

RAJAZTraditional analyses

Xalil:	Circle III	HAJAZ: --- / --- / --- RAJAZ: --- --- / --- --- / --- --- RAMAL: --- --- / --- --- / --- ---
Wright/Ewald:		Trimeter acatalectic $\sigma-\cup-$ $\sigma-\cup-$ $\sigma-\cup-$ $\times\cup\cup-$ $\times\cup\cup-$ $\times\cup\cup-$ „, catalectic $\sigma-\cup-$ $\sigma-\cup-$ $\sigma-$ $\times\cup\cup-$ $\times\cup\cup-$ $\sigma-$ Dimeter acatalectic $\sigma-\cup-$ $\sigma-\cup-$ $\times\cup\cup-$ $\times\cup\cup-$

- “Real” *rajaz* is clearly an Arabic meter; in current data, it seems to be restricted to 19th century works
- It is questionable whether 20th century works descend directly from Arabic *rajaz*
- 20 poems in current database (825 poems/songs total, 535 “written”), 7 19th century works, 13 20th century works
- Stanzaic forms

	Dimeter	Trimeter (all catalectic?)
Couplets	2	7 (all 19 th century)
Quintains	10	0
Quatrains	1	0

Scansion: 20th century

Dimeter, inventory of frequent hemistich types: (1) v - v -
 (2) - - v -
 (3) - - -
 (4) - v v -
 (5) v v - -

Some strong tendencies

- (2) restricted almost entirely to the first hemistich
- (5) restricted almost entirely to the second hemistich
- (3) favored in the second hemistich

Scansion: 19th century

Trimeter: $\left\{ \begin{array}{l} \underline{v} - \underline{v} - / \underline{v} - \underline{v} - / \underline{v} - \underline{v} - \\ - \underline{v} \underline{v} - / - \underline{v} \underline{v} - / \underline{v} - - \end{array} \right\}$

Cursory perusal suggest that the hemistichs in the two rows can be randomly mixed.

Some differences between 19th and 20th century practice (in available works)

- All 19th century works are trimeters, all 20th century works are dimeters
- Stanzaic form all 19th century works is couplets; 20th century works are almost all quintains
- 19th century works allow any hemistich to be heptamoraic (— v —); heptamoricity is restricted virtually 100% to the first hemistich in the 20th century (some 20th century versions don't allow heptamoricity at all)
- The *hemiola* foot type (— — —) is common—even favored in the 2nd hemistich—in 20th century works. 19th century works do not allow *hemiola* in either of the first two hemistichs, suggesting that when “— — —” appears in the last hemistich, it is actually a version of the catalectic v — foot type with the option of an initial heavy.

Examples: Mu'azu Hadeja, “Tutocin Shaihu da Waninsu” [Banners of the Shaihu and others]

Akilu Aliyu, “Kokon Mabarata” [The Bowl of Alms Seekers]

Mamman Shata, “Magaji Mai Ido Daya” [Magaji, the One with One Eye]

Asma'u 'yar Shehu, “Tawassuli” [Sufi Women]