

A STYLISTIC ANALYSIS OF SELECTED ALMAJIRAI BARA SONGS WITHIN KADUNA METROPOLIS

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ABSTRACT

This thesis entitled ‘A Stylistic Analysis of Selected Almajirai Bara Songs within Kaduna Metropolis’ investigates the language styles used in Almajirai Bara Songs. Some of the devices used for the analysis are; phonological, Lexico-semantic, Morphological, Grammatical, syntactical and figurative devices found in the songs. The researcher adopts Khan and Jabeen (2015) model of Analysis to transcribe the songs recorded for the purpose of analysis and documentation. Both qualitative and quantitative methods of analysis are used to describe and measure the data. The findings show that Metaphor is frequently used by the Almajiri to describe meaning in various concepts. In addition, repetition is also frequently used by the Almajiri and is found across all the selected Almajiri Bara Songs. Repetition is used for emphasis and to highlight the important messages in the verse. Simple and declarative sentences to make the communication easy, effective and explanatory in all the songs analyzed. More importantly, these stylistic devices attract, persuade, motivate and plead with the listeners to offer alms to the Almajiri.

Introduction

The word “Almajiranci” is derived from the Arabic word “Almuhajirun” meaning migrants. It refers to a traditional method of acquiring and memorizing the glorious Qur’an in Hausa /Fulani community where boys at their tender ages are sent out by their parents, guardians, or relations to relatively far away villages, towns and cities for Qur’anic education under a knowledgeable Islamic Scholar called Mallam.

The Almajiri school system is where Qur’anic religious knowledge is acquired. The school is usually situated either in the mosque premises or *tsangaya*. It could also be situated outside the Mallam’s house either under shade with no definite classrooms built for shelter and no proper sitting and writing facilities available; they use slate as reading materials.

Today, the word Almajiri in Hausa has gradually acquired a completely different meaning; it is more or less referred to as beggars roaming the streets in our towns and cities. The Malam/ Alaramma is not responsible for feeding the Almajiris and therefore are forced to beg on the street. They depend on people for their food and other life needs. In the course of begging on the streets, they are exposed to various forms of hazards and situations. They are victims of economic hardship, child neglect and abuse; all in the name of Qur'anic education.

Stylistics

Stylistics is a broad term that has assumed different meanings from different linguistic scholars. But it can simply be said to be the study of style. Style on its own as defined by Lucas (1955:9) is: 'the effective use of language, especially in prose, whether to make statements or to rouse emotions. It involves first of all the power to put fact with clarity and brevity'.

Stylistics is a branch of applied linguistics, originated as a way of applying linguistic models to literary text. Widdowson (1975) defines it as "the study of literary discourse from a linguistic orientation". According to Short and Candlin (1989) stylistics is an approach to the analysis of literary texts using linguistic description.

Stylistics is also defined as a study of the different styles that are present in either a given utterance or a written text or document. The consistent appearance of certain structures, items and elements in a speech, an utterance or in a given text is one of the major concerns of Stylistics.

Stylistics requires the use of traditional levels of linguistic description such as sounds, form, structure and meaning. It then follows that the consistent appearance of certain structures, items and elements in speech utterances or in a given text is one of the major concerns of stylistics.

In general, stylistics is the field study of language style (Leech and Short, 1981: 11). In its broad sense stylistics occupies any style of any kind of texts, such as language style in newspaper, advertisement, and literary works. However, many experts agree that stylistics is only the study of language style in literature.

Approaches to the study of style

One can analyze a text stylistically through a whole range of approaches/ Perspectives. Lawal (1997) categorizes these factors as "approaches" whereas to Babajide (2000) they are specified as "concepts". They both, however, have brought up similar opinions at the base:

- i) Style as personality/individuality – Style is a relational term: when we talk of the style of a poet we refer to the characteristics of his language use, and also correlate them with several extra linguistic personal factors too... Leech and Short (1981, p.11)

consider that “traditionally, an intimate connection has been seen between style and an author’s personality”

ii) Style as Choice from Variants – This approach refers to the uniqueness of the choices from many possible alternatives. It represents the particular choices made by the poet from the entire linguistic inventory. Every person has, by virtue of his unique persona, the tendency of making typical choices from the available possibilities, to fits in to his work.

iii) Style as deviation from the norm – Language is a behavior controlled by rules and norms. With a view to make his language ingenious and resourceful, a poet often resorts to a language divergent to the predictable and everyday language of his times. This inventive use of language is theoretically termed as a linguistic deviation.

iv) Style as situation or relationship between message and medium – Language is always used via some medium; the message and medium share equal significance. There are deviations in language application in differing contexts. For instance, the sort of language employed on formal media will be unlike the one employed in an informal context. On the whole it is apparent that the perception of medium and message is requisite in stylistic analysis.

v) Style as a temporal phenomenon –Style alteration is inevitable as there is nothing in life that is fixed in reference to time. This gives a reason for our recognizing style as being in and out of the trend of a period. Every period has its specific attributes, and therefore, the linguistic style changes in accordance with time, and style is identified by the predominant characteristics of the period.

Songs

Everyone enjoys song whether we realize or not, songs have become part of our life. Some people think that song can be a source of business. Songs appear almost every day in our life whether it is accidentally or in purpose. Song lyrics are an expression of someone about something that has been seen, heard or experienced. In expressing his experience, the poet or creator of songs do play on words and language to create attraction and distinctiveness of the lyrics or poems.

When a song is played, the listeners will not only listen to its lyrics, but also its melody. They enjoy the harmony, the expression and the rhythm.

In Cambridge Dictionary Third edition, “song is usually a short piece of music with words which are sung”. Meanwhile in Oxford Learner’s Pocket Dictionary, “it is explained that song is a piece of music with words that is sung or music for the voice singing”.

From Wikipedia, a song is an artistic form of expression based on sound, generally considered a single (and often standalone) work of music with distinct and fixed pitches, pattern, and form. The

word of song is typically of a poetic, rhyming nature, although they may be religious verses or free prose.

Jamalus (1988: 5) states that songs can be said as art works if they are sounded (sung) with the accompaniment of musical devices.

Although language in songs is different from any other language use, still, songs does not have its own special language. Poets deliver their feeling, thought, and idea using the same vocabulary as used in everyday language. The point is that poets use the same vocabulary but in different ways.

From the explanation of song above, the researcher concludes that song is a kind of arts work that are intended to be sung either with or without instrumental accompaniments. The choice of vocabulary depends on most effective mode of communication that can evoke community's imagination as well as to pass knowledge and information aesthetically and creatively to community.

Historical Background of Almajiri

Almajiri is a Hausa word meaning im-migrant children in search of Qur'anic Education. The Qur'anic School is the pre-primary and the primary level of traditional Islamic education. It is an institution which has its origin traced to the prophetic period of Islamic education. Historians have traced the Almajiri system of education to the beginning of the 11th Century, largely promoted by leading lights of Islam who were determined to spread Islamic knowledge and learning, long before the amalgamation of the Northern and Southern Protectorates of British Nigeria.

The word 'Almajiri' emanated from Arabic word 'AL-MUHAJIRIN' which came as a result of Prophet Mohammed's migration from Mecca to Medina. From the Islamic perspective, the word was first used by the prophet Muhammad to indicate those of his companions (Muhajirun) who migrated with him for the sake of Islam from Mecca to Medina. However, the name Muhajirun later came to refer to those knowledge seekers who move from one place to another in search of knowledge like the Quranic school teacher and his pupils.

Also, studies by Ayuba (2009) indicate that seeking for knowledge practice is religiously legitimized since the Prophet (S.A.W) was reported to have advised Muslims to travel in search of knowledge even up to China. It is said In a Hadith that:

"Whoever set out seeking for knowledge will be walking in the path of God until his return and whoever die while in pursuit of learning will be regarded as Martyr."

This is the reason why Islamic scholars travel and migrate to different parts of the world in search of knowledge with their students, but right from initial stage begging was not a virtue of this

practice as the prophet of Islam discourage begging. As the prophet said that it is better for a believer to go and cut firewood in the bush and sell than beg.

In Northern Nigeria, Almajiri is particularly used to refer to school-age children who leave the comfort of their homes and parental care to seek knowledge in nearby towns and cities.

Findings revealed that 6 out of 10 of the Almajiri pupils never find their way back home. Many lose their lives through street violence, ritual killing, kidnapping, disease and hunger. Those who are able to survive the harsh condition are subjected to exhaust most of the profitable hours of learning on the streets in the name of eking out a living, while majority of them eventually drop out in the long run. Abdullahi (2011) lamented that the students endure utter deprivation, and their appearances leave much to be desired. With their unkempt hair, dirty faces, blistered lips, tainted teeth, crusty skin, stinking bags and bare feet; they are distinctive. Armed with plastic bowls, decorated with shabby attires, and congregated into small groups, they accost members of the public with alluring songs and soliciting alms. The begging proceeds are used to sustain themselves and their teachers. Though there are no exact figures on the Almajiri, they are estimated to number in millions.

Balbasatu et al (2015) explain that there are different types of Bara in the Hausa society such as; the Almajiri bara, Bara by the disable, bara of poverty, bara as a business, bara of lack of contentment, bara due to sickness, bara as a result of many responsibilities, bara because of orphans, bara as 419, Emigrant bara etc. Thus, she laments the high rate of Bara by women.

Stylistic Theory and Model of Analysis

The theory of 'Style as a Choice' is considered the best theory that suits this study. Choice is a very vital instrument of Stylistics since it deals with the variations and the options that are available to an author. Since language provides its users with more than one choice in a given situation, there are different choices available to the writer or speaker in a given context. This then depends on the situation and genre the writer chooses in expressing thoughts and opinions. This shows that a speaker or writer selects from the available options of lexical, semantic, phonological, syntactical, and figurative devices that can best express his or her opinion.

This work also adopts theoretical models of Stylistic analysis of Khan and Jabeen (2015). He agreed that there are levels of Stylistic analysis which can be used in analyzing a text whether spoken or written. However, this research focuses on spoken forms. The levels of stylistic analysis according to Khan and Jabeen (2015) are basically Grammatical, phonological, graphological and lexico-semantic.

Methodology

The researcher uses qualitative and quantitative method in conducting this research. The study employed both primary and secondary data. The primary sources of data include data obtained through observation, oral interview, and tape electronic media. This research instrument was appropriate to this study because the information stored could be used any time it is needed and songs could be transcribed into English language. The secondary data used are those obtained from the internet, Journals, unpublished materials, thesis and other relevant materials. However, most of the data were obtained from primary source i.e. ‘The Almajiri’s.

The researcher achieved results by analyzing stylistic features in selected songs and administering an oral interview to the informants. The data collected were analyzed by discourse and descriptive approaches. The analysis starts with a verbatim transcription of the lyrics followed by the stylistic analysis. For comprehension of each song, the major features were summarized using a table.

Presentation and Analysis of Data

Ina dan Mallam, dan Magajin [Mallam](#)

Da bara da bara dan Mallam

Almajiri tsuntsu ne

Da ya ji motsin tsaba

Sai ya yi firingi da kunne

Kaman mataccen kusu

Nanko ba kusun bane

Mutum ne dan Aljannah

Debo ruwa kawo mai

Debo gero kawo mai

Debo dawa kawo mai

Debo masara kawo mai

Dama ko bai sha ba

Zai kai gaban Alkali

Alkali dan Mahmuda

Wanda baya cewa babu

Sai dai taho in baka

In baka yaroron Mallam

Translation

Where Is the son of Mallam, who will inherit Mallam?

The begging and begging of the son of Mallam

Almajiri is like a bird

When he hears the sound of corn

His ears will go mingling

Like a dead rat

And he is not a dead rat

He is a man of paradise

Fetch water and give him

Give him millet

Give him guinea corn

Give him maize

He will mix even if he will not drink it

He will take it to the judge

The judge, the son of Mahmuda

The one who will not say, 'I don't have'

He will only say, come and collect

Collect the son of Mallam

Analysis

- 1) **Diction-** The Almajiri captures the feelings of his listeners in such a way that he arouses compassion in the minds of the listeners. His choice of words depicts a lot of energy, intensity and strong passion which carry his narration to the peak. He uses words that best fit his situation. As a result of this, he has drawn memorable scenes and unforgettable pictures in the minds of the listeners.
- 2) **Mood/ tone-** The song captures a mood of hope and preparation.
- 3) **Morphological features-** Morphologically, the Almajiri employed various devices such as;
 - i. Suffixes- morphemes are added at the end of the base or root of a word. Examples of suffixes in the song includes: *Magaji(n)* – ‘magajin’ (inheritor), *Kama(n)* – ‘kaman’ (like), *Gaba(n)* – ‘gaban’ (front), *Matacce(n)* – ‘mataccen’ (dead).
 - ii. Compounding- This is the process of combining two or more independent words to form a single word. Examples are; *Dan mallam*’ (son of Mallam), *Dan Aljanna*’ (man of paradise), ‘*Dan magaji*’ (inheritor), ‘*Dan mahmuda*’ (son of Mahmuda)
 - iii. Reduplication- This is the duplication of part or in whole of a morpheme to form a new word. Example of Reduplication in the song include; - ‘*yaroron*’ (son son).
 - iv. Borrowing- This means taking words from one or more languages to fit into the vocabulary of another language. The following words are derived from Arabic. Examples: *Almajiri* (beggar), *Alkali* (judge), *Mallam* (teacher), *Aljannah* (paradise)
- 4) **Phonological devices-** phonologically, the advertiser uses repetition, rhyme, alliteration and onomatopoeia.
 - i. Repetition- The following words are repeated in the song. Examples: ‘*Dan Mallam*’ 3× (son of Mallam), *Bara* 2× (beg), *Kusu* 2× (rat), *Debo* 4× (fetch), *Alkali* 2× (judge).
 - ii. Rhyme- The song presents a beautiful alternate rhyme scheme that makes the entire song musical. Examples: ‘*yaji/ yayi*’ (heard/ he will), ‘*bai/ mai/ kai*’ (will not/ him/ take it to him), ‘*Debo/ gero* (fetch/ millet).
 - iii. Alliteration- Examples of alliterative expressions that are rhythmical in the song are: ‘*magajin mallam*’ (‘m’ alliterates), ‘*da bara da bara dan Mallam*’ (‘d’ and ‘b’ alliterates), ‘*kaman kusu*’ (‘k’ alliterates).

- iv. Onomatopoeia- Also, the sound effect of the song is further enhanced by the use of the following word which suggest its meaning. Example '*sai yayi fringi da kunne*' (his ears will go mingling).
- 5) **Figurative devices-** figuratively, the following devices are observed;
 - i. Rhetorical question- The Almajiri ask questions that doesn't require any answer. Examples – '*ina dan Mallam*' (where is the son of Mallam?), '*Dan magajin mallam*'? (Who will inherit mallam?)
 - ii. Metaphor- the song is metaphorical because it shows that whatever is given to the Almajiri, he will collect it even if he doesn't like it. The expression '*Almajiri tsuntsu ne*' (Almajiri is a bird) refers to how the Almajiri go to different places in search of food. It is also metaphorical when the Almajiri is referred to as '*mutum ne dan Aljanna*' (he is a man of paradise). The Almajiri believes he is a man of paradise because of the knowledge he receives from Mallam. Thus, he is addressed as the son of Mallam that is destined to inherit Mallam.
 - iii. Simile- certain comparisons are drawn in the song which add clarity to the entire song. Example '*kaman mataccen kusu*' (like a dead rat). Here, the Almajiri is compared with a dead rat.
 - iv. Irony- it is ironical when the Almajiri says that '*ya dama ko bai sha ba*' (he will mix even if he will not drink it) the Almajiri is known to be hungry always. So, it is ironical when he mixes *fura* and take it to the Alkali without tasting it. Also, the expression '*wanda baya cewa babu*' (the one who will not say I don't have) signifies that the Alkali always have something to give to the Almajiri which is not usually true.
 - v. Antonomasia- here, somebody's office or fame is attached to Another person of a corresponding office or fame. The expression '*Alkali dan Mahmuda*' (the judge the son of Mahmuda) means that the judge is the son of the prophet Muhammad (SAW) because of their ability to judge righteously.
 - vi. Hyperbole- A deliberate exaggeration is employed in line 8. '*mutum ne dan Aljanna*' (he is a man of paradise). Thus, the truism and vividity are brought to the fore for us to consider.
- 6) **Grammatical features-** Grammatically, it has been observed that nouns, pronouns, verbs, Adjectives are used in the song.
 - i. Nouns- The Almajiri uses both proper and common nouns. Examples of proper nouns are; *gero* (millet), *masara* (maize), *dawa* (guinea corn), *Dan Mahmuda* (son of Mahmuda). Examples of common nouns are; *Almajiri* (Beggard), *tsuntsu* (bird), *tsaba* (grain), *kunne* (ears plural), *kusu* (rat), *ruwa* (water), *Alkali* (judge), *magajin* (inheritor).

- ii. Pronouns- pronouns are words used instead of a noun. Examples of pronouns in the song are; *ni* (I), *yaji* (he hears), *yayi* (he will), *mai* (him).
 - iii. Verbs- verbs are words that denotes action. It shows the action that is taking place at the moment or happened in the past. Examples are; *bara* (beg), *yaji* (hears), *debo* (fetch), *kawo* (give), *sha* (drink), *kai* (take).
 - iv. Adjectives- An Adjective modifies a noun. Examples include; *motsin* (sound), *mataccen* (dead).
- 7) **Syntactic features-** syntactically, the Almajiri uses phrases and sentences such as;
- *Ina dan mallam, dan magajin mallam?* (Where is the son of mallam, who will inherit mallam?). Interrogative and compound sentence.
 - *Almajiri tsuntsu ne.* (Almajiri is a bird). Simple and declarative sentence.
 - *Sai yayi fringi da kunne* (his ears will go mingling) simple and declarative sentence.
 - *Kaman mataccen kusu* (like a dead rat) noun phrase
 - *Mutum ne dan aljannah* (he is a man of paradise) simple and declarative sentence.
 - *Debo ruwa kawo mai* (fetch water and give him). Simple and Imperative sentence.

Summary

Categories	Observed features
Morphological features	Suffixes Prefixes Compounding Reduplication Borrowing
Phonological features	Repetition Rhyme Alliteration Onomatopoeia
Figurative devices	Rhetorical question Metaphor

	Simile Irony Antonomasia Hyperbole
Grammatical features	Nouns Pronouns Verbs Adjectives
Syntactic features	Interrogative sentences Imperative sentences Simple sentences Declarative sentences

Ina iyata ina iyata

Idan kina so ki samu ladan

Ubangiji Rabbana

Ki samu gero ki samu dawa

Ki baiwa Almajiri

Almajiri baran mallamai

Yaje ilori yaje iko

Translation

Where is my mother? Where is my mother?

If you want to get reward from the Almighty God

Find millet and guinea corn

Give It to Almajiri

Almajiri, son of Mallam

He went to Ilorin, he went to Lagos (Iko)

Analysis

1) **Diction-** The language of the song is simple and persuasive. The Almajiri uses familiar and everyday descriptions to persuade the mothers that they will get some rewards from Almighty Allah for extending their goodwill to the poor. By using the word '*yaje ilori yaje iko*', the Almajiri tells us in a clear and loud manner that he has searched everywhere for food and that he is desperately in need of food. Everywhere is signified by Ilorin/Lagos.

2) **Mood/tone-** There is a general tone of suffering and rejection in the poem. The poem ends with a tone of anxiety.

3) **Syntactic features-** The vocabulary of the song is simple and homely but slightly literary. It is characterized by a degree of simplicity in the syntax. The Almajiri uses simple sentences to narrate his story. Example; *ki baiwa Almajiri* (give it to Almajiri).

Compound sentences- It is a sentence that has two or more independent clauses. Example include; *yaje Ilorin yaje Iko* (He went to Ilorin; he went to Lagos).

In terms of sentence function, the Almajiri makes use of interrogative and imperative sentences. Interrogative sentences ask questions and it ends with a question mark. The auxiliary verb precedes the subject which is then followed by the main verb. Examples; *Ina Iyata?* (Where is my mother?)

Imperative sentences tell us to do something. It takes no subject as 'you' is the implied subject. They can be functioned as instructive and commending sentences. Examples; *Ki samu gero ki samu dawa*. (find millet and guinea corn), *Ki baiwa Almajiri* (give it to Almajiri).

4) **Morphological features-** The morphological features observed in the song are suffixes and borrowing.

i. Suffixes- some affixes are added at the end of the root word. Examples are: '*baran-bara(n)*' (beg), '*mallamai – mallam(ai)* (teachers), '*iyata – iya(ta)* (my mother), '*lada – ladan* (reward)

ii. Borrowing-The word Almajiri emanated from the Arabic word Almuhajirun meaning beggar.

5) **Phonological devices-** At the phonological level, it has been observed that the phonological features used in the song are; repetition and alliteration.

i) Repetition- Repetition is the continuous use of words in a poem or sentences for emphasis. The following words are repeated in the poem as the Almajiri addresses the women at home as his mother. Examples; '*ina iyata*' 2× (where is my mother), '*Yaje*' 2× (he went)

ii) Alliteration – To further enhance the musical features of the song, the following lines have contributed to the sound effects of the song.

Ki samu gero ki samu dawa (find millet and guinea corn) 'k' and 'S' alliterates'.

Yaje ilori yaje iko (he went to Ilorin, he went to Lagos) 'y' and 'I' alliterates'.

6) **Figurative devices-** The following figurative devices are observed in the song. They are code switching, symbolism, Apostrophe, Rhetorical questions and paradox.

i) Code-switching- The Almajiri uses both Hausa and Arabic to sing. Examples: *Ubangiji Rabbana* (God Almighty) here, *Ubangiji* (Hausa) and *Rabbana* (Arabic) means 'God'. This is done perhaps intentionally by the Almajiri in order to achieve effective communication or there are no equivalent words in the language of the song (Hausa)

ii) Symbolism/ imagery- '*Gero da Dawa*' (Millet and Guinea corn) in line four symbolize 'food'. This means that the Almajiri is desperately in need of food, so he begs the mothers to give him millet and Guinea corn, the least and commonest food around.

iii) Apostrophe- In line 1, The Almajiri calls out to his mother '*ina iyata, ina iyata*' (where is my mother) as though, she is listening to him closely.

iv) Rhetorical question- The statement '*ina Iyata, ina iyata*' is a rhetorical question. The Almajiri is asking of the where about of his mother, though he is not expecting an answer. The purpose of rhetorical question is to make an emphasis not necessarily to demand an answer.

v) Paradox- The word '*yaje Ilori yaje Iko*' (he went to Ilorin, he went to Lagos) in line 7, shows how far the Almajiri has trekked in search of food. It is paradoxical to say that the Almajiri went to Ilorin and Lagos in search of food.

7) **Grammatical features-** At the grammatical level, the Almajiri makes use of possessive adjective and pronouns. The word *iyata* (my mother) in line one is possessive adjective. It shows ownership while the pronouns 'ki' (you female) in line 2,4,5 and '*yaje*' (he went) in line 7 functions

as second person pronoun and third person pronoun respectively. It has also been discovered that the Almajiri uses proper nouns such as 'Ilorin', 'Ikko'. These are names of places where the Almajiri has trekked in search of food. Also, *gero* (millet), *dawa* (guinea corn) are names of food. Examples of verbs in the songs includes; *samu* (find), *baiwa* (Give), *yaje* (he went).

Summary

Categories	Observed features
Morphological features	Suffixes Borrowing
Phonological features	Repetition Alliteration
Figurative devices	Code-switching Symbolism Apostrophe Rhetorical question Paradox
Grammatical features	Adjectives Pronouns Nouns Verbs
Syntactic features	Simple sentences Compound sentences Interrogative sentences Imperative sentences

Summary of the Findings

This study aims to investigate the use of stylistic devices in Almajirai bara songs at different levels of phonological, Morphological, lexico-semantic, Grammatical and figurative level. The result of each line of all the lyrics were analyzed and thoroughly examined for stylistic analysis. The findings reveal that Stylistic devices discovered in the analysis are; Metaphor, Simile, hyperbole, irony, repetition, rhyme, borrowing among others.

The result revealed that at the figurative level, Metaphor is the prominent stylistic features in the selected Almajiri Bara songs. This has shown the Almajiris frequent use of Metaphor in the song is purposely to create an image in the listener's minds so that they can help them.

The result also reveals that Repetition is the prominent stylistic device at the Phonological level. The Almajiri use Repetition frequently in their songs in order to emphasize the reasons for their begging. Repetition is commonly used as a stylistic device for increasing fluency and making the song lyrics appear more convincing and also to satisfy the audiences with the sounds and rhythm of language in a fascinating way.

Grammatically, the findings revealed that the most common sentence structures used in Almajiri bara songs are nouns and verbs. These are relevant to the content and context used in the songs. In terms of sentence function, the prominent device used is simple and declarative sentences. The use of declarative and simple sentences frequently made the songs easy and explanatory to the listeners.

Also, the findings show that suffixes and borrowing are employed often by the Almajiri. Suffixes change the grammatical functions or parts of speech of the word. While borrowing is employed when one language may possess words for which there are no equivalents in the other language.

Finally, the results reveal that Stylistic devices is an essential strategy in songs which is characteristically more metaphorical, creative and vivid than ordinary language. As can be seen from the tables, the analysis of the songs has brought detailed description and measurements of the Stylistic devices and choices of words depicted at every possible levels and stages. The Almajiri carefully selected words and expressions that are culturally enclosed so as to convince the listeners. These stylistic devices can be considered as an essential tool that could persuade the audience to imagine and perceive the Almajiri's Emotions and feelings.

Conclusion

The study shows that the Almajiri commonly used stylistic devices such as metaphor, hyperbole, simile, alliteration, antonyms, synonyms, polysemy etc.

The results demonstrate that the use of stylistic devices especially metaphor, symbolism, Alliteration, code- switching, simple sentences and declarative sentences could be remarkably found in almost all the selected Almajiri bara songs. Rhyme and Repetition were generally used as significant phonetic devices to attract the audience's attention with charming sounds and rhythms. The selection of words by the Almajiri plays a very vital role in meaning construction. It supports the listeners to apprehend the meaning the Almajiri is trying to pass on. All in all, these songs use different stylistic features to convey the main message and feelings of the Almajiri. Therefore, the interest of this work to study stylistic features in Almajiri Bara songs is a recommendable attempt.

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