

## RAJAZ

### Traditional analyses

Xalil:	Circle III	HAZAJ:	<u>v</u> ---/ <u>v</u> ---/ <u>v</u> ---	
		RAJAZ:	-- <u>v</u> --/-- <u>v</u> --/-- <u>v</u> --	
		RAMAL:	-- <u>v</u> --/-- <u>v</u> --/-- <u>v</u> --	
Wright/Ewald:	Trimeter acatalectic	<u>q</u>   <u>c</u>   <u>c</u>   <u>c</u>	<u>q</u>   <u>c</u>   <u>c</u>   <u>c</u>	<u>q</u>   <u>c</u>   <u>c</u>
		<u>k</u>   <u>c</u>   <u>c</u>   <u>c</u>	<u>k</u>   <u>c</u>   <u>c</u>   <u>c</u>	<u>k</u>   <u>c</u>   <u>c</u>
	„ catalectic	<u>q</u>   <u>c</u>   <u>c</u>   <u>c</u>	<u>q</u>   <u>c</u>   <u>c</u>   <u>c</u>	<u>q</u>   <u>c</u>   <u>c</u>
		<u>k</u>   <u>c</u>   <u>c</u>   <u>c</u>	<u>k</u>   <u>c</u>   <u>c</u>   <u>c</u>	<u>q</u>   <u>c</u>   <u>c</u>
	Dimeter acatalectic	<u>q</u>   <u>c</u>   <u>c</u>   <u>c</u>	<u>q</u>   <u>c</u>   <u>c</u>   <u>c</u>	<u>q</u>   <u>c</u>   <u>c</u>
		<u>k</u>   <u>c</u>   <u>c</u>   <u>c</u>	<u>k</u>   <u>c</u>   <u>c</u>   <u>c</u>	<u>q</u>   <u>c</u>   <u>c</u>

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

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

### Scansion: 20th century

Dimeter, inventory of frequent hemistich types: (1)  $\underline{v} \text{---} \underline{v} \text{---}$   
 (2)  $\text{---} \text{---} \underline{v} \text{---}$   
 (3)  $\text{---} \text{---} \text{---}$   
 (4)  $\text{---} \underline{v} \underline{v} \text{---}$   
 (5)  $\underline{v} \underline{v} \text{---} \text{---}$

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

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

Some differences between 19<sup>th</sup> and 20<sup>th</sup> century practice (in available works)

- All 19<sup>th</sup> century works are trimeters, all 20<sup>th</sup> century works are dimeters
- Stanzaic form all 19<sup>th</sup> century works is couplets; 20<sup>th</sup> century works are almost all quintains
- 19<sup>th</sup> century works allow any hemistich to be heptamoraic (– – v –); heptamoricity is restricted virtually 100% to the first hemistich in the 20<sup>th</sup> century (some 20<sup>th</sup> century versions don't allow heptamoricity at all)
- The *hemiola* foot type (– – –) is common—even favored in the 2<sup>nd</sup> hemistich—in 20<sup>th</sup> century works. 19<sup>th</sup> 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  $\underline{v}$  – – foot type with the option of an initial heavy.

Examples: Mu'azu Haḍeja, “Tutocin Shaihu da Waninsu” [Banners of the Shaihu and others]  
 Aḱilu Aliyu, “Koḱon 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]