

# **A Stylostatistical Analysis of Ayi Kwei Armah's Use of Pronouns in *Beautiful Ones Are Not Yet Born* and *Why Are We So Blest?***

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## ***Abstract***

This study: “A Stylostatistical Analysis of Ayi Kwei Armah's Use of Pronouns in *The Beautiful Ones Are Not Yet Born* and *Why Are We So Blest?*”, examines the frequent use of pronouns by Armah to achieve his intended message as well as create a stylistic effect. The work adopts both qualitative and quantitative analysis of pronoun preponderance, its stylistic distribution and co-occurrence. The study was conducted from a linguistic stylistic perspective and guided mainly by the systemic linguistic model by M. A. K. Halliday. A random sampling method was used in selecting the pronoun for the analysis. Tables and percentages were the research tools used in data analysis. The findings reveal that Armah deliberately uses pronoun to convey his thematic concerns of the question of identity, corruption and socioeconomic dynamics of his country – Ghana. Although Armah has enjoyed long enduring literary and linguistic analysis, this present work uses the mixture of stylistics and statistics to add fresh perspective to the plethora of African literature but also to deepen understanding of Armah's style.

***Keywords:*** Stylostatistic, Style, Literature, Language and Stylistic Features.

## **Introduction**

Ayi Kwei Armah is a great African literary writer whose main concerns in his novels centre on the predicament of Africa, particularly the impact of colonialism, neocolonialism and corruption on African societies. Through his novels, Armah decries the failures of African leaders, the loss of African identity and culture and the struggles by Africans for self-determination. Some of his notable works that reflect national progress include: *The Beautiful Ones Are Not Yet born* (1968), *Fragment* (1970), *Why Are We So Blest?*, (1972), *Two Thousand Seasons* (1973), *The Healers* (1978), and *Orisis Rising* (1995). These novels Armah's works are reconnaissance of the complexities, intricacies and paradoxes facing Africa and all these find relevance in contemporary Africa, fictional writings, musical renditions, performances and autobiographical narratives that recast the crisis of nationhood in postcolonial states (Udoinwang and Tsaaio, 2023).

To carry the weight of this burden, Armah uses language in a distinctive way to convey a series of meanings and interpretations. Thus, Ngara (1982, p. 22) observes: “without language, literary elements such as plot, theme, character and idea would not be what they are”. This according to Akpan (2006, p. 12) means that these elements are only realized and given form through the medium of language. Armah has indeed enjoyed much literary and stylistic analysis, but his unique

employment of certain lexical items like the pronoun marks him out from other African writers. To fully understand the novelist's language use, one has to appreciate his style, his feeling, and his choice of words. Fraser (1980, p. 10) observes:

Armah is one of the contemporary writers to whom one can consistently apply one of the tests of true merit: examine any page, any paragraph of his work and you will find the style and sensibility characteristic of him.

One area of his writing style is his strategic use of pronouns, which has not been given sufficient attention. It is instructive to note that Armah's deployment of pronoun in the two selected novels under study: *The Beautiful Ones Are Not Yet Born* (1968) and *Why Are We So Blest?* (1972) is not only to convey his purpose but also his theme, Mash (1967, p. 271) succinctly captures the feeling and purpose of the writer thus:

...he may want to please his audience or give information. The purpose will determine what should be said and how to say it. That is, the purpose will shape the substance, the structure and style of whatever collection of ideas the writer is trying to get across to his audience.

Thus, in this present work, through the application of quantitative and qualitative approach, we will examine the frequency of pronouns used in the novel, its spread and context of situation so as to unearth the trends, patterns, and reason behind Armah's pronoun choices. By accomplishing this task, we will gain a deeper understanding of Armah's literary style, his thematic preoccupation and language use within and outside the world of the novels.

### **Summary of *The Beautiful Ones Are Not Yet Born* (1968) and *Why Are We So Blest?* (1972)**

*The Beautiful Ones Are Not Yet Born* (1968) narrates the story of the lead character called "the man". We see Armah's disgust in postcolonial Ghana through the eyes of the man. Jones (1975) observes that the novel is a superb indictment of the corruption and incompetence of African political leadership. He maintains that the novel is effective and powerful in its treatment of despondency in Ghana and by extension Africa. The story vividly centres on "the man" who refuses to take bribe and his struggles with the harsh realities of corruption, poverty and inequality in his country. The title of the novel itself is suggestive that the true potential of Ghana's people has not yet been realized and that the current state of corruption and decay is a hindrance to progress and growth.

On the other hand, *Why Are We So Blest?* (1972), the story begins with Modin's excitement and optimism as he prepares to leave Ghana for the United States. However, as he navigates American culture and society, he becomes increasingly disillusioned with racism, materialism, and superficiality he encounters. The title of the book is ironic, as Modin's experiences in America are marked by struggle, disillusionment, and a growing sense of disconnection from his Ghanaian roots. The novel ultimately raises questions about the nature of cultural identity, belonging, and the complexities of navigating multiple contexts. The title is therefore ironic, as it highlights the contrast between the supposed "blessings" and the actual suffering and hardship.

### **Theoretical Orientation**

Since analysis of this nature demands the application of certain linguistic principles to the study of literary texts, this study would rely mainly on M. A. K. Halliday's Systemic Functional Linguistic (SFL). The SFL focuses on the functional and relational aspects of language, examining how

language is used to create meaning in social contexts. Eka, (1994) and Osisanwo, (1999) observe that this model recognises language as having units, structures, classes and system. Thus, SFL recognises the existence of substance, form and context. According to Akpan (2006) substance concerns the physical matter of language in speech or written form without meaning. Form on the other hand, deals with grammar and lexis and it constitutes the primary level of analysis. As observe by Fowler (1971, p. 6), “one positive assertion of the Hallidayan theory is that there is formal as well as contextual meaning”. Commenting further on this model, Berry (1977, p. 29) asserts that “systematic linguistics view language as a form of behaviour which is functional, as something that we do with a purpose, or more often with more than one purpose”.

Thus by applying SFL in this study, we examine the interpersonal function, ideational and textual function of pronouns. As Halliday (1961, p. 67) opines:

If a text is to be described at all, then it should be described properly, and this means by the theories and methods developed in linguistics, the subject whose task is precisely to show how language works.

### **What is Pronoun?**

Akpan (2003) defines a pronoun as a noun equivalent. This means that pronoun is simply a replacement of a noun in a sentence, this is done to avoid monotony of the use of noun. It therefore follows that, pronoun is capable of performing all the roles hitherto performed by a noun. Thus, pronoun refers to a person, place, thing, or idea without repeating the noun. Akpan (2006) lists the functions of pronoun to include: acting as a functional replacement of noun, help in creating textual cohesion, avoiding awkwardness in a sentence and providing the nexus between a noun.

In English there are many types of pronouns, for example: personal pronouns, possessive pronouns, reflexive pronouns, demonstrative pronouns, indefinite pronouns, distributive pronouns and impersonal pronouns. For the present study our analysis is limited to personal pronouns.

Personal pronouns are words that replace nouns in a sentence, making it easier to refer to people, animals, or things without repeating the noun. They are like shortcuts that help communicate more effectively and efficiently. Some common personal pronouns are: First-person pronouns (I, me, we, us) Second – person pronoun (you), and Third-person pronouns (he, him, she, her, it, they, them). Personal pronouns can be either subject pronoun or object pronoun.

### **Research Questions**

To guide in the smooth handling of this study, we ask the following questions:

- (i) How does personal pronouns contribute to the creation of narrative voice and point of view in Ayi Kwei Armah's novels?
- (ii) What is the frequency and distribution of first-person, second-person and third-person pronouns in Armah's novels?
- (iii) How do personal pronouns reflect the power dynamics and social hierarchies in Armah's novels?

### **Results**

#### **Research Question I**

How does personal pronouns contribute to the creation of narrative voice and point of view in Ayi Kwei Armah's novels?

In *The Beautiful Ones Are Not Yet Born*, Armah uses personal pronouns to create a separate narrative

voice and point of view. The story of the novel is told from the first-person narrative. For instance: “I have seen you. We have seen all”. (p.9), “you see, we can share” (p.10), “I wasn't looking, I am sorry” (p.13), “I didn't go, when I thought of it, where could I go?” (p.20), “I haven't finished logging everything yet... I am going to do it now” (p. 20), “You are a funny man, you this man... you think I am a fool... is nothing I know” (p.36), “I will not take it... look I, “I know, I don't feel any hope in me any more. I can see things, but I don't feel much, I am also one of the dead people” (p.69) “I think you should go and get ready” (p. 132), “can I come and see... (p.132).

The use of “I” in the novel is intentional. First, it creates a sense of intimacy, immediacy and a contemplative tone drawing the reader into the protagonist's inner world. One would also understand that Armah's use of the personal pronoun “I” in the novel directly connects the reader and the protagonist, making the reader feel, experience and appreciate the story through the protagonist's eyes.

Also, the writer's consistent use of “I” in the novel seems to betray him, as readers would conclude that he is the one telling the story, even though, *The Beautiful Ones Are Not Yet Born* is not an autobiography. But importantly, it creates emphasis, highlighting as it were, the speaker's thoughts, feelings and actions. The use of the personal pronoun “I” in the novel also help in the development of the character. Armah may have used the first-person narrative and the personal pronoun “I” stylistically to show rhetorical effect and begging the readers into the narrative unconsciously. Thus, creating the mood of emotional intensity and feeling of self-awareness. The stylistic use of “I” further create the fluidity of unstructured sense of thought and feeling.

However, this characteristic use of “I” by the novelist in the text begs a lot of question. First, this is viewed as an authorial interruption in the flow of the plot. Unarguably, the reader is forced to believe, see and feel what the protagonist is going through. Its application is subjective and creates a sense of limited perspective. The protagonist in the novel is an unnamed man, simply referred to as “the man”, so the persistent use of the “I” personal pronoun makes the man the sold center of the story and create a sense and picture of unbalanced narrative where the narrator is self-indulgent. Each time readers encounter the pronoun “I” in the novel, their mind is tempted to shift to the author, so rather than appreciate the story, they see bias and emotional involvement in the development of the story. To many, the narration may be unreliable and lacks objectivity creating in the readers the feeling of emotional exhaustion.

We also notice Armah's use of the second-person pronoun – “You” in the novel. Here are few instances randomly selected. “Next time look where you are going,” (p.14), “I think you should go get ready” (p.132), “I should be asking you that question” (p.34), “...I should be asking you people” (p.37), “What have I done to you” (p.38), “Why do you treat me this way” (p.40). “You should have been a priest. You have such kind thought” (p.66), “And the driver is you, you say that like a litany,... they are only urging you to get ahead... They like you, no? You can talk like that, you are lucky” (p.67), “You have no idea what a horrible thing loneliness can be, you chose to come alone... You have all your freedom” (p.194). Like with Armah's use of “I”, “You” is also used very uniquely to create intimacy between the reader and the protagonist. Each time “You” is used, it is a direct address to the readers and an invite to the readers to share in the world of the protagonist. Also, from this novel under examination “You” is used to engage the other characters in the novel as well as imply the presence of a reader, even if not directly addressed in the narration.

To create generalisation and imply the sense of collectivity, Armah also uses “you”. This implies the idea of inclusion where the reader is drawn into the narrative. As we had already established in this paper, Armah has unfortunately allowed his emotions into the narrative so much so that his use of “You” in the novel is used to blend the narrator's voice with the character's thoughts. This however has a positive effect on the story as it creates fluidity and connection between the narrator and the reader.

Stylistically, this use of “You” contributes and helps in the overall tone of the novel, especially, as it creates a sense of familiarity, informality, urgency and inclusion. This way novelist not only create complex voices but also, explore themes and emotions in a unique and powerful way. However, this use of “You” by Armah in this novel offers an unreliable narrative voice, blurring the lines between reality and fiction. Also, it creates a sense of self-reflection and introspection. There are also instances of the use of the third-person pronoun in the novel, examples “he”, “him” and “they”. Again, we randomly pick the following “He had not thought they would” (p.7), “he had looked into the face of the giver” (p.8), “he walked quietly back the way he had come, looking at all things he had seen on his way” (p.29), “he repeats the words in a whisper to himself and his look away from the gleam above the hill” (p.44), “where is Koomson getting all the money he asked... He is getting” (p.49), “they came late and spoke to their servants... they had spent their lives... and they asked us to be faithful... they spoke to us in the knowledge... they were not able... and how could they understand... and how these leaders know that they were climbing...” (p.87-88), “it is a nuisance, it is not possible here, it is very difficult, and you said it” (p. 141-142).

It is noticeable the way the novelist uses he, she, they in the novel. The use of “he” for instance creates a sense of detachment. This time around the author tries to isolate himself from the narrative. “They” on the other hand, depicts the sense of objectivity, highlighting the collective presence of the people rather than individual experiences. Armah uses “it” to mean and represent many things in the novel. Examples, it creates distance between the reader and the subject, thereby making the narrative feel more objective; also it allows for intimacy by drawing attention to a specific detail or emotion, further, it allows for neutrality by removing emotional connotations and creating a sense of objectivity. In this novel, we have seen how the author's use of “it” contributes to a fluid, stream of consciousness narrative, blurring the lines between thoughts, feelings and observations.

Stylistically, “it” in this novel makes symbolic significance representing abstract ideas and concepts. Metaphorically also, the “it” in the novel creates vivid and evocative descriptions. Also, the use of “it” here helps Armah to create a sense of nostalgia and evoke emotions of uneasiness from the readers. However, from our study of the use of “it” by Armah in *The Beautiful Ones Are Not Yet Born*. It is noticed that most use of “it” in the novel creates confusion and could cause the reader to waste time pondering at the intended meaning. We also noticed a conscious detachment as the readers didn't feel any emotional attachment to the narrative. Most use of the “it” in the novel lack clarity, - was ambiguous thus creating emotional distance and depersonalization. From the discussion so far, it is observed that Armah's use of personal pronouns in *The Beautiful Ones Are Not Yet Born* is an effective strategy that enhances the novel's language, literary and thematic impact.

In *Why Are We So Blest?* Armah demonstrates a superb use of the personal pronoun “I” in this novel chiefly to create a narrative voice that is introspective, emotionally expressive and socially aware. Since the novel centres on the theme of cultural identity, his use of the “I” also depicts a search for self-definition, and can be seen as a powerful tool for resistance and self-assertion. As with the earlier novel examined, Armah's use of “I” shows his employment of a stream of consciousness narrative style, where the protagonist's thoughts and feelings are presented in a fluid, and unstructured manner



thereby drawing the reader into the protagonist's inner world. Stylistically, there appears to be a direct interference or authorial intrusion in the flow of plot.

A randomly selected examples from the novel will support the assertion above.

#### I

Even before my death I have become a ghost, wandering about the face of the earth, moving with a freedom I have not chosen, something whose unsettling abundance I am impotent to use (p.12).

#### II

I do not know where I am. Perhaps I am the spume... perhaps I am the spray... even the smaller hopes I had have fled. I have had large dreams and I have learned not to want to speak... I had hoped accepting that I am forever to be a rejected spume (p.14).

#### III

Perhaps you don't know what it is I am looking for. True, I don't know. I am not looking to find out who was in the revolution. I want to know one thing... who gain? (p.24)

#### IV

I would have slept if that had been possible, but I was too full of this insistent energy, and I had to find a resting place for it. I thought of the last... I knew I loved the idea of the country and revolution (p.48).

#### V

I do not, in the end, understand his attraction to her. The truth is, I do not want to understand. I am afraid to understand. Afraid, ultimately, for myself (p.75)

From the excerpts above, we have noticed Armah's deliberate piling of the personal pronoun "I" in sentences and paragraphs and this creates stylistic effects in the novel. First, it creates a natural flow of thoughts and feelings. The repetition of "I" becomes a rhetorical device, emphasizing the protagonist's emotions. And secondly, it may also hint at the psychoanalytic undertone in the novel suggesting the protagonist's struggles with his ego and pride. The use of the personal pronoun "I" by Armah shows various moods in the story. For instance, the mood like in *The Beautiful Ones Are Not Yet Born* is contemplative, tense and melancholic giving rise to the tone of bitterness, criticism, irony and reflective. However, stylistically and semantically, the writer's over-use of the personal pronoun "I" has the following negative effects on the overall understanding of the novel: self-indulgent writing technique, limited narrative perspective, difficult in creating emotional distance, lack of objectivity, overemphasis on self and the tone is narcissist. These issues demonstrate that even innovative literary techniques can have drawbacks.

Furthermore, he equally employs the second-person singular pronoun "You" in a special way to create a unique narrative style and effects. Here are some examples:

#### I

You know very well what it is we want.  
What you are doing is foolish... You are not blind, so why are You doing this (p.65)

#### II

You will have to explain... You have seen the thickness of the walls. You have seen how narrow the sighthole is...(p.79).

## III

But you don't know the language... You should integrate your records. You don't have to prove it... and what you are chucking about (p.92).

## IV

You are. You've got class. You came in effortlessly. In a way You can take your being here... ultimately what you want, I wish you had fight... don't be a fool, You belong here (p.101).

## V

How came you get so upset? What do you expect. They want to mess You up and that's what they will do to you (p.122).

As can be seen from the excerpts above, we notice that Armah uses “You” to address the readers directly. Whenever this is done, the effect is to create intimacy and immediacy between the readers and the narrator. One can also think, the use of “You” is used in a collective way to give shared responsibility depicts the challenges faced by individuals and communities. Additionally, as seen, the use of “You” encourages empathy and self-reflection, as readers are invited to share the protagonist's experiences and emotions. Semantically, the use of “You” by Armah in the novel: *Why Are We So Blest?* shows the following: It shows the sense of inclusivity – drawing the reader into the narrative and also it could imply exclusivity highlighting the differences between the reader's experiences and those of the protagonist. Also, it calls on the readers to be actively involved in the story. It equally shows power dynamics by challenging the reader's expectations and creating a sense of disorientation.

As with the earlier novel, the mood is reflective, intimate and confrontational creating a tone of emphasis, ambivalence, and criticism. However, this use of “You” as shown in the novel has some negative effects such as: Creating ambiguity and uncertainty which lives the readers to open interpretations, disruption of narrative distance and self-reflection and introspection. But generally, Armah's use of “You” gives a deeper understanding of how the narrative engages the reader and conveys its themes and messages. Armah uses the third-person pronouns (he, she, it, they and them) in a unique style to assert his voice and perspective. Let us examine the following instances.:

## I

They want you feel special on account of being with them. They are not serious. Don't take them seriously (p.122).

## II

She is a good friend... and she is nothing but a horny. White bitch (p.134).

## III

He drove me home immediately. He is still a bachelor. He has a cook. In bed he did everything in a great hurry. He didn't care that I was around. He just poked his dick in me and ejaculated when he felt like... He looked disgusted (p.144).

## IV

I should not flee it. It is terribly important to stay here. This place is a grave. It can't be ok... (p.159)

## V

The end is still very far, but I'm rising. It doesn't matter if it takes a long time. (p.188).

Ayi Kwei Armah's use of third-person narrative voice allows for objectivity, multiple perspectives, irony, critique, and symbolic significance, creating a complex and nuanced narrative. Besides this, the third-person is also used as seen from the excerpts to create narrative distance thus, separating the reader from the protagonist's inner world and also creating a sense of fluidity and immediacy. The effects of this unique language use also indicate a narrative complexity creating multiple layers of meanings and interpretations and highlighting the diverse experiences and viewpoints of characters within the narrative. Semantically, we can say that author's employing the third-person pronouns creates a narrative that is both complex and thought provoking, challenging readers to engage critically with the themes and issues presented. However, the use of the third-person pronouns can create distance and detachment, reduce intimacy with the readers, create ambiguity and confusion, limited narrative perspective, reduce emotional resonance, increase narrative complexity and generally disconnect the readers from the protagonist experiences. But generally, The use of the third-person pronouns is a plus to the development of this novel because it critically engages the readers.

## Research Question II

What is the frequency and distribution of first-person, second-person and third-person pronouns in Armah's *The Beautiful Ones Are Not Yet Born* and *Why Are We So Blest*?

Table 1: Pronoun distribution in *The Beautiful Ones Are Not Yet Born* and *Why Are We So Blest*?

Text	Frequency Distribution			Total	Percentage
	1st Person I	2nd Person You	3rd Person he, she, it, they		
TBOANYB	800 (44.4%)	700 (36.84%)	980 (54.59%)	2480	135.9%
WAWSB	1000 (55.55%)	1200 (63.1%)	815 (45.4%)	3015	164.14%
Total	1800 (100%)	1900 (99.4%)	1795 (99.99%)	5495	300.4%

From our analysis, the frequency of Armah use of personal pronouns in *The Beautiful Ones Are Not Yet Born* is first-person "I" 44.4%, second-person 36.84%, while third-person pronouns is 54.6%. This indicates his preference for the use of the third-person. This allows the reader to be involved in the story. It is collective.

In *Why Are We So Blest*?, our findings indicate as follows: first-person "I" 55.6%, second-person 63.1%, and third-person 45.4%. It shows that Armah prefers the second-person, this is so because of the theme of colonialism he intends to portray. By his use of "You", he is accusing the colonial masters.

Altogether, Armah use of first-person in both novels is 100%, while second-person is 99.4% and third-person is 99.9%. Thus, the frequency of usage stands at 300.4%.



### Research Question III

How do personal pronouns reflect the power dynamics and social hierarchies in *The Beautiful Ones Are Not Yet Born* and *Why Are We So Blest?* In *The Beautiful Ones Are Not Yet Born* and *Why Are We So Blest?*, Armah employs personal pronouns to reflect power dynamics and social hierarchy, reinforcing the themes of colonialism, oppression and resistance.

As already examined in research question I, Armah in *The Beautiful Ones Are Not Yet Born* uses the first-person “I” mainly to emphasize his individuality and autonomy, contrasting with the oppressive colonial regime. His use of second-person pronoun depicts his attempt to directly address the readers. While, the dominant use of the third-person pronouns creates a sense of detachment, highlighting his objectification and marginalization by the colonial masters. And in terms of power dynamics, it is used to reinforce the power influence and imbalance between the colonizer and the colonized.

In *Why Are We So Blest?*, the author's dependence on the second and third-person pronouns shows his intention to directly address the readers and invite the reader to think along his thoughts. While, the third-person pronouns use for the protagonist and other characters create a sense of detachment, emphasizing the objectification and marginalization of the colonized. In terms of power dynamics, the use of the third-person pronouns for the colonized and first-person pronouns for the colonial characters reinforces the power imbalance between the colonizer and the colonized.

Looking at the social hierarchy in both novels, we see that the use of personal pronouns reinforces the dichotomy between the colonizer (first-person pronouns) and the third-person pronouns (the colonized). Armah's use of personal pronouns provides social commentary on the power dynamics and social hierarchy of colonialism, highlighting the need for resistance and change. Also, the protagonist's use of first-person pronouns and the narrator's use of second-person pronouns subvert the dominant colonial narrative, emphasizing resistance and agency. Through this stylistic technique, Armah reinforces the theme of colonialism, oppression, and resistance, creating a narrative that critiques the power dynamics and social hierarchy of his society.

### Key Findings from the Analysis

We find out that the frequency of pronouns varies significantly between *The Beautiful Ones Are Not Yet Born* and *Why Are We So Blest?*. Also, the use of these pronouns reinforces the themes of both novels. In *The Beautiful Ones Are Not Yet Born*, the emphasis on “I” highlights the individual struggle against societal expectations, while in *Why Are We So Blest?*, the use of the third-person underscores the collective experience of the characters and societal commentary. In terms of characterization, pronouns play a crucial role – particularly in *The Beautiful Ones Are Not Yet Born* where the protagonist's use of “I” reveals his inner turmoil and conflict. It also contributes to the narrative voice in this novel as the use of the first-person narrative voice creates a sense of intimacy and immediacy. While in *Why Are We So Blest?*, the use of the third-person narrative voice establishes a sense of detachment and objectivity.

### Conclusion

Armah's use of pronouns in *The Beautiful Ones Are Not Yet Born* and *Why Are We So Blest?* is a deliberate narrative strategy that contributes to the overall meaning and effect of the novels. Through the careful deployment of pronouns, the novelist creates distinct narrative voices, characterization, and thematic resonance. This analysis demonstrates the significance of pronouns in shaping the reader's experience and understanding of Armah's work. Also, the systemic functional grammar

adopted in this study was highly relevant in analyzing Armah's use of pronouns, providing a systematic and nuanced framework for understanding the functional and contextual aspects of pronouns with the narrative. The work equally benefits immensely from the lens of stylistics and statistics (stylostastics) as it helps the reader understand vividly Armah's themes, narrative structures, style and linguistic features.

### Implications for Future Research

This study highlights the importance of considering pronouns as a crucial aspect of narrative technique. Future research could explore the use of pronouns in other literary works, examining how authors employ pronouns to create narrative voice, characterization, and thematic resonance. Additionally, this study's finding could inform teaching practices, encouraging educators to emphasize the significance of pronouns in literary analysis.

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