iwegere's position raises cognitive awareness that questions ideologies, stereotypes or norms against the womenfolk.

The last text below is used by the writer, to sum up the whole argument on what role should be assigned to a woman or not in society. The text defiles all odds against the roles women should and should not be assigned, thus, redefining or rearticulating the woman space. It is one of the most significant frames that instantiates this assumed dynamic social structure which permeates men's and women's pursuits irrespective of their biological variance. In the text, we find a woman leading a war that has defiled the dexterity and intelligence of men as well as disconcerting and defeating the so-called enemies. Moremi's ability and intelligence gathering towards the enemy's weakness has attributed women with a monumental victory in world history. Such monumental victory *as framed by the discourse text in the minds of readers has a measurable impact on how we interpret the discourse perspective towards redefining the space of women in our society.*

Text 14. WARRIOR : *Ife warriors my lord! They are everywhere. They have set all the captives...*

IWEGERE : *Impossible!*

WARRIOR: *They have set our city ablaze.... They came with hundreds of thousands of torches Your Majesty Bamgbam and some of the palace guards did not kidnap Moremi as you thought, she led the warriors (Pp. 126-127)*

Text 15. OONI: *The day Moremi returned from Igboboro land marked the beginning of our freedom. That day was momentous in the history of this land.... I give Kudos to the great*

warrior and my wife, Moremi who single handedly handled the situation when it was completely out of hand. She held the bull by the horns in spite of many odds. She raised up her head high, when men put their manhood backward between their thighs... She staked her life for the freedom of our land.

PALACE SINGERS:

Moremi Ajansoro

Ominira

Ofumi o

Mo mo gba

Moremi Ajansoro ...

(Pp. 132-133)

The use of the encomium and bard in texts 14 and 15 respectively are all suggestive frames that sum up the author's position concerning the woman's space in an ideal society. While text 14 situates readers within a social structure that is less concerned about who takes certain roles or not (the war) as captured in the declaration '... she led the warriors', text 15 showcases the reformation and development such social structure would yield if allowed to function in a society of both men and women alike. Note, the encomium frame in text 15 sets the order of change on motion in 'The day Moremi returned from Igboboro land marked the beginning of our freedom' and 'I give Kudos to the great warrior and my wife'. The construction 'great warrior and my wife' is rendered as an apposition to establish the reversal of the situation. Rather than a man leading the war, a woman did. The essence is to affect readers' cognition or mindset towards the change being propagated and to structure their thinking.

Conclusion

The use of frames seems to be significant in any discourse. The study has shown that frames as a cognitive pragmatic tool can mentally order and organize the world of any discourse for readers to interpret and comprehend. It has also shown that frames have the cognitive ability to situate one within the ambience of a discourse and ascertain why a writer takes a particular position in a discourse. Our cognitive conception and interpretation of Thomas Ajayi *Moremi* via framing have been enhanced. Looking at the entire text from Gitlin's (1980) larger contextual frame models (i.e. 'what exists', 'what happens' and 'what matters') as well as Fairhurst & Sarr's (1996) frame model has successfully helped us to fully comprehend the writer's conception of the gender issue, more importantly on redefining the women's space. Thus, within these larger frames or models, one finds other frame structures characterized by interrogatives, contrast, *allusion* and metaphor among others intertwining *as* windowing of attention to significant information that downplays masculinity as well as underscores feminine intrepidity through *Moremi*'s bravery.

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