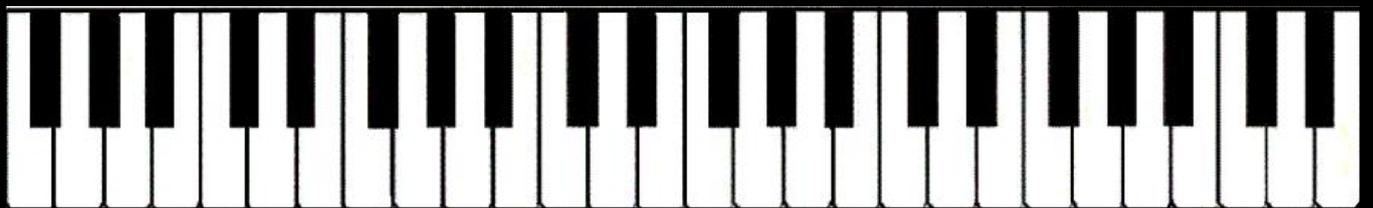
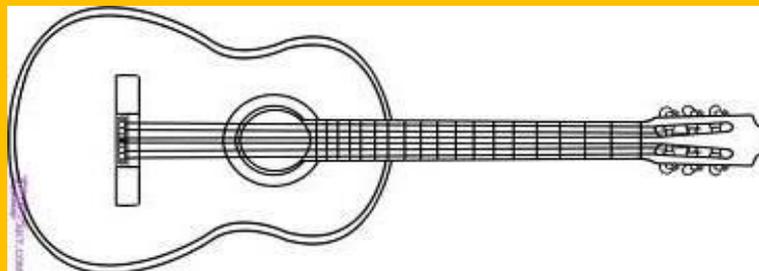


SAUTUSH SHAITAAN
THE VOICE OF SHAITAAN

MUSIC

AND

SINGING



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THE PROOFS OF THE SHARIAH

Even those who have not pursued higher Deeni Ilm are perfectly aware that the Structure of Islam's Shariah rests on Four Fundamental Sources or Proof which are: Kitaabullaah (the Qur'aan Majeed), Sunnah of Rasulullah (sallallahu alayhi wasallam), Ijma' (Consensus) of the Ummah's Authorities, and Qiyaas (the Shariah's process of Analogical Deduction) for the formulation of Ahkaam –laws – on the basis of inviolable Qur'aanic and Hadith principles-Usool.

Besides these Four fundamental Sources of Law, the Shariah does not recognize any other institution, personality or system in its formulation of Ahkaam. It thus excludes from its Evidences of Law the *kashf/ilhaam* (Divine Inspiration and Intuition) of the Auliya and the opinions of any personality which conflicts with the *Ahkaam* which have been formulated on the sacred foundations of the Four Fundamental Sources of the Shariah. An issue which is structured on any one of these inviolable Sources of the Shariah comes with its attribute of immutability. It has the full force of the Shariah and is binding on Muslims. Any act which cannot be substantiated on the basis of the Four Proofs (*Dalaail-e-Ar-ba-ah*) is beyond the ambit of the Shariah. Shar'i status cannot be claimed for such an opinion, view, theory or practice.

In a discussion related to the Shariah, it is essential to bear in mind the Basis of the *Ahkaam*. If it is desired to ascertain the Islamic credibility of a claim or an opinion, it is imperative to invoke the Standard of the *Dalaail-e-Ar-ba-ah*. Any attempt to prove validity for an opinion or concept on a basis which is outside the confines of the Four Proofs of the Shariah, is an unprincipled endeavour. The resultant opinion will not enjoy Shar'i validity irrespective of its overt and superficial beauty and appeal to emotion and even intellect.

will be said to be an immutable *Hukm* of Islam regardless of any ostensible clash with reason. Islam is the product of Divine Revelation (*Wahi*), not of man's reason and intellect.

In the formulation of *Ahkaam* on the basis of *Qiyaas*, the Muslim has to incumbently fetter his reasoning and intellect to the limits of the Four Sources of the Shariah. Islam does not permit unbridled operation of reasoning. The Qur'aan ordains that our reasoning be restricted to operate within the parameters of Allah's Law which is an Edifice structured on the foundations of *Dalaail-e-Ar-ba-ah* – The Four Fundamental Sources of the Shariah.

THE QUESTION OF MUSIC AND SINGING

Islam with all its *Ahkaam* – the Shariah – is more than fourteen centuries old. Islam was not handed to the Ummah as an ambiguous concept to be interpreted by each successive generation to suit the whims and fancies of the wildly fluctuating vagaries of the *nafs*. The further we journey from the age of *Nubuwwat*, the greater is the degree of degeneration and corruption. The process of moral and intellectual decadence as evidenced by history is undoubtedly incremental. Allah Ta'ala has not allowed His Inviolable Shariah to suffer a process of degeneration in the way man's morals have suffered. The purity of the Shariah has been maintained throughout the long corridor of Islam's history. The Qur'aan guarantees this purity:

“*Verily, We have revealed The Thikr (the Qur'aan—Allah's Law) and, verily We are its Protectors.*”

Every law, teaching, belief, custom and practice of Islam enjoy a sacred antiquity which is linked to Rasulullah (sallallahu alayhi wasallam) by an unbroken Chain of narration which has been reliably and authentically transmitted from one generation to the other. And so on will the process be perpetuated until the Last Day. Any idea which is bereft of this peculiar attribute of antiquity is not Islam. It is not part of the Inviolable Shariah. It will not be an immutable *Hukm* of Allah Ta'ala.

Any person who questions the validity of a Shar'i injunction which enjoys the antiquity linked to Rasulullah (sallallahu alayhi wasallam), does so at the peril of scuttling his Imaan. When Allah and

His Rasool have issued a verdict, everything besides such Divine ruling is kufr. Declaring this *Fatwa*, the Qur'aan Majeed states:

“Then We have established you on a Shariah with regards to (all) affairs (of life). Therefore, follow it (the Divine Shariah). And, do not follow the vain desires of those who know not.”

Since there is absolutely no scope for a re-interpretation of the Shariah's prohibition of music and musical instruments, or for any law of Islam, those who venture attempts motivated by the desire to abrogate the fourteen century Shar'i ban on the voice and instruments of shaitaan, are in fact renouncing their Imaan. Refutation of even a single item on which Allah and His Rasool have issued their verdict is kufr – kufr which expels its proponent from the fold of Islam.

THE ARGUMENTS OF THE MODERNIST JUHHAAL

Within the ranks of some ignoramuses (*juhhaal*) and deviant modernists there has developed the satanic idea of music being permissible in Islam. In addition to the modernist deviates, there are also the grave-worshippers (*Qabar Pujaaris*) who legalize music and musical instruments. In their *qawwaali* (supposedly religious singing) sessions which usually commence after Isha and end at Fajr, they have dagga-smoking *qawwaals* (singers) to sing songs with shaitaan in attendance, blowing his filthy froth into their nostrils according to the Hadith. It is precisely for this shaitaani intoxication that the participants in *qawwaali*, after having polluted their hearts and minds with the vulgarity of shaitaan throughout the night, will disperse at the Call of the Athaan and slip into bed without performing Fajr Salaat. This is standard procedure. The intoxication of the satanic music of the *fussaaq* has provided a licence for the flagrant neglect of Fajr Salaat.

At the other extreme of this spectrum we find the modernist *juhhaal* who ardently and arduously labour to find justification for modern Western and Asian music of all brands and varieties. In their sojourn of gratification of the lowly rebellious *nafs*, the modernist deviates proffer in general some practices of some Auliya, and some of the writings of Imaam Ghazaali (rahmatullah alayh) in particular as their grounds for their assumed permissibility of the satanic practice of music decreed haraam by Allah Azza Wa Jal.

Before we present the Proofs of the Shariah, it is proper to firstly demolish and neutralize the figments of imagination which the *juhhaal* present as their basis for their fallacious theory of permissibility of music and musical instruments. After dispensation and dismissal of their *baatil* argumentation, we shall, Insha'Allah, present the incontrovertible *Dalaail* (Proofs) of the Shariah (Qur'aan and Sunnah), which will seal the coffin of the fallacy tendered by the modernists and the grave-worshippers.

THE STATEMENTS AND PRACTICES OF SOME AULIYA

In their laborious and ludicrous efforts to bolster their baseless idea, the ignoramuses and the deviant modernists have not been able to provide a Shar'i basis structured on the Four Sources of the Shariah for their view. They have relied primarily on the practice and statements of some Auliya and on some Hadith narrations which pertain to exceptions and abrogated practices, not to the general law and rule pertaining to music and musical instruments.

Should it be momentarily conceded that some Auliya centuries after Rasulullah (sallallahu alayhi wasallam), had condoned music and musical instruments, the simple and straightforward response is that such statements of the Auliya which are in conflict with any of the teachings of the Shariah should be set aside. A suitable interpretation has to be tendered for such conflicting acts and practices which have been attributed to *some* of the Auliya so that these august personalities are not accused of being in disharmony with the Shariah.

In reality the illustrious Auliya are not in conflict with the Shariah. They were embodiments of the Sunnah. In fact, they were the epitomes of the Beautiful Example (*Uswah-e-Hasanah*) of Rasulullah (sallallahu alayhi wasallam).

However, certain of their utterances and practices were constrained by spiritual conditions, ecstasies and ailments. These statements and practices which are ostensibly in conflict with the Shariah have to be imperatively scaled on the criterion of the Qur'aan and Sunnah in the light of *Dalaail-e-Ar-ba-ah*. The ecstatic utterances and practices of some Auliya do not constitute *Daleel* in the Shariah. *Ahkaam* are not structured on the practices, utterances, *kashf and ilhaam* (intuition and inspirations) of the Auliya. If any of these are in conflict with the *Ahkaam* of the Shariah, they have to be compulsorily set aside. They may not be cited as a basis for permissibility or prohibition, least of all as a basis for abrogation of the clear-cut commands of the Qur'aan and Sunnah.

Every Muslim with a semblance of intelligence, provided that Imaan is intact, will understand that the *kashf / ilhaam*, dreams, acts and argumentation of some Auliya, which conflict with the Shariah do not override the Qur'aan and Sunnah. On the contrary, the opposite is the verdict. The Shariah overrides the former. It is therefore palpable nonsense to cite in justification of music and musical instruments, the *Sama* (religious singing) practices of some Auliya, and the arguments of Imaam Ghazaali (rahmatullah alayh) who had opined the permissibility of the flute and the drum albeit with some stringent conditions. While Imaam Ghazaali (rahmatullah alayh) has presented an extremely narrow and limited permissibility for just two instruments – the flute and the drum – he does not believe in the blanket permissibility of music and musical instruments. In fact, neither he nor any of the Auliya without a single exception, has ever ventured total permissibility for all musical instruments and all singing be it without the accompaniment of musical instruments.

It is essential that it be reiterated that Imaam Ghazaali's limited permissibility and the *Sama*' of some Auliya are in conflict with the *Ijma'* (Consensus) of the Fuqaha of Islam. The Fuqaha were the authorities of the Shariah. For *Daleel*, it is imperative to cite the Fuqaha, not the Auliya wrapped in ecstasy. Stating this fact, Hadhrat Shah Waliyullah Muhaddith Dehlwi (rahmatullah alayh) says:

“You (the proponents of music/singing) adhere to the arguments of the Ush-Shaaq (Divine Lovers) who are overwhelmed by ecstasy. The talk of the Ush-Shaaq should be wrapped up (set aside), not narrated (as proof).” (Tafheemaatul Ilaahiyyah)

Commenting on this issue, Hadhrat Sayyid Ahmad Kabir Rifaai' (rahmatullah alayh) said:

“What are you saying? You say that Haarith said so; Baayazid said so; Mansur said so. Before venturing such statements, say: Imaam Shaafi said so; Imaam Maalik said so; Imaam Ahmad said so; Imaam Abu Hanifah said so. The statements of Baayazid Bustaami and Haarith cannot elevate you nor denigrate you. Imaam Shaafi and Imaam Maalik, with their rulings shows the Path of Salvation and indicates the success of the Law (of Allah Ta'ala).”

(Al-Bunyaanul Mushayyaid).

Hakimul Ummat Maulana Ashraf Ali Thaanvi (rahmatullah alayh) commented:

“*The function of the Muhadditheen is narration (of Hadith) while that of the Fuqaha is formulation and elaboration of the Law.*”

The Fuqaha are the Physicians of the Ummat. They are extremely far-sighted. They understand the basis and purpose of the *Ahkaam*. They penetrate to the depth of the Ahaadith, extract the true *illat* (rationale) of the commands and prohibitions. Then they extend the law of prohibition wherever they detect the presence or the development of fitnah (corruption). They therefore prohibit all forms of singing be it without musical instruments in order to close the avenue of future corruption and moral turpitude.

Hence, in any clash of opinion between the Muhadditheen and the Fuqaha, the word of the latter takes precedence. It is the verdict of the Fuqaha which is final and binding.

Even in the echelons of the Ulama of the Shariah, the illustrious Imaam Ghazaali (rahmatullah alayh) falls in the Fourth Category. Above him there are three categories of superior Fuqaha. He is a pure *Muqallid* whose opinions cannot be tendered in negation of the consensus of the Fuqaha of Islam.

After conceding the *Ijma'* of the Fuqaha of the Four Math-habs on the prohibition of music and musical instruments, Imaam Ghazaali (rahmatullah alayh) proceeds to argue exceptional cases of permissibility. In his argument he does not negate the general rule of prohibition. Rather, he presents a case of permissibility for certain exceptions such as divine songs to engender spiritual ecstasy. However, it has to be reiterated that even his case for limited permissibility is untenable in view of the conflict with the *Ijma'* of the Fuqaha which represents the Shariah's position from the age of the Sahaabah as the evidence will later establish, Insha'Allah.

The ignoramuses and modernist deviates being slaves of lust and inordinate carnal passion, plying their trade of self-gratification, believing themselves to be on par with the Auliya, cite such seemingly un-Islamic practices of the Auliya as *daleel* (proof) for the haraam practices which they (the ignoramuses and modernist deviates) have innovated.

Among the evil practices which they have originated at the instigation of shaitaan are music and musical instruments. In spite of the entire Ummah being fully aware of the irrefutable prohibition of music – a prohibition which has come down in the Ummah these 14 centuries – in spite of the sacred antiquity which this prohibition enjoys, the ignoramuses are endeavouring to create the impression that the Shariah has all along allowed music and singing with the accompaniment of musical instruments. But they have hopelessly failed to provide a solid basis from *Dalaail-e-Arba-ah* for their fallacious contention. Insha'Allah, in this treatise we shall substantiate the Divine Prohibition of music and musical instruments on the basis of the Proofs of the Shariah.

THE MODERNIST ATTITUDE

The modernist deviates are professed antagonists of *Taqleed*. They do not attach themselves to any Math-hab or Imaam. They consider themselves to be capable and qualified to formulate the rules of the Shariah on the basis of their opinions of deception. A queer and distinctly dishonest attitude of these modernist *juhhaal* is to scurry into the folds of *Taqleed* whenever they seek 'proofs' for their fallacies. They latch onto the errors and obscure views of just any Aalim, Wali or Faqeeh if they are able to squeeze any capital out for substantiating their theories of *baatil*.

Being ignorant of the Knowledge of the Shariah, they are constrained to resort to *Taqleed* of obscure views and opinions which are in contradiction of the *Ijma'* of the Ummah. Displaying this selective brand of taqleed, the modernists resort to a downright dishonest taqleed of Imaam Ghazaali (rahmatullah alayh) in their attempt to 'prove' the permissibility of music and musical instruments. While they reject every aspect of Imaam Ghazaali's *ta'leem* on all other issues of the Shariah, which

militates against their opinions, they are rapid in expressing their taqleed of his view on singing and music.

They further distort his opinion of restrictive permissibility and present it as a basis for their claim of blanket permission for all types of music and musical instruments, a position which Imaam Ghazaali (rahmatullah alayh) never propagated.

The modernist deviates are extremely selective in their taqleed of Imaam Ghazaali (rahmatullah alayh) in particular, and in general of the other Auliya from whose statements they labour to eke out confirmation for their fallacious theories. For the modernists, Imaam Ghazaali (rahmatullah alayh) has importance in only the issue of music. As far as the entire Shariah is concerned, other than the exception of singing and music, Imaam Ghazaali (rahmatullah alayh) is lumped into the same category of orthodoxy which the modernist deviates dispose and deprecate with a vehemence pleasing to only shaitaan and heretics.

Consider Imaam Ghazaali's position on astronomy and related science. In his view, it is not permissible for all and sundry to learn astronomy. He labels astronomy as futile and trivial. He regards only limited astronomy for a select few to be permissible – such astronomy which is necessary for navigation and finding direction in the land and sea.

He argues that astronomy is guesswork and blameworthy. He propagates the truth of the Hadith that it is better to remain ignorant of some branches of learning. This is a position which is unpalatable to the modernist palate soured by mental corruption. He therefore advocates: *“do not indulge in such sciences which the Shariah brands as useless.”*

Imaam Ghazaali (rahmatullah alayh) propagates the prohibition of eating food from tables. He advocates eating on the ground as the Sunnah. Eating on tables is bid'ah according to Imaam Ghazaali (rahmatullah alayh)

He avers that it is an innovation to use soap and to eat to one's heart's content even though he does not brand these as haraam. Nevertheless, this is the position which he adopts. The modernists who have made a selective taqleed of Imaam Ghazaali, should henceforth refrain from the utilization of all soap, soap powders and detergents.

“Lick your fingers after eating” commands Imaam Ghazaali. This practice is detestable to the modernist *juhhaal* who have western kuffaar masters to serve and appease. It is practice viewed with revulsion by the western intellectual masters of the modernist deviates prowling in the shadows of the community, hence they will not make *taqleed* of Imaam Ghazaali in this practice of the Sunnah.

Regarding the issue of gender equality which these modernist *juhhaal* propagate, Imaam Ghazaali (rahmatullah alayh) said: *Don't sport with the wife so much that she loses fear thereby ruining her conduct.....Strike some sort of fear in her mind when she commits evil...There is blessing in opposing women... He who becomes a slave of women is ruined... If a husband acts in accordance with the wishes of his wife, he becomes her slave...The right of the husband is that the wife should follow him and he should not follow her... Evils and deficient intelligence are salient in women.... Fear the harms of women because they do not call towards goodness....*

The views of Imaam Ghazaali on Purdah are undoubtedly chagrin to the modernists. In short, Imaam Ghazaali (rahmatullah alayh) is an orthodox Muslim, a 'fanatic' like the Molwis except for some latitude on the issue of singing and two musical instruments, the *duff* and the flute, which he opined to be permissible in certain circumstances with certain restrictive conditions.

The modernist deviates have absolutely no licence to cite Imaam Ghazaali (rahmatullah alayh) in substantiation of their corruption. There is no affinity between Imaam Ghazaali and the views of kufr which constitute the religion of the deviates. Their selective 'taqleed' of Imaam Ghazaali, viz., in only the issue of music and singing, displays the bankruptcy of their morality and the total untenability of their theory of permissibility for which they have miserably failed to discover any proof from the Sources of the Shariah.

The clinching argument in this debate pertaining to Imaam Ghazaali's view is that since his view is in conflict with the *Ijma'* of the Four Math-habs, it is devoid of substance. It has to be incumbently set aside. A conflicting opinion which developed many centuries after the Sahaabah and the Fuqaha of *Khairul Quroon* (The First three pious ages of Islam), is not the Fatwa of the Shariah. It is the erroneous opinion of an individual. It has been said: "*Every Aalim slips*" just like every good horse slips and falls.

THE ARGUMENTS OF THE LEGALIZERS

(1) The following Hadith is presented in favour of permissibility of music:

"Aishah (radhiyallahu anha) narrates: Rasulallah (sallallahu alayhi wasallam) came to me while two girls were singing the song of the battle of Buaath. He laid down on the bed, and turned his face away. Abu Bakr (radhiyallahu anhu) entered. Rebuking me, he said: 'The song of shaitaan by the Nabi (sallallahu alayhi wasallam)!' Rasulallah (sallallahu alayhi wasallam) turning towards Abu Bakr, said: 'Leave them'. When Abu Bakr had entered, I made a sign to the two girls, and they left. It was the day of Eid."

In another similar narration, Rasulallah (sallallahu alayhi wasallam) had commented: "*O Abu Bakr! Verily, every nation has an Eid. This (today) is our Eid.*"

A study of this Hadith brings to light the following facts:

- (1) The two girls were minors. The term *jaariyataan* which Hadhrat Aishah (radhiyallahu anha) uses to describe the girls confirms that the girls were minors (*na-baaligh*).
- (2) The girls were singing a war song.
- (3) Hadhrat Abu Bakr (radhiyallahu anhu) had sternly rebuked Hadhrat Aishah (radhiyallahu anha) for allowing the two minor girls to sing even the war song.
- (4) The singing was without any musical instruments.
- (5) Rasulallah (sallallahu alayhi wasallam) stated an exception, viz., the Day of Eid.
- (6) Hadhrat Aishah (radhiyallahu anha) terminated the singing of the girls on the reprimand of her father, hence she indicated to the girls to depart.
- (7) Rasulallah (sallallahu alayhi wasallam) made no attempt to encourage her to continue listening to the singing of the two little girls.
- (8) The departure of the two girls was most significant.
- (9) In spite of Rasulallah (sallallahu alayhi wasallam) having said: '*Leave them.*', they had stopped their singing after hearing Hadhrat Abu Bakr's rebuke. No one had made an attempt for the continuation of the singing.

From the aforementioned facts it will be clear to an intelligent Muslim concerned with the truth that singing in general, even without the accompaniment of instruments, was deprecated and not considered lawful. It was precisely for this reason that Hadhrat Abu Bakr (radhiyallahu anhu) had expressed surprise and reprimanded his daughter, Hadhrat Aishah (radhiyallahu anha). In spite of the two girls being minor and the singing being an impromptu act inside the home where there was no audience, Hadhrat Abu Bakr (radhiyallahu anhu) described it as '*the song / music of shaitaan*' notwithstanding that it was a war song.

It goes without saying that music, musical instruments and singing were time-immemorial practices which existed among the Arabs in the times of *Jaahiliyyah* (the pre-Islam times of ignorance). What then had impelled Hadhrat Abu Bakr (radhiyallahu anhu) to brand the singing of the two little girls as being the song/music of shaitaan? Why did he express such surprise when he heard the singing in the house of the Nabi (sallallahu alayhi wasallam)? Why did he rebuke Hadhrat Aishah (radhiyallahu

anha) if music and singing was permissible? After all, they were singing an ‘innocent’ war song in the privacy of home where there was no danger of *fitnah*.

It is conspicuously clear that Hadhrat Abu Bakr (radhiyallahu anhu) must have been aware of the prohibition, hence his surprise and rebuke. If there had not existed prohibition, his surprise and rebuke would have been uncalled for, meaningless and futile. Since he was quite aware of the prohibition, he expressed surprise, and reprimanded Hadhrat Aishah (radhiyallahu anha), who in turn put a stop to the singing of the little girls, and ordered them to leave inspite of the fact that Rasulullah (sallallahu alayhi wasallam) had not objected. In view of her father’s reprimand and reminding her that such singing was in reality the voice of shaitaan, Hadhrat Aishah (radhiyallahu anha) deemed it prudent to terminate the singing and order the girls to leave. Her attention was drawn to the original law of prohibition which overshadowed the permission obtained as a concession for the Day of Eid.

Furthermore, Rasulullah (sallallahu alayhi wasallam), with his silence, approved of the action of Hadhrat Aishah (radhiyallahu anha), i.e. stopping the singing and indicating to the girls to leave. He did not encourage Hadhrat Aishah (radhiyallahu anha) to continue listening to the singing nor did he express any surprise or make any comment when she quietly indicated to the girls to leave. He did not criticize the termination of the singing.

Rasulullah’s explicit reference to the Day of Eid implies that an exception has been made to the general rule of prohibition. If the statement is not taken as an exception, it would be meaningless to say: “*It is our Eid today.*”

The aforementioned factors testify amply for the prohibition of even singing without the accompaniment of musical instruments. The conclusion stemming from this Hadith is manifest: An exception to the general rule was made on the Day of Eid for the impromptu singing of a war song by two little girls inside the home. This Hadith is a conspicuous affirmation for the general prohibition of music and even singing, even if the songs are not of an evil or immoral nature.

Precisely for this reason have the Fuqaha of all Math-habs explicitly decreed that singing even without instruments is prohibited.

Far from being a proof for the legalizers of haraam music, this Hadith vindicates the general rule of prohibition.

Commenting on this Hadith, Imaam Nawawi (rahmatullah alayh), states in his Sharh Muslim:

“Qaadhi said: The singing of the two girls was only a composition of war poetry of vying, bravery and victory.”

It was an impromptu singing of a good song by two little girls without musical instruments. In spite of this, Rasulullah (sallallahu alayhi wasallam) had turned his back to them, covering himself with a sheet. According to the authorities of the Shariah, this attitude indicated his non-participation. He did not sit as an audience. His silence together with a display of dissociation implies disinclination towards even songs for which he had granted permission on happy occasions such as the Day of Eid and marriages.

In spite of the concession made for the Day of Eid, Rasulullah (sallallahu alayhi wasallam) never once permitted singing to take place at any of his marriages or the marriages of his daughters although such singing was permitted for the marriages of others.

The other lesson to be derived from this peculiar attitude of Nabi-e-Kareem (sallallahu alayhi wasallam) is that this type of impromptu singing by children in the privacy of the home on the Day of Eid or on a marriage occasion should be condoned and not prohibited with vehemence. Hadhrat Abu Bakr’s initial reaction, reprimand and branding the singing as the music of shaitaan were constrained by his awareness of the general rule of prohibition of singing. Rasulullah cautioned him, hence he maintained silence when he was made aware of the permissibility of this kind of singing on the Day of Eid by little girls.

Prior to this incident, Hadhrat Abu Bakr and the Sahaabah were aware that singing and music in general were unlawful satanic acts, hence his reaction.

Rasulullah's response to Hadhrat Abu Bakr's rebuke is very significant. He did not counter the comments of Hadhrat Abu Bakr (radhiyallahu anhu). Rasulullah (sallallahu alayhi wasallam) did not refute the contention of singing being the music of shaitaan nor did he proclaim it to be permissible. He merely said that "today is Eid". In other words, he implied a bit of leniency and latitude in view of the happiness of the occasion.

In this Hadith narrated in Bukhaari Shareef, Hadhrat Aishah (radhiyallahu anha) clarified: "*These girls are not professional singers.*" In this statement she unambiguously declares her abhorrence for music and singing as practised professionally in all ages. Her statement is noteworthy. Why did she have to clarify the position of the girls when her father strongly objected to their singing? The purport of her clarification was to emphasise the impromptu nature of the singing of the two little girls.

Another factor of importance is that this particular incident transpired during Hadhrat Aishah's childhood days. During her adulthood, all her statements pertaining to music and singing are only of prohibition and criticism. It is indeed absurd to present this childhood incident of Hadhrat Aishah (radhiyallahu anha) in substantiation of the fallacy of the permissibility of music when she herself vehemently proclaimed the *hurmat* (illegality) of this satanic act. Her statements of prohibition cannot be refuted by citing an incident which had occurred during her childhood days.

True to their dishonesty and deception, the modernist deviates, while quoting Hadhrat Aishah's childhood episode, conveniently bypass her many statements of condemnation of music and singing made during her adulthood.

The maximum latitude obtainable from this Hadith is:

In spite of the general prohibition of singing, an exception was made for the Day of Eid. Provided that the simplicity and the conditions of permissibility are observed, this type of singing without music is permissible, not at all times, but on the Day of Eid and on occasions of marriage.

(2) "*Aamir Bin Sa'd (radhiyallahu anhu) said: On a marriage occasion I visited Qurzah Bin Ka'b and Abi Mas'ood Ansaari (radhiyallahu anhumaa). I saw some little girls singing. I said: Both of you are the Companions of Rasulullah (sallallahu alayhi wasallam) and of the People of Badr while this (singing) is happening by you. He (Qurzah) replied: 'If you wish, then listen together with us, and if you wish, go! Verily, We have been granted exemption for amusement on marriage occasions.'*"

(Mustadrak)

The legalizers of music and musical instruments also present this Hadith in justification of their haraam musical activities. The unbiased searcher of the *Haqq* will not fail to discern the following salient facts from this Hadith:

- (1) Hadhrat Aamir Bin Sa'd (radhiyallahu anhu) regarded singing unlawful, hence his objection and surprise.
- (2) The other two senior Sahaabah who were present did not claim singing to be lawful. On the contrary, they explained that they had been granted this leeway on marriage occasions.

It should be abundantly clear from this Hadith that the Sahaabah considered singing to be unlawful. However, the singing by little children on marriage occasions was considered to be an exception to the general rule of prohibition, hence they categorically averred: "*We have been granted exemption on the occasions of marriage.*"

The singing mentioned in this Hadith was not the type of lewd, professional singing with musical instruments and satanic demonstrations, lust and deception. The irrefutable reality which transpires from this Hadith is that all three Sahaabah involved in this episode firmly believed in the general rule

of prohibition, hence the one expressed surprise and consternation while the other two explained the exception made in view of the special occasion of marriage. Thus, there is absolutely no basis for the legalization of haraam music and singing in this Hadith.

(3) Rasulullah (sallallahu alayhi wasallam) said:

“Announce this Nikah; perform it in the Musaaqid and beat the duff (drum) for it.” (Tirmizi)

(4) Rasulullah (sallallahu alayhi wasallam) said:

“The difference between halaal (i.e. Nikah) and haraam (i.e. zina) is the duff, announcement and rising of the voices.”

These narrations are also cited to justify the haraam music and singing which is so widely prevalent in this age. However, there is no basis in these narrations for legalizing music and singing. In the first narration it is mentioned with clarity that the purpose of beating the *duff* is *I'laan* (to publicly announce). The purpose is not singing or the creation of music. The drum used to be beaten to announce and publicize Nikahs. Public announcement is an essential feature of Nikah.

The importance of publicly proclaiming a Nikah is emphasised in the second of these two narrations. In this narration Rasulullah (sallallahu alayhi wasallam) differentiates between Nikah and zina (fornication). While fornication is committed in concealment, Nikah is publicly and vociferously announced. The use of the *duff* serves this purpose admirably. It is for this reason that some Fuqaha claim that beating the *duff* on marriage occasions is Masnoon. It is Masnoon for making a public announcement. It is not Masnoon for the creation of music.

It is conceded that on occasions of marriage, the *duff* – and only the *duff* – may be used by little girls, not adult women, for impromptu singing. This was the initial ruling. However, due to the many haraam acts which accompany wedding ceremonies in these times, the *duff* including the entire ceremony are haraam. In fact, the Fuqaha have ruled that it is no longer permissible for women to attend Walimah feasts. The initial permissibility of Walimah for women is over-shadowed by a host of evil factors which render the whole conglomeration haraam. Just as it is no longer lawful for women to attend the Musaaqid, so too, in fact to a greater degree is it haraam for them to attend wedding ceremonies where all the acts of Satanism and carnal lust find free play.

The votaries of music and singing who cite the *duff* narrations as a basis for justification are downright dishonest. While in some primitive Muslim societies in villages in West Africa where the Maaliki Math-hab predominates, the *duff* is struck to announce a marriage, this is no longer the practice among Muslims in general. Modernist Muslims, especially the votaries of music and singing, in the western world in particular, never beat the *duff* to announce a marriage. It will be too embarrassing for them to beat a primitive *duff*. They have to accord great consideration to the attitudes of their western kuffaar masters. So while they have in entirety discarded the *duff* for announcing a marriage, they vehemently cling to the *duff* narrations like dogs cling to bones, for the sole purpose of justifying their haraam music and singing.

Rasulullah (sallallahu alayhi wasallam) allowed the *duff* to be beat for announcing marriages, but the slaves of shaitaani music and singing, ignore the purpose stated by Nabi-e-Kareem (sallallahu alayhi wasallam), and read into the *duff* narrations permissibility for music and singing – the voices of shaitaan.

Narrating from *Sharhus Sunnah* of Imaam Baghawi, Mullah Ali Qaari says: *“Some people have cited this narration as a basis for sama’ (religious songs). This is erroneous.”* (Mirqaat)

The following appears in *Fathul Allaam Sharh Bulooghul Maraam*: *“.....Hence, beating the duff on marriage occasions may be Masnoon, but the condition (for this permissibility) is that there should be no accompanying haraam act, e.g. singing by an adult strange woman.....In fact, only the simple way which existed during the time of Rasulullah (sallallahu alayhi wasallam) is the lawful manner. The ways which people have innovated afterwards were not commanded by Rasulullah (sallallahu*

alayhi wasallam). Furthermore, in this age (i.e. centuries ago), along with beating the duff to announce a Nikah, many haraam acts are perpetrated. For this reason it is haraam to beat the duff in these times. This prohibition is not because the duff itself is haraam, but because of the association of many haraam factors with it.”

According to a principle of the Shariah, any *Mubah* (permissible) act which is accompanied by *haraam* acts becomes likewise *haraam* on account of the association with unlawfulness. In these times, in places where the *duff* is still used to announce marriages, a number of haraam factors accompany the ceremony. The duff-beating has degenerated into lewd merrymaking in which both men and women participate. Islam never permits such evil functions.

It is indeed a travesty of the Shariah’s permissibility pertaining to the *duff*, to claim that the Hadith sanctions these haraam functions which prevail today on marriage occasions.

(5) The votaries of music and singing present as grounds for their contention a narration which purports that Rasulullah (sallallahu alayhi wasallam), Hadhrat Aishah (radhiyallahu anha) and Hadhrat Umar (radhiyallahu anhu) had listened to a slave woman singing a song.

Firstly, the narration which in fact is a fabrication, does not mention any musical instruments, not even a *duff*. At most, this fabricated narration can confuse the unwary with regard to singing without instruments. Singing by a *ghair mahram* female is haraam according to all Math-habs. This fabricated narration may not be cited in justification of singing and listening to the singing of a *ghair mahram* female. With regard to the status of this narration Allaamah Muhammad Taahir (rahmatullah alayh) said: “*Khateeb said: In its isnaad is a disqualified narrator. He used to narrate nonsensical things. This hadith is baatil (baseless).*”

(Tazkaratul Maudhu-aat)

There is no substance in the argument raised on the basis of this discarded and baseless narration.

(6) It is also argued that a group of women and children had sung in the presence of Rasulullah (sallallahu alayhi wasallam) and the Sahaabah, and he did not voice any objection.

The incident to which reference is made here occurred at the time of *Hijrat* (Migration). The folk of Madinah sang in happiness to welcome the arrival of Rasulullah (sallallahu alayhi wasallam). This narration may not be cited as a basis for the permissibility of organized singing even without music. Nor can it ever be presented by any stretch of imagination in vindication of music.

Firstly, there is considerable discussion and doubt on the authenticity of this narration. Secondly, even if its authenticity is conceded, this episode occurred when Nabi (sallallahu alayhi wasallam) was entering Madinah on the occasion of the migration from Makkah. The inhabitants of Madinah were merely acting according to their custom. It was not a welcoming reception organized by the Sahaabah. Thirdly, this episode transpired about five years prior to the promulgation of the laws of *hijaab*.

It is palpably baseless to argue on the basis of this narration that it is permissible for men to listen to the singing of *ghair mahram* females. Not a single authority of the Shariah from the time of the Sahaabah had ever averred such permissibility. Nowhere in the Shariah is there any permissibility for men to sit and listen to the singing of even one woman, leave alone a group of women. Even without music such singing is unanimously haraam.

A SUMMARY OF THE NARRATIONS OF PERMISSIBILITY

If a seeker of the truth is earnestly in the quest of the *Haqq* on the issue of singing and music, he should study all the relevant Qur'aanic aayaat, ahaadith, rulings of the Sahaabah and of the Fuqaha (Jurists) of all Four Math-habs. He will not fail in understanding the following conspicuous position of the Shariah:

- The general rule pertaining to singing and music is prohibition. The evidence for this prohibition is overwhelming and unambiguous as will be shown further on in this treatise, Insha'Allah.
- The Shariah, on the basis of some ahaadith, has made some exceptions to the general rule of prohibition. These exceptions are:
 - (1) Beating the *duff* on marriage occasions to announce the Nikah.
 - (2) Impromptu singing by little children even with the *duff*.
 - (3) Occasional singing by an individual, but without musical instruments, to banish loneliness, or as admonition (naseehat) or to kindle bravery in the hearts of people in Jihad.
- If any haraam acts accompany the singing or the duff-beating, the singing, etc. will also become haraam. In terms of the principle of the Shariah any permissible act accompanied by evil or haraam factors becomes haraam.
- It is haraam for males to listen to the singing of females and vice versa, even without music. In fact, the Fuqaha say that it is not permissible for men to listen to even the beautiful Qur'aan recitation of young lads.
- Impromptu singing in privacy and listening to the occasional couple of verses of poetry sung by Ulama in their lectures are permissible.
- Professional singing and singing organized for public audiences as prevalent nowadays in functions and in the harsh blaring and ranting over shaitaani radios are haraam.
- Devoting considerable time to singing (nazams and qaseedahs) as has become the norm in these days, is haraam. Such indulgence in futility which is not permissible.
- All musical instruments are haraam. The solitary exception is the *duff* which is also regulated by certain strictures already explained in the aforementioned discussion.
- There exists consensus of the Ummah – the entire Ahlus Sunnah Wal Jama'ah – on the prohibition of music and musical instruments.

It is necessary to reiterate that any contrary view which conflicts with the official and authoritative position of the Shariah as handed to the Ummah from the time of the Sahaabah, has to be rejected regardless of the status of the personality propagating such a conflicting opinion. If the one who advocates permissibility happens to be a reliable Aalim of the Deen, his view will be attributed to error, or misunderstanding or a suitable interpretation will be assigned to it. If such a conflicting view emanates from *juhala* (ignoramuses), *fussaaq* (immoral public sinners), *Ahl-e-Bid'ah* (Innovators such as the grave-worshippers) or *zindeeq* (heretical) modernists, their opinions will be attributed to *nafsaaniyat* and *shaitaaniyat*. They are the progeny of shaitaan, hence they propagate his message.

From all the narrations cited by the proponents of music, there is not a single Hadith which makes even a remote suggestion of permissibility of musical instruments which are called *mazaameer* and *ma-aazif*. Every Hadith which the deviates produce, even the fabricated ones, mention only the *duff* – the *duff* which the modernist deviates do not employ nowadays, neither for music nor for the original purpose stated by the Ahadith, viz., for announcing a marriage. The heretics are at pains to legalize all

satanic musical instruments, and for this they have only the *duff narrations*. But the untenability of their arguments raised on the basis of these narrations has already been shown and discussed.

The proponents of music and singing very deviously avoid all the factors negating permissibility of singing in general—the factors stemming from the *duff* narrations. While ignoring all the salient facts mentioned in these narrations, they select only the *duff* and stupidly claim that music is permissible. In so doing, they come within the scope of the following Qur'aanic aayat:

“What! Do you believe in part of the Kitaab, and commit kufr with part (of it)?”

THE EVIDENCE OF THE QUR'AAN

THE FIRST AAYAT

The Qur'aan Majeed states:

“And, among people are those who purchase talks of futility (lahwal Hadith) thereby misleading (others) without knowledge from the Path of Allah, and they make of it (Allah's Path) a mockery. For such people is the disgraceful punishment.” (Aayat 6, Surah Luqmaan)

“And, when Our aayaat are recited to them, he turns away in arrogance as if he did not hear it; as if there are plugs in his ears. Give him the tidings of a painful punishment.

(Aayat 7, Surah Luqmaan)

TAFSEER OF THE AAYAT

(1) Ibn Jareer reports that Ibn Abbaas (radhiyallahu anhu) said: *“This aayat was revealed in regard to a man among the Quraish who had purchased a slave woman who was a singer (for the purpose of singing).”*

It was the practice of a certain enemy of Islam to divert people from listening to the Qur'aan Majeed with music and singing. He had purchased a slave woman for this specific purpose.

The Qur'aan Shareef, in its inimitable eloquence describes this singing and music with the terms '*lahwal Hadith*', bringing within its scope not only music and singing, but all futile activities such as play and amusement which divert man's attention from the purpose of his creation and from the Thikr of Allah Ta'ala. In addition to the applicability of the Qur'aanic aayaat to their relevant specific incidents which occasioned their revelation, the terms employed by the Qur'aan constitute directives for all present and future exigencies having the same common effect (*illat*).

In line with this eloquent style and the timeless nature of the *Ahkaam*, the Qur'aan brings music and singing within the ambit of the generical terms, *lahwal Hadith*. Hence, all futile, nonsensical and evil acts which divert man from Allah Ta'ala are ordained haraam by this aayat. Among the acts which have such a diversionary effect to the highest degree are music and singing.

Even *mubah* (initially permissible) acts will become unlawful if due to excessive indulgence they divert man from Allah's remembrance or they induce him to commit futility and haraam.

(2) Narrating from Abu Salmah (radhiyallahu anhu), Imaam Baghawi (rahmatullah alayh) states:

“Rasulullah (sallallahu alayhi wasallam) said: ‘It is not lawful to teach girls to become singers and their price is haraam. In this regard was revealed the aayat: “And, among people are those who purchase lahwal Hadith....”

(3) Tirmizi and other Muhadditheen, narrating from Abu Umaamah (radhiyallahu anhu) said:

*“Rasulullah (sallallahu alayhi wasallam) said: ‘Do not sell singing girls nor purchase them, and do not teach them. There is no goodness in any trade-dealing in them. The money thus acquired is haraam..... In this regard was revealed the aayat: “**And among people are those who purchase lahwah Hadith...**”*

(4) The eminent Mufassir, Imaam Mujaahid (rahmatullah alayh) said: *“The reference (of lahwah Hadith) is to singing girls and singers.”* In another narration, Hadhrat Mujaahid (rahmatullah alayh) said:

“It refers to singing and every play and futility.”

(Ahkaamul Qur’aan)

(5) In an exceptionally stern rebuke for those who indulge in singing and music, Hadhrat Makhool (rahmatullah alayh) said: *“I do not perform Janaazah Salaat on him (one who indulges in music and singing) because Allah Ta’ala says (in the Qur’aan): ‘**And, among people are those who purchase lahwah Hadith...**’* *(Tafseer Mazhari)*

(6) Hadhrat Abdullah Ibn Mas’ood (radhiyallahu anhu) who was a very senior Aalim among the Sahaabah, explaining this aayat said:

“By Allah! Its meaning is singing.”

(As-Sunanul Kubra of Baihqi)

The same is mentioned in Mustadrak and Tafseer Ibn Jareer. Imaam Ibn Jareer (rahmatullah alayh) narrates in his Tafseer that when people asked Hadhrat Ibn Mas’ood (radhiyallahu anhu) about the meaning of this aayat, he responded:

“It refers to singing. I take oath by The Being besides Whom there is no deity but He.’ He repeated this statement thrice.” *(Tafseer Ibn Jareer)*

(7) Explaining this aayat, Hadhrat Hasan Basri (rahmatullah alayh) said:

“Verily, lahwah Hadith refers to everything which diverts you from the ibaadat of Allah and from His remembrance, such as story-telling during the night, jokes, futility, singing and similar acts.”

(Tafseer Ruhul Ma-aani)

(8) In another narration, Hadhrat Hasan Basri (rahmatullah alayh) said: *“This aayat was revealed in regard to singing and musical instruments.”* *(Tafseer Ibn Katheer)*

(9) Haafiz Ibn Hareer (rahmatullah alayh) states in the tafseer of this aayat: *“It refers to singing and listening to it.”*

(10) The eminent Sahaabi, Hadhrat Abdullah Ibn Umar (radhiyallahu anhu) said: *“It means singing.”*

(Ighaathatul Luhfaan)

This Qur’aanic aayat which severely criticizes *lahwah Hadith*, while it brings all forms of futility and nonsensical activities within its scope, specifically refers to singing and music. This is the unanimous tafseer of the authorities of the Shariah – the Sahaabah, Taabieen and Tab-e-Taabieen.

THE SECOND AAYAT

Allah Ta'ala states in the Qur'aan Majeed:

“They (the Mu'mineen) do not attend zoor. And when they pass by futility, they pass by with dignity.”

(Surah Furqaan, Aayat 72)

TAFSEER OF THE AAYAT

(1) Commenting on the meaning of this aayat, Hadhrrat Muhammad Bin Hanafi (rahmatullah alayh) said:

“Az-zoor here means singing. Laith said so on the authority of Mujaahid.....And, az-zoor is baseless talk and it also applies to baseless acts. Singing is of the greatest acts of zoor.”
(Shawaahidut Tafseer)

(2) Imaam Abu Bakr Jassaas, commenting on this aayat said: *“It has been narrated from Imaam Abu Hanifah (rahmatullah alayh) that az-zoor is singing.”*

THE THIRD AAYAT

Allah Ta'ala states in the Qur'aan Majeed:

“And hound from among them with your voice whomever you are able to gain control over.”

When shaitaan was ignominiously expelled from Jannat, he vowed to mislead the servants of Allah Ta'ala. In response, Allah Ta'ala made the aforementioned proclamation.

The Mufasssireen of the Qur'aan say that the meaning of 'your voice' in the context of this aayat refers to singing. Shaitaan has been given the ability of singing. He inspires his myriads of followers with his art of music and singing, thereby gaining an effective grip over their brains and hearts. With his voice (singing and music), shaitaan casts his spell over human beings. With music and singing, he deposits them into the dregs of immorality, futility and falsehood. Smitten by the spell of music and singing, people wander aimlessly in lands of fantasy and imagination. They are separated from reality and truth by the *nifaaq* which music and singing implant into the heart.

Allah Ta'ala therefore, in this aayat, proclaims to shaitaan to proceed with his evil work using his voice.

TAFSEER OF THE AAYAT

(1) Hadhrrat Mujaahid (rahmatullah alayh) in his tafseer of the aayat says: *“With your voice, i.e. with singing.”*

(Ruhul Ma-aani)

(2) Allaamah Suyuti (rahmatullah alayh) states:

“Mujaahid said: “It means singing and musical instruments.” Hasan Basri (rahmatullah alayh) said: ‘It refers to the duff.’ *(Al-Akleel)*

It is significant that according to Hadhrrat Hasan Basri (rahmatullah alayh) even the *duff* comes within the scope of this prohibition since he avers that the voice of shaitaan also applies to the sound of the *duff*.

Since Hadhrrat Hasan (rahmatullah alayh) was the *Khaleefah* (spiritual representative) of Hadhrrat Ali (radhiyallahu anhu), he actively propagated the Math-hab of Hadhrrat Ali in this regard. According to Hadhrrat Ali (radhiyallahu anhu), even the *duff* is haraam.

(3) Hadhrat Dhuh-haaq (rahmatullah alayh) comments: *“It is the sound of the flute.”*
(*Tafseer Qurtubi*)

(4) Ibn Abu Haatim (rahmatullah alayh) narrates in his tafseer of this aayat that Ibn Abbaas (radhiyallahu anhu) said:

“It refers to every act which invites to sin. It is well-known that singing is among the greatest acts inviting towards sin. Precisely for this reason has it been described as the voice of shaitaan.”
(*Ighaathatul Luhfaan*)

THE FOURTH AAYAT

Allah Ta’ala states in the Qur’aan Majeed:

“What! Are you surprised at this speech (the Qur’aan)? You laugh, do not cry and you sing.”

TAFSEER OF THE AAYAT

(1) Imaam Abu Ubaid said that in the dialect of Hameer the word *samood* (from which the term *saamidoon*’ in this aayat is derived) refers to singing. Hadhrat Ikramah also tenders the same explanation. (*Ruhul Ma-aani*)

(2) Allaamah Ibn Manzoor says: *“It is narrated from Ibn Abbaas (radhiyallahu anhu) that he said: ‘Samood is singing in the dialect of Hameer.’”* (*Lisaanul Arab*)

(3) Abdur Razzaaq, Bazaar, Ibn Jareer and Baihqi narrated that Ibn Abbaas (radhiyallahu anhu) said in the tafseer of this aayat: *“It is singing in the Yamaani dialect. When they (the mushrikeen) would hear the Qur’aan, they would sing to show their disdain.”* (*Ruhul Ma-aani*)

In these verses, the Qur’aan Majeed criticizes singing. It describes singing and music variously with the terms *lahwal Hadith*, *samood* and *zoor*. In one aayat it is described as the voice of shaitaan. From the Qur’aan Majeed it is abundantly clear that the general rule pertaining to singing even without music is prohibition.

All the authorities of the Shariah from the very time of the Sahaabah, unanimously claim that the Qur’aan prohibits singing and music. There can, therefore, be no scope for difference on this issue. Any difference attributed to an accepted personality of Islam is undoubtedly an error of judgement.

THE EVIDENCE OF THE HADITH

(1) Hadhrat Abu Maalik Ash’ari (radhiyallahu anhu) says that he heard Rasulullah (sallallahu alayhi wasallam) say:

“Most certainly, there will be in my Ummah people who will make lawful fornication silk, liquor and musical instruments.”
(*Bukhaari*)

(2) In another version of this narration, Rasulullah (sallallahu alayhi wasallam) said: *“Most certainly, people from my Ummah will consume liquor which they will describe with some other name. Over their heads will be playing musical instruments and singing girls. Allah will cause the earth to swallow them, and from among them He will transform into apes and pigs.”* (*Ibn Maajah*)

The punishment for music and singing is exceptionally severe. Some *juhhaal* (ignoramuses) have attempted to escape the condemnation of music and singing stated in this Hadith by presenting a very stupid argument. They argue that the punishment mentioned in this Hadith applies to a collective act which consists of four deeds, viz., fornication, silk, liquor and music.

It is their contention that musical instruments by themselves are not evil, hence not haraam. Only when used together with the haraam acts will it also become haraam, hence the Hadith mentions it along with the other three sinful deeds.

The logical conclusion of this absurd argument is that if fornication is committed in isolation of the other three deeds, it will be lawful. Similarly, if liquor is consumed alone, i.e. without the accompaniment of music, fornication, and silken garments, it will be halaal. Similarly, wearing silk will be permissible for males according to this ludicrous logic if it is unaccompanied by the other three acts. The absurdity of this fallacious argument is self-evident. There is no need for discussing it further.

This Hadith is an unambiguous assertion of the *hurmat* (being haraam/prohibition) of musical instruments. In this Hadith, Rasulullah (sallallahu alayhi wasallam) uses the word **يستحلون** (*Yasta-hilloona*, i.e. *they will make lawful*). He mentioned four acts which people in the later ages would make lawful, viz. fornication, liquor, silk and music. This presupposes that these acts are *haraam*. It is meaningless to say that a lawful act will be made lawful. This absurdity is the consequence of the stupid and false contention of the proponents of music and singing. A haraam act is made lawful, and this is precisely what Rasulullah (sallallahu alayhi wasallam) said.

The time will dawn when Muslims will make *halaal* these four *haraam* acts. In fact, all four evils have already been made ‘halaal’ in Muslim lands and by Muslim communities all over the world. There is almost unanimity of the stupid masses and the *juhhaal* deviate modernists on the ‘permissibility’ of music and singing. Alcohol in a variety of forms and labels has been given the green light by even the Ulama in most countries. Males don silk without even having heard of its prohibition.

Fornication is actively promoted in the form of legalized prostitution in Muslim countries and at secular educational institutions. The Bangladesh Supreme Court transgressed all limits of shamelessness by declaring that prostitutes have the right to earn a living by means of prostitution. This shaitaani court ordered the Bangladeshi government to release all imprisoned prostitutes and to refrain from hampering them in the filthy trade of their bodies. These lesser signs of Qiyaamah are materializing right in front of our eyes.

In some quarters an attempt has been made to assail the authenticity of this Hadith. Much has been written by the authorities of the Shariah in vindication of this Hadith’s authenticity. Here it will suffice to say that this Hadith is highly authentic. It is bereft of any blemishes.

The gravity of the chastisement – disfiguration and transformation into apes and swines – should be more than adequate to jolt Muslims into the realisation that music is a crime with which one dares not trifle.

(3) Imraan Bin Husain (radhiyallahu anhu) narrates that Rasulullah (sallallahu alayhi wasallam) said:

“In this Ummah will be earthquakes, disfiguration (of faces which will be transformed into apes and pigs) and showers of stone (descending on them from the heaven).” A man from among the Muslimeen said: ‘O Rasulullah! When will this be?’ Rasulullah (sallallahu alayhi wasallam) said: ‘When singing girls and musical instruments will become profuse and when liquor will be consumed (in abundance).’ (Tirmizi)

(4) Hadhrat Abu Hurairah (radhiyallahu anhu) narrated that Rasulullah (sallallahu alayhi wasallam) said:

“During the last of ages (in close proximity to Qiyaamah) a nation from my Ummah will be disfigured (and transformed) into apes and pigs.’ The Sahaabah said: ‘O Rasulullah! Will they be Muslim?’ Rasulullah (sallallahu alayhi wasallam) said: ‘Yes. They will be testifying that there is no god but Allah and that I am His Rasool, and they will be fasting (in the month of Ramadhaan).’ The Sahaabah asked: ‘O Rasulullah! What will be their condition (to warrant such chastisement)?’ Rasulullah (sallallahu alayhi wasallam) said: ‘They will be indulging in musical instruments, singing girls, musical drums, and they will be consuming liquor. They will one night go to sleep after their liquor and amusement. When they arise in the morning, they will have been disfigured (and transformed into apes and pigs).”

(Kaf-fur Ruaa’)

It is apparent from this Hadith that the musical drum (the *tabla*h of the *qawwaals*) and similar other kinds of musical drums are not the *duff* mentioned in the Ahaadith. Musical drums have been declared haraam unanimously by all authorities from the very age of the Sahaabah.

(5) According to another Hadith, also narrated by Hadhrat Abu Hurairah (radhiyallahu anhu), Rasulullah (sallallahu alayhi wasallam) said:

“I take oath by The Being Who has sent me with the Haqq (Truth)! The world will not come to an end until earthquakes, the descent of showers of stones (from the heaven) and disfigurement of faces (which will be transformed into apes and swines) had not taken place.’ The Sahaabah said: ‘When will that happen, O Rasulullah?’ He replied: ‘When you see women seated on saddles (i.e. riding horses and in this age, driving cars); when singing girls are to be found in profusion; when false testimony becomes rampant, and when homosexuality and lesbianism become prevalent.”

(Bazaar and Tibraani)

All these evil deeds mentioned in this Hadith are widely prevalent in this age. Women driving vehicles has become a norm in even Muslim society. Music and singing have become accepted practices in even Muslim homes. Among the signs of Qiyaamah are the acts of music and singing which have permeated every facet of life. Even the pious people who are averse to music and singing are unable to protect their ears from the satanic din of music and singing which blares in the streets, in the shops, in the factories, in the planes, in the offices, on the cellphones and even in the public toilets.

Even the Musaaqid are becoming proliferated with musical tunes of the confounded cellphones belonging to confounded people who have absolutely no fear and shame for Allah Ta’ala, no respect for His Musaaqid and the musallis of the Musaaqid. In flagrant violation and total disregard for the divine Shariah of Allah Ta’ala, Muslims in this age step out of the way to ensure that the ringing tone of their phones is the voice of shaitaan (music). And this evil is terribly defiling the holy atmosphere of Musjidul Haraam in Makkah and Musjidun Nabawi in Madinah. May Allah Ta’ala save us from His chastisement.

We now only have to wait for the disfiguration and transformation of faces of these evil people into apes and pigs, and also for the showers of stone to rain from the heavens.

(6) Hadhrat Ali Bin Abi Taalib (radhiyallahu anhu) narrates that Rasulullah (sallallahu alayhi wasallam) said: *“When my Ummah indulges in fifteen misdeeds, calamities will settle on them. Among these are singing girls and musical instruments.”* (Tirmizi)

(7) Sahl Bin Sa’d (radhiyallahu anhu) narrates that Rasulullah (sallallahu alayhi wasallam) said:

“There will befall this Ummat earthquakes, disfigurement of faces and showers of stones.’ It was said: ‘O Rasulallah! When will this happen?’ Rasulallah (sallallahu alayhi wasallam) said: ‘When singing girls become in profusion and liquor is made lawful.” (Ibn Maajah)

Numerous Sahaabah have narrated Ahaadith in which Rasulallah (sallallahu alayhi wasallam) warned of disasters overwhelming the Ummah as a consequence of the profusion of music, singing and singing girls. Among these Sahaabah are:

Hadhrat Abu Maalik Ash’ari, Hadhrat Imraan Bin Husain, Hadhrat Abu Hurairah, Hadhrat Ali, Hadhrat Sahl Bin Sa’d As-Saaidi, Hadhrat Ubaadah Bin Saamit, Hadhrat Abu Umaamah, Hadhrat Ibn Abbaas, Hadhrat Saeed Bin Khudri, Hadhrat Abdullah Bin Bishr, Hadhrat Anas, Hadhrat Abdur Rahmaan Bin Saabit and Hadhrat Aishah (ridhwaanullaahi alayhim aj-maeen).

(8) Hadhrat Naafi’ (radhiyallahu anhu) narrates:

“Once when Hadhrat Abdullah Bin Umar (radhiyallahu anhu) heard the sound of a shepherd’s flute, he placed his fingers in both ears (to block the sound of the music), and he diverted his mount from that path. (As they rode on), he would say: ‘O Naafi’, can you still hear (the sound)?’ I would say: ‘Yes.’ He would then continue riding. Only when I said: ‘I can no longer hear it’, did he remove his fingers from his ears. Then he returned to the road. He then said: ‘I saw Rasulallah (sallallahu alayhi wasallam) doing like this when he had heard the flute of a shepherd.”

(Ahmad and Abu Dawood)

This was the reaction of the devotees of Rasulallah (sallallahu alayhi wasallam). They could not tolerate the voice of shaitaan. When music dinned into their ears, they literally plugged their ears with their fingers. By what stretch of reasoning and on what basis of shame and honesty can it be claimed that Rasulallah (sallallahu alayhi wasallam) had permitted music and singing? He had described it as the voice of shaitaan. He would plug his ears to block the sound of shaitaan’s voice entering his ears.

(9) Hadhrat Abdullah Bin Umar (radhiyallahu anhu) narrates: *“Verily, Nabi (sallallahu alayhi wasallam) made haraam liquor, gambling, the musical drum and the tambourine. And, every intoxicant is haraam.”*

(Ahmad and Abu Dawood)

(10) Hadhrat Ibn Abbaas (radhiyallahu anhu) narrates that Rasulallah (sallallahu alayhi wasallam) said:

“Verily, Allah has made haraam liquor, gambling, the musical drum, and every intoxicant is haraam.”

(Ahmad, Abu Dawood, Baihqi, etc.)

(11) Hadhrat Ibn Abbaas (radhiyallahu anhu) narrated:

“The musical drum (tabla) is haraam. Liquor is haraam, and musical instruments are haraam.”

(Kaf-fur Ruaa’)

(12) Hadhrat Ibn Mas’ud (radhiyallahu anhu) narrated:

“Verily, Nabi (sallallahu alayhi wasallam) heard a man singing one night. He then said: ‘His Salaat is unacceptable! His Salaat is unacceptable! His Salaat is unacceptable!’”

(Nailul Autaar)

(13) Hadhrat Abu Hurairah (radhiyallahu anhu) narrates that Rasulullah (sallallahu alayhi wasallam) said: *“Listening to music and singing is sinful. Sitting at such gatherings is fisq (immoral transgression). Deriving pleasure from it is kufr.”* (Nailul Autaar)

(14) Hadhrat Ali (radhiyallahu anhu) narrated that Rasulullah (sallallahu alayhi wasallam) said:

“I have been sent (by Allah) to destroy musical instruments.....The earning of a male singer and a female singer is haraam. The earning of zina is haraam. It is incumbent on Allah not to allow a body nourished by haraam, entry into Jahannum.” (Kaf-fur Ruaa’)

The evil of music and singing is sufficiently abominable to warrant it being lumped together with zina (fornication). One Hadith describes singing as *“the spell of shaitaan.”*

(15) Hadhrat Ibn Abbaas (radhiyallahu anhu) narrated that Rasulullah (sallallahu alayhi wasallam) said:

“I have been sent (by Allah Ta’ala) to destroy the musical drum (tablah) and the flute.” (Jam’ul Jawaami’)

The *tablah* and other forms of musical drums are not to be confused with the *duff* for which there is limited permissibility.

(16) Hadhrat Umar (radhiyallahu anhu) narrated that Rasulullah (sallallahu alayhi wasallam) said:

“The earning of a singer is haraam and her singing is haraam.” (Nailul Autaar)

(17) Hadhrat Ali (radhiyallahu anhu) said: *“Rasulullah (sallallahu alayhi wasallam) prohibited beating of the duff (drum) and the sound of the flute.”* (Nailul Autaar)

From this Hadith as well as others, the ambiguity about the *duff* is eliminated. It is clear from several Ahaadith that the general ruling of prohibition applies to even the *duff*. However, an exception has been made for only the *duff* for the Days of Eid and marriage occasions provided no haraam acts are committed.

This Hadith has the effect of abrogation. It cancels out the other narrations in which the *duff* was allowed. The fact that Hadhrat Ali (radhiyallahu anhu) and other Sahaabah too propagated the general prohibition of the *duff* even after the demise of Rasulullah (sallallahu alayhi wasallam) is sufficient substantiation for the abrogating force of this Hadith as well as other Ahaadith which also mention the prohibition of the *duff*.

(18) Hadhrat Ali (radhiyallahu anhu) narrated: *“Rasulullah (sallallahu alayhi wasallam) forbade beating the duff, playing the harp and blowing the flute.”* (Kanzul Ummaal)

(19) Hadhrat Ibn Mas’ud (radhiyallahu anhu) narrated that Rasulullah (sallallahu alayhi wasallam) said:

“Verily, singing generates hypocrisy in the heart just as water causes farm-produce to grow”. (Baihqi)

(20) Hadhrat Abu Hurairah (radhiyallahu anhu) narrates that Rasulullah (sallallahu alayhi wasallam) said: *“Love for singing germinates hypocrisy in the heart just as water causes plants to grow.”*

(21) Hadhrat Ibn Mas’ud (radhiyallahu anhu) narrated that Rasulullah (sallallahu alayhi wasallam) said:

“Beware of listening to musical instruments and singing, for verily, both these acts germinate nifaaq (hypocrisy) in the heart just as water causes vegetables to grow.”

(Kaf-fur Ru'aa')

(22) Hadhrat Anas (radhiyallahu anhu) narrated that Rasulullah (sallallahu alayhi wasallam) said:

“Whoever sits and listens to a singing girl, Allah will pour molten lead into his ears on the Day of Qiyaamah.”

(Ibn Asaakir)

On what basis now can the permissibility of music and singing be argued? The severity of the punishment should be an adequate deterrent to abstain even if some narrations indicate permissibility.

(23) Hadhrat Ali (radhiyallahu anhu) narrates that Rasulullah (sallallahu alayhi wasallam) said:

“Whoever dies while he has a singing slave girl, do not perform Janaazah Salaat for him.”

(Haakim)

(24) Safwaan Bin Umayyah (radhiyallahu anhu) narrated that Amr Bin Qurrah said (to Rasulullah – sallallahu alayhi wasallam): *“I am very unfortunate. I do not see any way for acquiring my rizq except by means of my duff. Therefore, grant me permission to sing (i.e. with my duff) such songs which will be devoid of any immorality (evil).”* Rasulullah (sallallahu alayhi wasallam) replied: *“I do not give you permission. There is no honour and no goodness (in what you are saying). O enemy of Allah! You are a liar. Most certainly, Allah has ordained for you halaal rizq, but you have chosen what Allah has made haraam for you in place of what He has made halaal for you of the sustenance He has decreed for you.”*

(Baihqi, Tibraani, Dailmi)

The fact that this person sought permission for singing with his *duff* is abundant and clear testimony for his awareness of the prohibition, hence he requested permission. If music and singing were lawful, there would not have been the need for him to seek permission from Rasulullah (sallallahu alayhi wasallam). No one had asked Rasulullah (sallallahu alayhi wasallam) to farm or to trade. Anyone who inclined to these professions would readily become involved therein. Since these are permissible activities, there was no need to seek permission. But not so with music and singing. The awareness of the prohibition of the voice of shaitaan constrained the man to seek exemption and permission. But he was very harshly rebuffed by Rasulullah (sallallahu alayhi wasallam) who branded him *“the enemy of Allah”*.

This Hadith also refutes the contention of the permissibility of ‘good’ songs – songs which are devoid of immoral content.

The Hadith is also an adequate response for those who in this age believe that without dealing in bank-riba, it is not possible to progress financially. They deceive themselves into believing that sufficient halaal avenues for the acquisition of halaal rizq no longer exist. Those who proffer such contentions are termed *‘enemies of Allah’* by Rasulullah (sallallahu alayhi wasallam). Allah Ta’ala has ordained halaal ways for our sustenance. Whoever avers the contrary is a liar.

Man in his greed substitutes the halaal ways and means for haraam methods, labouring under the extreme misconception of gaining abundant wealth by means of the unlawful ways he has appropriated for himself. Ultimately he will be frustrated and fail in his endeavours to achieve what he has targeted. One will not gain a cent more than the divinely stipulated and decreed amount.

(25) Hadhrat Ibn Abbaas (radhiyallahu anhu) narrated that Rasulullah (sallallahu alayhi wasallam) said:

“On the Day of Qiyaamah, Allah Azza Wa Jal will proclaim: “Where are those who had protected their ears and their eyes from the musical instruments of shaitaan?” (Allah Ta’ala will instruct the Malaaiakah):

“Separate them (from the multitudes of people).” They (the Angels) will separate them, and have them seated on dunes of musk and ambergris then Allah Ta’ala will say to the Malaaiakah: “Recite to them My Tasbeeh and My Tamjeed.” The Malaaiakah will then recite to them with such beautiful voices, the likes of which no one had ever heard.”

This Hadith has been narrated by Allaamah Ibn Hajar Makki from Dailmi. The Sahaabi narrating it is Hadhrat Ibn Abbaas (radhiyallahu anhu). Allaamah Ali Muttaqi also narrates this Hadith, but from the Sahaabi, Hadhrat Jaabir (radhiyallahu anhu)—Kanzul Ummaal. Allamah Muhammad Bin Muhammad Maghribi narrates this Hadith from Hadhrat Bin Al-Munkadir (*Jam’ul Fawaa'id*). Imaam Tha-aalabi also narrates it from Muhammad Bin Al-Munkadir, but from Ibn Wahab. – (*Jawaahirul Hassaan*)

Those who indulge in the haraam music and singing of this world, will be denied the music of Jannat.

(26) Hadhrat Abu Musa Ash’ari (radhiyallahu anhu) narrated that Rasulullah (sallallahu alayhi wasallam) said: *“Whoever listens to the sound of singing, he will not be given permission to listen to the (beautiful) voices of the Ruhaaniyyeen in Jannat.”* When it was asked: *“Who are the Ruhaaniyyeen?”* Rasulullah (sallallahu alayhi wasallam) said: *“The Qaaris of Jannat.”* (*Kanzul Ummaal*)

In his Tafseer, Imaam Qurtubi comments: *“We have mentioned this Hadith in Kitaabut Tathkirah along with other similar examples. Thus, he who consumes wine will be denied the pure drink (of Jannat) in the Aakhirah. He who wears silk will not wear silk in the Aakhirah, etc. All this is correct in meaning.....”*

(27) Hadhrat Ibn Umar (radhiyallahu anhu) narrates:

“Nabi (sallallahu alayhi wasallam) prohibited singing and listening to singing, and (he also prohibited) gossip.”

(Kaf-fur Ruaa’)

(28) Zaid Bin Arqam (radhiyallahu anhu) narrates:

“Once a youth while singing passed by Nabi (sallallahu alayhi wasallam) who was walking in a street of Madinah. Rasulullah (sallallahu alayhi wasallam) said: ‘Alas! O young man! Why do you not sing with the Qur’aan (i.e. recite it beautifully instead of singing songs)?’ He repeated this statement several times.” (*Dailmi*)

(29) Hadhrat Abu Umaamah (radhiyallahu anhu) narrates that Rasulullah (sallallahu alayhi wasallam) said: *“When someone raises his voice with singing, Allah sends two shaitaans who sit on his shoulders striking his breast with their heels until he stops (singing).”* (*Tibraani*)

(30) Hadhrat Abdur Rahmaan Bin Auf (radhiyallahu anhu) narrated that Rasulullah (sallallahu alayhi wasallam) said: *“I have forbidden two ignorant immoral voices: (The first)- the sounds of futility at the time of merrymaking, and the musical instruments of shaitaan. (The second)- the wailing sounds at the time of calamity when the face is struck and the garments are torn.”* (*Haakim in Mustadrak*)

(31) Hadhrat Abu Hurairah (radhiyallahu anhu) narrates that Rasulullah (sallallahu alayhi wasallam) said: *“The bell is among the musical instruments of shaitaan.”*

(Abu Dawood)

(32) Kisaan narrates that Hadhrat Muaawiyah (radhiyallahu anhu) stated in his Khutbah:

“Verily, Rasulullah (sallallahu alayhi wasallam) forbade seven things, and I too forbid you from these things. Know that these things are: Loud wailing (on occasions of death), singing, pictures.....”

(Tibraani)

(33) In a lengthy Hadith narrated by Hadhrat Abu Umaamah (radhiyallahu anhu), it is mentioned that on the occasion of the expulsion of shaitaan from the heaven and his exile to earth, he (Iblees) supplicated to Allah Ta'ala: *“O my Rabb! You have exiled me to earth and you have made me accursed.....Now, therefore bestow to me a caller (who can call to my path).” Allah Ta'ala said: “(Your caller) is musical instruments.....”*

(Tibraani)

(34) Allaamah Qurtubi, in his Tafseer, narrates the following Hadith: *“Verily, once when Abdullah Bin Mas'ud (radhiyallahu anhu) heard someone singing, he hastily left the place. This reached Rasulullah (sallallahu alayhi wasallam). He thereupon commented: ‘Indeed, Ibn Umm Abd (i.e. Abdullah Ibn Mas'ud) is an honourable abd (slave of Allah).”*

Two salient facts emerge from this Hadith: One- Hadhrat Abdullah Bin Mas'ud (radhiyallahu anhu) was aware of the prohibition of music and singing, hence he hastily left the place. Two- Rasulullah (sallallahu alayhi wasallam) approved of his action and commended him. This too clearly indicates the evil of singing and music.

(35) Hadhrat Abu Burzah (radhiyallahu anhu) narrated:

“We were with the Nabi (sallallahu alayhi wasallam) on a journey when he heard two men singing. The one was responding to the other (by means of singing poetry). Nabi (sallallahu alayhi wasallam) then said: ‘Look who these two are.’ They (the Sahaabah) said: ‘They are so and so (naming them).’ Rasulullah (sallallahu alayhi wasallam) then cursed, saying: ‘O Allah! Cast them upside down in Jahannum.”

(Majmauz Zawaaid)

The gravity of the prohibition of singing and music should be apparent from the vehemence of the curse of Rasulullah (sallallahu alayhi wasallam).

(36) Rasulullah (sallallahu alayhi wasallam) said:

“Verily, Allah Ta'ala sent me as a Mercy and a Guide to the worlds, and He has commanded me to destroy musical instruments.....”

(37) Hadhrat Abu Hurairah (radhiyallahu anhu) narrates: *“Rasulullah (sallallahu alayhi wasallam) said: ‘Verily, the bell is of the musical instruments of shaitaan.”*

(Muslim and Abu Dawood)

(38) Hadhrat Abu Hurairah (radhiyallahu anhu) narrated that Rasulullah (sallallahu alayhi wasallam) said:

“The Malaaiikah do no associate with a group in which there is a dog or a bell.” (Muslim and Abu Dawood)

(39) Hadhrat Aishah (radhiyallahu anha) narrated:

“Verily, Nabi (sallallahu alayhi wasallam) instructed that all bells be cut off from the necks of the camels on the Day of Badr.”
(Musnad Ahmad)

(40) Hadhrat Umar (radhiyallahu anhu) narrated: *“I heard Rasulullah (sallallahu alayhi wasallam) saying:*

“Verily, with every bell is a shaitaan.” (Abu Dawood)

The tinkling and jingling of bells are also associated with shaitaani music, hence the stringent prohibition.

Now that these numerous Ahaadith in which Rasulullah (sallallahu alayhi wasallam) severely condemns music and singing has dawned on those who lacked awareness, there cannot be a Muslim with a healthy Imaan who will still believe in the permissibility of the voice of shaitaan.

The evidence for the prohibition of music and singing so far presented consists of Qur’aanic aayaat and the sayings of Rasulullah (sallallahu alayhi wasallam). We shall now proceed with the statements of the Sahaabah Insha’Allah.

THE STATEMENTS OF THE SAHAABAH

(1) Hadhrat Abdullah Ibn Mas’ud (radhiyallahu anhu) said: *“When a person mounts an animal (or a vehicle) without reciting Bismillaah, shaitaan becomes his companion (along the route), and encourages him to sing. If he is not a good singer, shaitaan urges him to at least wish to be a good singer.”*
(Baihqi)

(2) Hadhrat Jaabir (radhiyallahu anhu) said:

“Beware of singing, for verily, it is from Iblees. It is like shirk by Allah. None but the shaitaan sings.”
(Umdatul Qaari from Dailmi)

Since singing is the voice of shaitaan and the trap with which he lures people into slavery of the *nafs*, singers are likened to shaitaan by Hadhrat Jaabir (radhiyallahu anhu). To emphasise the gravity of the prohibition, Hadhrat Jaabir (radhiyallahu anhu) equates singing to shirk.

A principle of Hadith regulating statements of the Sahaabah is that issues which cannot be determined by man’s intelligence, but which require *Wahi* for substantiation, are attributable to Rasulullah (sallallahu alayhi wasallam). In other words, statements of the Sahaabah regarding thawaab and the Hereafter, are in actual fact what they had heard directly from Nabi-e-Kareem (sallallahu alayhi wasallam).

(3) Once when Hadhrat Aishah (radhiyallahu anha) visited the home of her brother to see his sick children, she found a man with long hair singing to amuse the children. Hadhrat Aishah (radhiyallahu anha) immediately exclaimed: *“He is shaitaan! Expel him! Expel him! Expel him!”*

(Sunan Kubra of Baihqi)

Those who cite Hadhrat Aishah’s childhood incident of having listened to a little girl beating the *duff*, should not ignore her attitude and castigation of the singer whose expulsion from the home she commanded.

(4) Hadhrat Abdullah Ibn Mas'ud (radhiyallahu anhu) was invited to a Walimah (marriage feast). When he arrived at the house he heard singing. He halted at the door. He was asked: '*Why have you halted?*' He replied: "*I heard Rasulullah (sallallahu alayhi wasallam) say: 'He who increases the number of a crowd is of them. He who is pleased with an act of the people is a partner in its commission.'*"

(*Al-Mataalibul Aaliyah*)

Hadhrat Abdullah Ibn Mas'ud (radhiyallahu anhu) had an intense aversion for music and singing. His companions inherited the same attitude. If he would see even a child with a *duff* he would grab and destroy it. This was his attitude inspite of his awareness of the permissibility of the *duff* on marriage occasions.

(*Al-Amr Bil Ma'roof wan-Nahyi anil munkar*)

Hadhrat Ibraaheem Nakh'i (rahmatullah alayh) who is among the very senior Muhadditheen and Fuqaha is a student of Hadhrat Abdullah Ibn Mas'ud (radhiyallahu anhu) via the link of Hadhrat Alqamah (rahmatullah alayh) who was among the senior Taabieen Fuqaha. He (Hadhrat Nakh'i) said: "*We would roam around the streets searching for children with duffs. We would seize and destroy them.*"

(*Al-Amr Bil Ma'ruf wan Nahy anil munkar*)

This was the attitude and instruction which the illustrious Sahaabah acquired from Rasulullah (sallallahu alayhi wasallam). Notwithstanding the exemption to use the *duff* on marriage occasions, the Sahaabah in general, and Hadhrat Mas'ud (radhiyallahu anhu) and Hadhrat Umar (radhiyallahu anhu) in particular would physically prevent people from playing with the *duff* on any other occasion. They would confiscate and destroy the *duffs*.

(5) Hadhrat Uthmaan (radhiyallahu anhu) said:

"Since the time I pledged allegiance to Rasulullah (sallallahu alayhi wasallam), I never sang nor spoke a lie nor ever touched my private organ with my right hand."

(*Awaariful Ma-aarif*)

(6) Once when Hadhrat Umar (radhiyallahu anhu) passed by a group of people, a singer was singing to them. Hadhrat Umar (radhiyallahu anhu) cursed them, saying that Allah Ta'ala should make them deaf.

(7) A similar incident occurred with Hadhrat Abdullah Bin Umar (Hadhrat Umar's son). He too cursed in the same way his father had cursed. (*Ihya-ul Uloom*)

(8) Once Hadhrat Abdullah Bin Umar (radhiyallahu anhu) passed by a little girl who was singing. He commented: "*If ever shaitaan would leave (unmolested) anyone, he would have left this (little girl).*" (*Baihqi*)

(9) The following narration appears in Musannaf Abdur Razzaaq: "*When Umar (radhiyallahu anhu) would hear the beating of a duff, he would send someone to investigate. If it transpired that it was a Walimah occasion, he would maintain silence. If it was not a Walimah, he would set off with his whip.*"

(10) Once a little girl with jingling bells on her was brought to Hadhrat Aishah (radhiyallahu anha). She exclaimed: "*Never ever bring her to me except after you have cut off the bells. I heard Rasulullah*

(*sallallahu alayhi wasallam*) saying: “*The Malaaiakah do not enter a home in which there is a bell.*”
(*Abu Dawood*)

In another narration, Hadhrat Aishah (radhiyallahu anha) exclaimed: “*Remove from me the one who removes the Malaaiakah.*” (*Musannaf Abdur Razzaaq*)

Regarding jingling and tinkling bells, Shaikhul Hind Hadhrat Maulana Mahmudul Hasan (rahmatullah alayh) said: “*Verily it (the bell) according to the Hadith is the musical instrument of shaitaan because it diverts the heart from the Thikr of Allah Ta’ala.*”

(*Anwaarul Mahmud Sharh Abu Dawood*)

It does not behove the votaries of music and singing to quote Hadhrat Aishah (radhiyallahu anha) in support of their fallacies. Hadhrat Aishah (radhiyallahu anha) repeatedly clarified her position on the issue of music and singing. There is simply no scope for permissibility in her statements of condemnation. She condemned singing and music in unambiguous and emphatic terms.

The aforementioned statements and acts of the Sahaabah are adequate for convincing the honest searcher of the truth that music and singing have no place in Islam. The prohibition of the voice of shaitaan is re-enforced with much emphasis by the Sahaabah.

We shall now present the statements of some of the illustrious authorities of Islam who were Students of either the Sahaabah or their Students.

THE SALF-E-SAALIHEEN, MUSIC AND SINGING

(1) Someone asked Hadhrat Qaasim Bin Muhammad (rahmatullah alayh) about singing. He said: “*I prohibit singing and I detest it.*” *The person asked: “Is it haraam? “ Hadhrat Qaasim replied: “Son! When Allah Ta’ala will separate Haqq and Baatil, to which category will He assign singing?”*
(*Ruhul Ma-aani*)

The clear-cut self-evident answer is that singing will be assigned to the *baatil* category. It is not the *Haqq*. It is falsehood. It is the voice of shaitaan.

Imaam Qurtubi narrates the following ruling of Hadhrat Qaasim Bin Muhammad (rahmatullah alayh):

“*Singing is baatil, and baatil will be in the Fire.*”

(*Tafseer Qurtubi*)

(2) Hadhrat Qaasim Bin Muhammad (rahmatullah alayh) also said: “*Allah curses the singer and the audience.*”

(3) Uthmaan Laithi (rahmatullah alayh) narrating from Yazeed Bin Waleed (rahmatullah alayh) said:

“*O Bani Umayyah! Beware of singing. It destroys shame, increases carnal lust and eliminates honour. It is the representative of liquor. It does what liquor does. Verily, singing invites to zina (fornication).*” (*Ruhul Ma-aani*)

(4) Hadhrat Dhuh-haak (rahmatullah alayh) said:

“*Singing destroys wealth, enrages Allah and ruins the heart.*” (*Ruhul Ma-aani*)

(5) Hadhrat Ibraaheem Nakh’i (rahmatullah alayh) said: “*Singing sows nifaaq (hypocrisy) in the heart.*”

(Tafseer As-Siraajul Muneer)

This is in fact Rasulullah's statement which Hadhrat Nakh'i had heard from his Ustaadh Alqamah who was the Student of Hadhrat Abdullah Ibn Mas'ud (radhiyallahu anhu).

(6) When Hadhrat Umar Bin Abdul Azeez (rahmatullah alayh) sent his children to their Ustaadh, Sahl (rahmatullah alayh), he wrote the following to the Ustaadh: *"The first thing you should ingrain in them by your instruction is an aversion for musical instruments. These had been originated by shaitaan. Their consequence is the Wrath of Rahmaan (Allah Ta'ala). Verily, it has reached me from highly authentic Ulama that to be present at a place where musical instruments are playing, to listen to singing and to desire it, germinate hypocrisy in the heart just as water germinates plants. I take oath that it is simpler for an intelligent man to abstain from such (evil) places than to allow nifaaq to become embedded in the heart."* (Ad-Durrul Manthur)

(7) Hadhrat Umar Bin Abdul Azeez (rahmatullah alayh) who was the Khalifah and known as Umar, The Second, issued the following order to his governors in the various lands of the Islamic empire:

"Verily, these Ajmi people amuse themselves with some things which shaitaan has made adorable for them. Save the Muslims at your place from these things.....Save them from these baatil (false, haraam) things, from futility, from singing and other similar acts. If they do not desist, then punish them within the limits (of the Shariah)." (Tabqaat Ibn Sa'd)

(8) Hadhrat Fudhail Bin Iyaadh (rahmatullah alayh) said: *"Singing is the spell of zina."* (Talbeesul Iblees)

(9) Hadhrat Sayyid Abdul Qaadir Jilaani (rahmatullah alayh) said: *"It (singing and music) is not permissible for anyone. If anyone says: 'I listen to it for the remembrance of Allah,' we shall say that he is a liar because the Shariah has not differentiated in this. If it (singing) was ever permissible, it would have been permissible for the Ambiya (alayhimus salaam)."* (Ghuniyatut Taalibeen)

These statements will suffice to indicate the evil of music and singing, and the abhorrence which Islam has for these voices of shaitaan.

THE RULINGS OF THE FUQAHA

As far as the Ummah is concerned, the *final word* in any matter of the Shariah is the ruling of the Fuqaha (the Jurists) of Islam, the highest of whom were the Aimmah-e-Mujtahideen such as Imaam Abu Hanifah, Imaam Maalik, Imaam Shaafi and Imaam Ahmad Bin Hambal (rahmatullah alayhim). These were the greatest authorities of the Shariah after the Sahaabah.

The Qur'aan and all the Ahaadith pertaining to an issue were in front of them. It is the height of stupidity, insolence and absurdity for any one in this belated age to attempt to negate and refute the rulings of these illustrious Fuqaha by citing certain Ahaadith which ostensibly conflict with their rulings. It is kufr to refute the rulings of the Shariah which the illustrious Fuqaha have formulated on the basis of the Qur'aan and Sunnah. No one can ever hope to understand the Qur'aan and Sunnah better than the Aimmah Mujtahideen and the Fuqaha in general.

Ignoramuses, *zindeeqs* and *mulhids* see contradictions between the rulings of the Fuqaha and the Qur'aan and Hadith. It is the kufr and *nifaaq* lurking in their hearts, which impel them to refute the rulings of the Fuqaha of Islam.

On the issue of singing and music, there exists a consensus which is as old as Islam. This consensus of the Fuqaha cannot be scuttled by the *nafsaani* corrupt opinions of the modernist deviates and ignoramuses of this age. We say to them, don't cite Imaam Ghazaali (rahmatullah alayh) and don't cite any Wali who had practised *sama'* to justify your baatil and lustful desires which are being presented in Deeni guise. Imaam Ghazaali (rahmatullah alayh) and certain Auliya whose statements and acts appear to conflict with the Consensus of the Ummah are not among the Proofs (Dalaail) of the Shariah. Islam did not develop centuries after the demise of Rasulullah (sallallahu alayhi wasallam). This sacred Shariah was revealed to Rasulullah (sallallahu alayhi wasallam) via the agency of *Wahi* and it attained its perfection in his very time.

Furthermore, there is a difference of heaven and hell between the *sama'* of some Auliya and the shaitaani music and singing of the modernist deviates. Insha'Allah, this will be pointed out in detail further on in this treatise. There is absolutely no justification in *sama'* for the haraam shaitaani western and eastern music which has deranged the hearts and brains of the *juhhaal*.

Let us now state the sacred rulings of the Shariah issued by the illustrious Fuqaha of Islam.

- (1) “*Musical instruments are haraam by the consensus of the Fuqaha of all the lands (of Islam).*”
(*Baghawi*)
- (2) “*The Fuqaha say: ‘Singing is haraam on the basis of this aayat (already discussed) and on the basis of the Ahaadith...’*”
(*Tafseerul Mazhari*)
- (3) “*Playing musical instruments and listening to it are haraam.*”
(*Al-Mut-tafaq*)
- (4) “*The musical drum (tablah) and listening to it are haraam.....*”
(*Al-Fataawal Kubra*)
- (5) “*Singing even without musical instruments is forbidden, and so is listening to it.*”
(*Minhaajut Taalibeen*)
- (6) “*The Math-hab of Imaam Abu Hanifah (rahmatullah alayh) as narrated by Abu Tayyib Tabari is: ‘Imam Abu Hanifah forbade singing. He assigned listening to singing to the category of sins.’*”
(*Talbees-e-Iblees*)
- (7) “*Imaam Maalik (rahmatullah alayh) said: ‘Singing is the occupation of fussaaq.’*” (Fatawa Rahimiyyah)
- (8) “*Singing and listening to singing are haraam. The Ulama are unanimous in this prohibition. In fact, they have stressed this prohibition.*” (Fataawa Khairiyyah)
- (9) Imaam Nawawi (rahmatullah alayh) who is an authority in the Shaafi Math-hab, states:
“*The singing of a person is either with or without instruments. If it is without instruments, it (singing) and listening to it are Makrooh.*” (Raudhatut Taalibeen)

If the singing is without any instruments, and the singer is not a female singing to males, then too it is Makrooh. If the singer is a female, Imaam Nawawi says:

“If a male is listening to the singing of a female, the prohibition is extremely severe.” (Raudhatut Taalibeen)

Imaam Nawawi continuing the discussion on singing, says: *“Al-Qaadhi Abu Tayyib narrated that it is haraam.’ If there is the fear of fitnah in listening, then it is haraam without any difference of opinion. Similarly is listening to (the singing) of a child when there is fear of fitnah. (E.g. males listening to girls or young lads singing).” (Raudhatut Taalibeen)*

In fact, Hakimul Ummat Maulana Ashraf Ali Thanvi (rahmatullah alayh) said that it is not permissible for men to listen to even the Qur’aan recitation of young lads with sweet voices because of the fear of fitnah.

Imaam Nawawi further says: *Abul Farj Az-zaaz narrated one view that much listening to singing is haraam, except of it is a little. Another view (narrated by Abul Farj) is that it is completely haraam (whether much or little).” (Raudhatut Taalibeen)*

The ruling of the Shaafi Fuqaha differ between Makrooh and Haraam if the singing is without instruments, the singer is not of the opposite sex and there is no fear of fitnah (arousal of passion, etc.) Practically both rulings mean not permissible. Technically haraam is more severe than Makrooh.

With regard to musical instruments, Imaam Nawawi says: *“All musical instruments – their use and listening to them are haraam.” (Raudhatut Taalibeen)*

Commenting on the permissibility of a particular kind of a flute (yaraa’) mentioned by Imaam Ghazaali (rahmatullah alayh), Imaam Nawawi says:

“The most authentic or correct view is that it is haraam.”

(Raudhatut Taalibeen)

Regarding the duff, Imaam Nawawi (rahmatullah alayh) states the Shaafi position as follows:

“Striking the duff on a marriage and circumcision occasion is permissible. However, besides these two occasions, the Author of Al-Muhazzab, Baghawi and others say that it is haraam.”

If invited to a Walimah which is free of evil and haraam acts, it is Waajib to attend. This Wujoob (compulsion) falls away if there are musical instruments and singers at the function. In *Kitaabul Majmoo’-Sharhul Muhazzab*, which is an authoritative kitaab of the Shaafi Math-hab, it appears as follows:

“If invited to a walimah where there are evils such as wine and musical instruments, leave alone singers and dancers and the like, then if one is aware of this (the presence of musical instruments, etc.) before attending and one has the power to eliminate it, then it is incumbent to attend because it is Waajib to respond to the invitation and to eliminate the evil. If one is unable to eliminate the evil, then it is not incumbent to attend nor Mustahab.....”

The most authentic and official position of the Shaafi Math-hab, despite differences, is that singing without musical instruments is Makrooh. With regard to sounds produced with instruments, the Shaafi Math-hab categorizes these into three classes: *Haraam, Makrooh and Mubaah (permissible)*. The permissible category applies to only the duff. This is explained in *Kitaabul Majmoo’* as follows:

“The Mubaah kind is the duff. It is permissible to strike the duff on marriage and circumcision occasions. It is not permissible to strike it at other times besides these two occasions.....It is narrated that when Umar (radhiyallahu anhu) would hear the sound of a duff he would investigate. If it was a marriage or circumcision occasion, he would maintain silence. If it was a function other than these two, he would proceed towards them with a whip.”

(10) The Hambali Math-hab is similar to the Shaafi Math-hab regarding the rulings pertaining to music and singing. The following ruling appears in *Al-Mughni*, the authoritative Fiqh kitaab of the Hambali Math-hab:

“The instruments of amusement are of three kinds The first is Haraam. (After listing a number of instruments individually, it is mentioned): And haraam are all musical instruments.....because it is narrated that Ali (radhiyallahu anhu) said: ‘Verily Nabi (sallallahu alayhi wasallam) said: ‘When in my Ummah 15 practices become rampant, calamities will descend on them.....’ He then mentioned one of them being the profusion of musical instruments and amusements.” ...

Abu Umaamah (radhiyallahu anhu) narrated that Rasulullah (sallallahu alayhi wasallam) said: ‘Verily, Allah sent me as a mercy to the worlds and He has commanded me to destroy musical instruments (ma-aazif and mazaameer).’

(11) The most authentic and official verdict of the Maaliki Math-hab is also prohibition. Discussing this question, and after mentioning the differences, the Maaliki Faqeeh, Shaikh Abu Abdullah Al-Maghribi, states in *Mawaahibul Khaleel-Sharh Mukhtasar Khaleel*:

“Saabbagh said: ‘I heard Ibnul Qaasim: He was asked about a person who is invited to a feast. On arrival there he finds amusement taking place. Should he enter? He (Ibnul Qaasim) said: ‘If the amusement is a little such as the duff with which women play, then I do not see anything wrong.’ Asbagh said: ‘I do not approve of it. He should return (i.e. not enter the place). Verily, Ibn Wahab informed me that he had heard Imaam Maalik being questioned about attending a feast where amusement is taking place. He (Imaam Maalik) said: ‘I do not approve of a man of honour to be present at amusement.’ Ibn Wahab informed me that Imaam Maalik was asked about the duff, the musical reed and other (instruments) of play whose pleasure you experience while you are in the road or at a gathering, etc. Imaam Maalik said: ‘It is my opinion that he should leave that gathering.’.....Asbagh said: ‘It is not permissible for men to beat the duff which has been made permissible for women on the occasion of marriage. And, whatever is not permissible for them to do, it is not permissible for them to attend (such functions). Besides the duff nothing else is permissible for women, neither singing with it (the duff) nor the baraabit (a musical instrument) nor the mizmaar (musical reed). All this is haraam. It has been made haraam in happiness as well as on other occasions except beating the duff a little.....’ Asbagh said: ‘Verily, Umar Bin Abdul Azeez instructed (his governors) to put a stop to all kinds of amusement except only the duff on marriage occasions.’.....Qaasim Ibn Muhammad said: ‘When Haqq and baatil will be gathered on the Day of Qiyaamah, singing will be of the baatil, and baatil will be in the Fire. Asbagh said: ‘And all baatil is haraam for the Mu’mineen.”

The following statement of Imaam Maalik (rahmatullah alayh) has been reported in *Al-Mudawwanah*:

“Difaaf (duffs) and Ma-aazif (musical instruments of all kinds) are Makrooh (detested and prohibited) on marriage occasions and on other occasions (as well).”

(Mawaahibul Khaleel)

THE DUFF

The modernist deviates who labour intensely to legalize musical instruments and singing with the accompaniment of such instruments have miserably failed to provide even a single Hadith in substantiation of their claim. The most which they have been able to venture is some Ahaadith in which the *duff* is mentioned. On the basis of the permissibility of the *duff*, the deviates seek to legalize a whole edifice of shaitaani music and singing which Rasulullah (sallallahu alayhi wasallam) had described as the voice of shaitaan.

Besides the *duff*, no other musical instruments are entertained by the Ahaadith for any permissibility. On the contrary, there exists a large volume of Hadith narrations prohibiting musical instrument and even singing without instruments.

In spite of the permissibility of the *duff*, primarily as an instrument of announcement, not for production of music, the Authorities of the Shariah differ on even this permissibility. While acknowledging its permissibility on only special occasions such as marriage, circumcision and war, the Fuqaha have not issued a ruling of blanket permission for the use of the *duff*. The many narrations which appear in the foregoing pages discuss the conditions for the permissibility of using the *duff* on marriage occasions. These are basically:

- (1) To be used on only marriage, circumcision and war occasions.
- (2) There should prevail no haraam act at the function. Any evil or haraam act being perpetrated at the function renders the striking of the *duff* also haraam.

In fact, according to many Fuqaha only women are allowed to beat the *duff* on marriage occasions.

The attitude of the Sahaabah too makes it abundantly clear that the *duff* was not allowed to be beaten or played at all times. The action of Hadhrat Umar (radhiyallahu anhu), already mentioned, – setting of with his whip if it was not a marriage occasion – as well as of other senior Sahaabah, is ample testimony for the circumspection of the Shariah towards the *duff*.

The Ahaadith also state with clarity that the primary purpose of the *duff* was to publicly announce a Nikah. The relevant Ahaadith have already been mentioned. While it is conceded that little girls were permitted to beat the *duff* and even sing along with it, this was not generally allowed nor was it something organised. It was part of Arab culture which was tolerated to a certain degree as long as it was an impromptu performance confined to certain occasions.

The statements of the Sahaabah confirm that the *duff* was allowed only on wedding and circumcision occasion. The apparent conflict of the categorical assertions of the Sahaabah in this regard and the general prohibition implemented against the *duff* by Hadhrat Umar (radhiyallahu anhu) and other Sahaabah—the conflict with the Hadith which informs of the little girls singing with the *duff* for Hadhrat Aishah (radhiyallahu anha) during her childhood days—is due to the fact that the prohibition of all musical instruments and singing was gradually implemented in the same way as the prohibition of liquor. Thus, if someone produces a Hadith in which a Sahaabi is reported to have consumed alcohol, this cannot by any stretch of imagination be cited as a basis for legalizing liquor.

Similarly, the Ahaadith and Qur'aanic aayaat which categorically criticize and prohibit singing and music override and abrogate whatever permissibility can be gleaned from different Ahaadith. Practices were abolished over a period of 23 years.

However, just as there are exceptions to almost every general rule, so too did Nabi (sallallahu alayhi wasallam) exclude the *duff* of marriage occasions from the general prohibition. This exclusion is abundantly clear from the statements of various Sahaabah who had unambiguously asserted that Rasulullah (sallallahu alayhi wasallam) had made the exception of the *duff* for marriage occasions, etc.

In view of the exception made by Rasulullah (sallallahu alayhi wasallam), the Fuqaha of the four Math-habs also are of this same view, viz., the prohibition of all musical instruments and singing with the exception of the *duff* for marriage occasions.

If there had existed general permission to use the *duff* at all times, it would then be inconceivable for the Sahaabah and the Aimmah-e-Mujtahideen to have ruled to the contrary. Some Fuqaha who are of the opinion that the *duff* is totally excluded from the prohibition have adopted the view of those Taabieen who were not aware of the *duff* coming within the purview of the general prohibition for occasions other than marriage. This is confirmed by the following narration:

“Hadhrat Aamir Bin Sa'd says: ‘On one marriage occasion I met Hadhrat Qurzah Bin Ka'b (radhiyallahu anhu) and Hadhrat Abu Mas'ud Ansaari (radhiyallahu anhu). Nearby some little girls were singing. I said: ‘You both are the Sahaabah of Rasulullah (sallallahu alayhi wasallam) and of the People of Badr, but this (singing) is happening in front of you.’ They responded: ‘If you wish, you may

sit and also listen, and if you wish, you may leave. We were granted permission for amusement on marriage occasions.”

This narration indicates that Hadhrat Aamir Bin Sa’d (rahmatullah alayh) while aware of the general prohibition of singing, was unaware of the exception which was made for marriage occasions. There were many others too who were unaware although they were aware of the general prohibition of music and singing.

From the numerous Hadith narrations it transpires with clarity that the difference of the Sahaabah and Taabieen pertain to only the *duff*, not to musical instruments in general. One view is permissibility of the *duff* at all times provided no evil and haraam acts are associated. The other view is that the *duff* is permissible only on marriage occasions. This latter view has greater credibility and more narrations to support it.

It is of vital importance to take note that none of the Authorities of the Shariah, even those who believe the *duff* to be permissible for all occasions, had attempted to legalize musical instruments on the basis of the permissibility of the *duff*. In spite of accepting the permissibility of the *duff*, this permissibility was not extended to musical instruments. It is a permissibility peculiar to the *duff*. If it were not for the various Hadith narrations, the Fuqaha would never have permitted the *duff*. However, since this ruling of permissibility is based purely on *Nass* (Hadith), it cannot be refuted. Nevertheless, since it is in conflict with rational reasoning (*Qiyas*) in view of the general prohibition of musical instruments, it (the ruling of permissibility) will be confined to the *duff*. This is in terms of the principles of the Shariah governing the validity of *Qiyas*. A ruling which is in conflict with *Qiyas* may not be transferred to another act.

Another factor of importance is the unanimous prohibition of the *duff* if it is accompanied by other musical instruments.

Although this is the position of the Shariah, we find the modernist deviates, abandoning the *duff*, but attempting to extend its permissibility to musical instruments in general. While the Fuqaha confine the permissibility of only the *duff* to marriage occasions, the modernist deviates abandoning the *duff*, seek to transfer its permissibility to musical instruments, not only for marriages, but for all time.

The culture of the *duff* has died almost everywhere, except in some primitive Muslim societies. If the modernists are so keen on the *duff* narrations, they should content themselves with striking the *duff*, not play musical instruments and indulge in shaitaani and nafsaani singing of immoral songs acquired from fussaah, prostitutes, pop-groups, drugsters and the kuffaar of the west and east. It is palpably silly and ludicrous to present the *duff*-narrations in justification of western and eastern shaitaani music and singing, and for wholesale legalization of all sorts of musical instruments invented by shaitaan when the Shariah has ruled that on marriage occasions only the *duff* – not other musical instruments – may be employed.

The different Ahaadith, statements and practices of the Sahaabah and Taabieen pertaining to the *duff* establish the following Shar’i Rulings:

- (a) Striking the *duff* on marriage occasions is permissible.
- (b) If musical instruments are also present, then even the *duff* becomes haraam.
- (c) The permissibility is only for marriage and war occasions.

RECONCILIATION

An argument presented by the deviates is that Rasulullah (sallallahu alayhi wasallam) did listen to a lady who was singing for Hadhrat Aishah (radhiyallahu anha) while she (the lady) was beating on a metal tray which served the purpose of a *duff*. This is an apparent conflict with the many Ahaadith of prohibition. The Authorities of the Shariah respond to this narration in the following manner:

- This narration is *dhaeef and munkar*. It is thus not authentic.

- This narration is in conflict with all the authentic Ahaadith which prohibit singing and music.
- Even in this narration, the following comment is attributed to Rasulullah (sallallahu alayhi wasallam): “*Shaitaan has blown into her nostrils.*”
- If at all this narration could be said to be authentic, it refers to an incident prior to the prohibition.
- The fact that Rasulullah (sallallahu alayhi wasallam) said: “*Shaitaan has blown into her nostrils*”, testifies for the satanism of the singing.
- In terms of this narration it is permissible for a man to listen to a ghair mahram female singing. But in the unanimous ruling of all the Fuqaha of the Four Math-habs, all the Mashaaikh and Sufiyah this is haraam. There exists consensus of the Ummah that it is absolutely haraam for a man to listen to the singing of a ghair mahram female.

This narration thus has no merit and cannot be cited in substantiation of musical instruments. The furthest that can be imagined here is the permissibility of the *duff*, not permissibility for musical instruments.

MORE RULINGS OF THE FUQAHA

HANAFI MATH-HAB

(1) Allaamah Ibn Nujaim (rahmatullah alayh) states:

“Bazzaazi (rahmatullah alayh) says in *Manaaqib* that there exists *Ijma’ (Consensus)* on the prohibition of all singing with the accompaniment of musical instruments. There is, however, difference of opinion on the question of singing without musical instruments. There is no narration on this from Imaam Abu Hanifah or his two Companions. However, according to Binaayah Wan Nihaayah, singing for play and amusement was haraam in all heavenly Shariats (i.e. the Shariats which were revealed to the earlier Ambiya—alayhimus salaam).....From this text of Imaam Muhammad it is proven that to sing even alone (without musical instruments) is haraam.” (*Bahrur Raa-iq*)

(2) However, according to Allaamah Ramali (rahmatullah alayh) there does exist difference on the issue of singing without instruments, especially when singing alone in privacy, not for an audience. There is absolutely no difference of opinion among all Authorities of all Math-habs, from the era of the Sahaabah, that singing for an audience is haraam. Such a singer is *Mardudush Shahaadah (i.e. his testimony is not acceptable in the Shariah)*. He writes in *Fataawah Khairiyyah*:

“*There is difference among the Ulama regarding singing (without instruments). According to one group it is permissible while another group says that it is no permissible. The most authentic version narrated from Imaam Abu Hanifah, Imaam Maalik and Imaam Shaafi (rahmatullah alayhim) is that such singing (i.e. singing without instruments) is Makrooh Tahrimi (which is a sinful and a forbidden act).*”

The claim that there is no narration of Imaam Abu Hanifah (rahmatullah alayh) on this question is incorrect. In is clearly stated in *Bahrur Raa-iq* that Imaam Muhammad (rahmatullah alayh) had declared unlawful a bequest which is made in favour of a singer since singing is regarded as sinful. This mas’alah is therefore substantiated on the basis of the Aimmah of the Ahnaaf.

Furthermore, Imaam Abu Bakr Jassaas (rahmatullah alayh) has narrated that in the *tafseer* of the ayat, “*They (the Mu’mineen) do no attend zoor*” , Imaam Abu Hanifah said: “*Zoor means singing*”.

(3) “To sing for an audience even without musical instruments is a *kabeerah* (major) sin.”

(*Fataawa Khairiyyah*)

(4) “Among the Fuqaha there is difference of opinion on the question of singing without music. According to some Fuqaha singing is totally haraam and it is sinful to intentionally listen to it. However, if the sound comes to the ears unintentionally, then it is not sinful. According to others, if the singing is in privacy by an individual for banishing loneliness, then it is permissible. But the condition for this permissibility is that it must not be for mere play and amusement. Shamsul Aimmah Sarakhshi also inclines to this view.” (Fataawa Khairiyah)

(5) Imaam Abu Yusuf (rahmatullah alayh) was asked: “If a woman plays with the duff besides the occasion of marriage, without indulging in any sin, but for some other reason, e.g. to lull and silence her baby, do you say that this is also Makrooh?” Imaam Abu Yusuf (rahmatullah alayh) replied: “It is not Makrooh. But I believe that it is sinful to beat the duff for singing, play and amusement.” (Muheet Sarakhshi)

(6) “Zimmis (non-Muslim citizens of the Islamic state) will be prevented from all shameless and immoral acts, riba, music and singing, and from every such play and amusement which are haraam even in their religion. These things are forbidden in all religions and are considered major sins. And the testimony of a person who sings for an audience will not be accepted because it is an act of fisq (immorality).” (Majmu-atul Hafeed)

THE HANAFI MATH-HAB – SUMMARY

- (1) There is unanimity on the prohibition of singing even without musical instruments if the singing is for play, amusement, or deriving carnal pleasure or for an audience.
- (2) The *duff* to which is attached jingling bells is also unanimously haraam.
- (3) There is difference of opinion regarding playing the plain, primitive *duff* on wedding occasions.
- (4) Singing for an audience is absolutely haraam.
- (5) It is permissible to sing in solitude to banish loneliness provided the song does not consist of immoral statements, and it has not developed into a habit.
- (6) All musical instruments are haraam.

SHAAFI MATH-HAB

(1) There exists consensus of the Shaafi Ulama on the absolute prohibition of listening to the singing of a ghair mahram female or a lad even if the singing is without musical instruments. Shaikh Ibn Hajar Makki (rahmatullah alayh) states in *Kaf-fur Ruaa'*:

“It is haraam according to us to listen to the singing of a woman whether there is fear of fitnah or not.

In *Raudhah*, Shaikhain have commented on this issue in three places. It is clear that the preferred Math-hab is prohibition. Qaadhi Abut Tayyib (who is among the Shaafi Fuqaha) narrated from the *Mashaaikh* that it is haraam in every circumstance to listen to the singing of a strange woman, even if the woman is behind a screen. Qaadhi Abul Husain has also explicitly claimed the prohibition of listening to a female singing. There is no difference in this regard.

Imaam Azrai (rahmatullah alayh) stated with greater clarity that under no circumstances whatsoever is it permissible to listen to the singing of a woman or a lad regardless of whether the singer is a source of fitnah or not. Even if the singer is not a medium of fitnah, the very act of listening to singing pollutes the soul and incites carnal passion.....For safety against this evil passion, listening to singing has been decreed haraam. This *hurmat* (prohibition) is so clear that no fair-minded person will reject it.

Imaam Azrai narrating from Imaam Qurtubi (rahmatullah alayh) said: “Even according to the majority of those who say that singing (without music) is permissible, listening to the singing of a woman is haraam. Whether the audience consists of only males or only females. In fact, it is haraam to listen to a strange woman reciting even the Qur’aan or duas because her voice incites passion and there is the danger of falling into evil.” (Kaf-fur Ruaa’)

(2) There is consensus of the Shaafi Ulama on the prohibition of singing even without musical instruments if the singing incites passion.”

(Ihyaaul Uloom of Imaam Ghazaali)

(3) Shaikhul Islam Ahmad Bin Yahya Bin Muhammad Al-Hafeedul Harwari (rahmatullah alayh), a very senior Shaafi Faqeeh, writes:

“To listen to the singing of a woman and a lad is unanimously haraam. Similarly musical instruments associated with drunkards are haraam, such as tabliah (musical drum), tambourine, flute, harp, Iraqi flute and all other musical instruments and different kinds of guitars are haraam.” (Majmuatul Hafeed)

(4) About professional singing, Allaamah Ibn Hajar Makki (rahmatullah alayh) states several views as follows:

* *It is absolutely haraam. According to Imaam Qurtubi, this is also according to the Math-hab of Imaam Maalik (rahmatullah alayh). Abu Ishaq said: ‘I asked Imaam Maalik about the leniency shown towards singing in Madinah, and he replied: ‘In Madinah too singing is the practice of the fussiaaq (immoral violators of the Shariah). The masses (in Madinah) consider it forbidden. This is the way of the people of Madinah.’ Ibrahim Bin Sa’d is a solitary exception who does not see anything wrong in it.*

Imaam Abu Hanifah and all the Ulama of Kufa among whom are Hadhrat Ibraaheem Nakh’i, Imaam Sha’bi, Hamaad, Sufyaan Thauri and others, are unanimous in this ruling (of prohibition).

Two views are attributed to Imaam Shaafi and Imaam Ahmad. The one view is absolutely haraam.

Haarith Muhasabi says that singing is just as haraam as carrion (dead animals). In two places of Imaam Raafi’i’s famous kitaab, Ash-Sharhul Kabeer, it is mentioned with much clarity: ‘Singing is haraam’. In Raudhah, Imaam Nawawi adopted this view.

* *Another view is: Engrossment in singing renders it haraam. However, if one sings in an impromptu manner for a short while, then it is permissible.*

* *If a person is alone in his house and sings, it is permissible otherwise haraam....”* (Kaf-fur Ruaa’)

(4) Notwithstanding his leniency in the matter of singing, Imaam Ghazaali (rahmatullah alayh) states:

“According to Imaam Shaafi (rahmatullah alayh) the testimony of a professional singer is rejected because singing is an abhorrent and Makrooh profession.” (Ihyaaul Uloom)

(5) Imaam Shaafi (rahmatullah alayh) said:

“In Baghdad I observed a practice which zindeeqs had innovated. They call it Taghbeer. By means of this practice they divert people from the Qur’aan.”

(Ighaathatul Luhfaan)

Taghbeer is similar to the *qawwaali* gatherings of the Ahl-e-Bid’ah. The songs sung consist of only poetry intended to decrease worldly attachment and increase concern for the Aakhirah. The songs pertain to topics of *Zuhd* (renunciation of the world). The singer would sing while members of the audience would play on flutes (mouth organs).

In spite of the esotericism of the songs, Imaam Shaafi brands the singers and the audience as *zindeeqs*. A *zindeeq* is a class of unbeliever. What shall we now conclude of the view of Imaam Shaafi regarding the immoral music and singing which Muslims have inherited from the immoral kuffaar of this age?

THE YARAA’

Yaraa’ is a bamboo reed used as a flute by shepherds. Regarding the *yaraa’* there is difference of opinion among the Shaafi Ulama. It should, however, be clearly understood that those among the Shaafis such as Imaam Ghazaali (rahmatullah alayh) who believe the *yaraa’* to be permissible with certain restrictions, do not proclaim musical instruments lawful on the basis of the permissibility of the *yaraa’*. While the modernist deviate *juhala* proclaim all musical instruments permissible on the basis of Imaam Ghazaali’s stated permissibility of the *yaraa’*, the illustrious Imaam himself declares all musical instruments haraam, apart from certain exceptions, e.g. the *yaraa’* and *duff*. Hence, he says in his *Ihyaaul Uloom*: *“The Shaafi Ulama are unanimous in proclaiming the prohibition of such musical instruments which develop passion and ecstasy even without singing, as well as the instruments which professional singers generally use. Their use too is haraam.”*

The deviates are at pains and grasp at straws from Imaam Ghazaali’s *Ihyaaul Uloom* to fabricate substantiation for their claim of the permissibility of all musical instruments. They abortively cite Imaam Ghazaali’s view which does not pertain to musical instruments in general. His view, which is not the most authentic view of the Shaafi Math-hab, is confined by himself to certain primitive instruments such as the *yaraa’* and *duff*. He does not extend it to other musical instruments as the deviates do.

Imaam Nawawi (rahmatullah alayh), the Shaafi authority, says: *“The yaraa’ of the shepherd which is also called shabaabah is haraam. It is written in Al-Anwar that the yaraa’ is not haraam. And, one view is that it is haraam. Yaraa’ is also called shaaheen.... All kinds of flutes are haraam. Thus ‘naaee-ambaan (in Faarsi) is also haraam because it is a feature of the fussiaaq. Similarly the as-sarnaee is also haraam.....”*

(Majmuatul Hafeed)

There is absolutely no grounds for citing the *yaraa’* and the *duff* as a basis for legalizing musical instruments which are unanimously haraam without any difference. Even Imaam Ghazaali (rahmatullah alayh) accepts the *hurmat* of the mass of musical instruments which have been invented at the behest of shaitaan and which are used in profusion by the fussiaaq, and kuffaar.

MAALIKI MATH-HAB

(1) Imaam Suhoon Bin Saeed (rahmatullah alayh) said:

“I asked Shaikh Abdur Rahman Bin Qaasim Atqi (whose Ustaad was Imaam Maalik): “Did Imaam Maalik say that singing is Makrooh?” He said: ‘In fact Imaam Maalik said that it is Makrooh to recite even the Qur’aan with ilhaan (singing tone). Why then will singing not be Makrooh by him?’”

(Al-Mudawwanatul Kubraa)

(2) “Even on marriage occasions Imaam Maalik regarded the duff to be Makrooh.” (Al-Mudawwanatul Kubraa)

(3) When Imaam Maalik was asked about the singing gatherings of Madinah, he responded that these were the gatherings of the fussaag.

(4) Allaamah Muhammad Bin Muhammad Hattaab Maaliki writes: “It is stated in At-Taudheeh: ‘Singing even without instruments is Makrooh (forbidden). If the singing is with instruments such as the violin and tambourine, then it is forbidden. Similarly is it with the flute. It is obvious according to some Ulama that this (prohibition) is related to haraam. Although Muhammad had used the word Makrooh for the violin, he meant thereby haraam. Muhammad Ibnul Hakeem has explicitly said that listening to the violin nullifies one’s testimony. Verily, it (listening to the harp) is Makrooh in all circumstances. (Often the term Makrooh is used for haraam as we have explained earlier).”

(Mawaahibul Jaleel)

(5) Allaamah Ibn Rushd Maaliki writes in his Muqaddamaat: “It is not at all permissible to derive enjoyment from musical instruments. On Nikah occasions exemption has been granted for the duff. There are different views regarding the kabar and the mizhar.” (These are two types of drums).

(6) Shaikh Abu Ja’far Adfoi (rahmatullah alayh) states in his kitaab, Al-Iqnaa’ fi Ahkaamis Sama’: “According to a group (of the Ulama) the duff is permissible on marriage and Eid occasions, and when a missing person returns. This has been recorded also by Imaam Ghazaali in Al-Ihya, and by Al-Qurtubi Maaliki in Kashful Qinaa’. They have recorded such Ahaadith which demand prohibition. There are also Ahaadith of permissibility (of beating the duff on marriage occasions) and other occasions of happiness. Hence, these (happy) occasions are exempted from the general prohibition (of using the duff, etc.).”

(Mawaahibul Jaleel)

(7) Allaamah Durdeer Maaliki states:

“The reed flute and the drum known to us as nafeer are Makrooh when these are not used so much as to divert one into futility otherwise it is just as haraam as other musical instruments with strings...”
(Ash-Sharhus Sagheer)

(8) According to the majority of Maaliki Fuqaha the use of the duff is permissible only on marriage occasions. It is not permissible on other occasions of happiness. Allamah Saawi writes in this regard:

“With regard to occasions other than marriage such as circumcision and birth, the popular view is impermissibility of striking the duff. According to the obscure view it is permissible on every happy occasion.”

(Haashiyah Ash-Sharhus Sagheer)

It is clear from this variety of rulings that according to the Maaliki Math-hab too, musical instruments are not permissible. The exceptions pertain to the duff and the reed flute which according to the majority Maaliki opinion are also haraam. No authority of the Maaliki Math-hab or of any Math-hab had at any time legalized any of the prohibited musical instruments on the basis of the restricted permissibility of the duff and zimaar (reed flute). They all have restricted the permissibility to these two instruments. Furthermore, the permissibility applies to only such of these instruments

which are in their original primitive form, not to any version which produces music such as the *tabliah* of the *qawwaals* of these times.

DUFF, MIZHAR AND GHIRBAAL

The *mizhar*, *ghirbaal* as well as the *kabar* are kinds of *duff*. The Maaliki Faqeeh, Asbagh explaining the *mizhar* writes in *Al-Ateebah*: “*Ghirbaal is a round duff (which is permissible on marriage occasions). The mizhar is Makrooh and is bid’ah. The difference between duff and mizhar is that the latter involves one in futility, and whatever involves in futility also diverts from the Thikr of Allah. It is of the baatil (instruments). Shaikh Yusuf Bin Umar said that the duff is (a drum) which is closed only on the one side. When there are no strings and no bells attached to it (and this is the permissible duff). Nowadays it is called bandeer. In Al-Mudkhal it is said that according to the Math-hab of Imaam Maalik that a duff with bells is haraam. Similarly is the shabaabah*” (Mawaahibul Jaleel)

According to the Maaliki Ulama a *mizhar* is a rectangular drum. The difference of opinion among them pertains to this rectangular drum.

In certain quarters *mizhar* is the violin which is unanimously haraam according to all Math-habs. Regarding this instrument, Allaamah Ahmad Bin Muhammad As-Saawi states in *Ash-Sharhus Sagheer*:

“*The Mash-hoor (popular view) of the Four Math-habs is that playing it (the violin) and listening to it are haraam.*”

Regarding the kind of *duff* called *kabar*, Asbagh says:

“*Both (i.e. mizhar and kabar) are unlike the ghirbaal (duff). Its (the kabar’s) use is not permissible either on marriage occasions or on any other occasion... This view is supported by the Kitaab of Imaam Suhoon who said: ‘Verily, the sale of a kabar should be annulled and its seller and buyer should be punished.’*” (Mawaahibul Jaleel)

The Ulama of the Maaliki Math-hab have given different views regarding this type of *duff* on the basis of the variety of definitions.

HAMBALI MATH-HAB

(1) The Math-hab of Imaam Ahmad Bin Hambal (rahmatullah alayh) is unambiguous in the prohibition of singing. Allaamah Ibn Jauzi Hambali explains the Hambali position as follows:

“*Our Ashaab (Hambali Ulama) have narrated the permissibility of singing from Abu Bakr Khilaal and his companion, Abdul Azeez. This permissibility refers to only the zuhdiyyah qaseedas which were customary during their time. (These were songs/poetry of abstinence or renunciation of the world). This is the type of singing which is not Makrooh according to Imaam Ahmad. The proof for this is that a man posed the following question to Imaam Ahmad: ‘A man died leaving a son and a slavegirl who is a singer. The son is in need of selling the slavegirl. How should he sell her?’ Imaam Ahmad replied: ‘She should not be sold as a singer.’ The man said: ‘If she is sold as a singer her price will be 30,000 dirhams, and if sold as an ordinary slave, the price will be only 20 dinars.’ Imaam Ahmad said: ‘He should sell her as an ordinary slave.’*”

Abul Farj said that Imaam Ahmad issued this fatwa because the slavegirl does not sing zuhdiyyah qaseedas, but such songs which incite carnal passion. This (fatwa) is the proof that singing is not permissible and is prohibited. If it was not prohibited Imaam Ahmad would not have considered it permissible to cause a loss to the orphan child.....

Maruzi narrated that Imaam Ahmad described the earnings of a mukhannath (hermaphrodite), which is acquired by singing, as being impure. This ruling is on account of the immoral songs the hermaphrodite sings.

With regard to the singing which is in vogue nowadays, it is unlawful according to Imaam Ahmad....

*According to the Hambali Fuqaha, the testimony of a singer and a dancer is unacceptable.”
(Talbees Iblees)*

(2) Allaamah Ali Bin Salmaan Murdaawi, a famous Hambali Faqeeh, said: *“It is said in Ar-Riaayah: Listening to singing and wailing without instruments is Makrooh. With instruments it is haraam, whether it is male or female.”*

(Al-Ansaaf)

(3) *“If someone is persistent in singing or he makes it a profession or he employs his slave or slavegirl as a singer for audiences, his testimony will be rejected.” (Al-Ansaaf)*

(4) *“The Author of Al-Furoo’ says: ‘Singing is Makrooh. A Jama’at of Ulama says that it is haraam. In At-Targheeb it is mentioned that this (second view of haraam) has been adopted by the majority.” (Al-Ansaaf)*

(5) *“Singing with musical instruments is haraam without any difference among us (Hambali Fuqaha). Similarly (is it haraam), said the Hamabali Fuqaha as well as Ibn Aqeel, if the singer is a strange woman.”*

(Al-Mustau-ib, At-Targheeb, etc.)

(6) Allaamah Ahmad Bin Yahya Bin Muhammad Al-Hafeedh states:

“There are different narrations of Imaam Ahmad (rahmatullah alayh) pertaining to permissibility and impermissibility of singing. It is only permissible to recite poetry related to the Aakhirah and which encourages righteous deeds. Besides this, all other types of singing which are in vogue by us today are unlawful. According to Imaam Maalik (rahmatullah alayh), the customary singing in vogue at this time is also Makrooh (forbidden). Therefore, when he was asked about the singing taking place in Madinah, he responded that it is the practice of the fussiaaq. According to Imaam Tabari (rahmatullah alayh), Imaam Abu Hanifah (rahmatullah alayh) said that singing is Makrooh (i.e. Makrooh Tahrimi) and to listen to singing is sinful. This is the maslak of all (the Ulama) of Kufa. The Ulama of Basra also unanimously say that singing is Makrooh. Only according to one narration Ubaidullah Ambari says that it is not Makrooh.

Imaam Shaafi (rahmatullah alayh) said that singing is futility and Makrooh which resembles baatil. A person who commits excess in it is an ignoramus. His testimony will be rejected. The one who attributes permissibility of singing to Imaam Shaafi is guilty of slandering him.

The summary of this is: In all the lands of Islam there exists Ijma’ of the Ulama on the karaahat (abominability) and prohibition of singing. Hence, only such a person will claim permissibility who is the victim of a little knowledge or compound ignorance or the desires of the nafs.”

(Majmuatul Hafeed)

(7) Allaamah Ibn Qudaamah writes:

“There are two kinds of musical instruments. The one kind is haraam, namely those instruments which excite passion even without singing, e.g. flute, etc. The second kind is only the duff which is permissible on marriage and other happy occasions while it is Makrooh at other times.”

(Al-Mughni)

(8) Allaamah Aalusi (rahmatullah alayh) states in his Tafseer: *“The son of Imaam Ahmad (rahmatullah alayh) said: ‘I asked my father about singing. He replied: ‘Singing creates hypocrisy in the heart, hence I detest it.’”*

The terms *“I detest it”* is a technical phrase which denotes *Tahreem* (being haraam).

Of the four Imaams, Imaam Ahmad (rahmatullah alayh) adopted the sternest position. Once he grabbed a tambourine from a boy and smashed it. Amr Bin Husain narrates: *Imaam Ahmad Bin Hambal (rahmatullah alayh) smashed a tambur which was in the hand of a slave of Nasr Bin Humzah. The slave complained to his master about the action of Imaam Ahmad Bin Hambal. The master asked: ‘Did you mention that you are my slave?’ The slave said: ‘No.’ His master said: ‘Go! I have set you free for the sake of Allah Ta’ala.’”*

(Al-Amr Bir Ma’ruf Wan Nahyi anil Munkar)

Nasr Bin Humzah was aware of the evil of musical instruments. When his slave informed him that he did not reveal his (the master’s) identity, the latter out of sheer delight emancipated the slave.

(9) Amr Bin Saalih narrates: *“Once I saw someone carrying an open violin. As he passed by Imaam Ahmad Bin Hambal, he (Imam Ahmad) stood up and broke it.”*

(Amr Bil Ma’roof Wan Nahy Anil Munkar)

(10) Muthanna Ambaari narrates: *“Imaam Ahmad Bin Hambal once heard the sound of a tablah (drum) coming from his neighbour. He stood up from our gathering, then sent someone to forbid them.”*

(Amr Bil Ma’roof Wan Nahy Anil Munkar)

(11) Abu Bakr Matuzi says: *“I asked Abu Abdullah (Imaam Ahmad) regarding breaking of tambourines. He said: ‘It should be broken.’ I asked about small tambourines (toys) which little children have. He said: ‘These too should be broken.’ He further said: ‘If it is in the open, then break it.’”*

(Al-Amr Bil Ma’roof Wan Nahy Anil Munkar)

(12) Abus Safr asked Imaam Ahmad about a man in whose hand one sees a violin or a tambourine. If he breaks it, has he done the right thing or has he erred, and is he liable for paying any damages? Imaam Ahmad replied: *“He has acted beautifully. He is not liable for anything.”*

(Al-Amr Bil Ma’roof Wan Nahy Anil Munkar)

(13) Yahya Bin Yazdaan reports that he asked Imaam Ahmad about a man playing the violin, the tambourine and other musical instruments. Is there punishment for him? If yes, how much, if the matter goes to the Sultan? Imaam Ahmad said: *“There is punishment for him. It should not exceed 10 lashes.”*

(Al-Amr Bil Ma’roof Wan Nahy Anil Munkar)

SUMMARY OF THE FOUR MATH-HABS

It will be abundantly and conclusively clear to every searcher of the Haqq who has read the foregoing discussion with an open and an honest mind and heart that according to all four Math-habs, music and singing are forbidden. Some exceptions have been discussed. According to the Math-habs the only instrument which has permissibility on certain occasions is a particular kind of a primitive *duff* – not all types of primitive drums. This permissibility totally excludes the modern-day musical drums and the tablahs of the qawwaals.

Notwithstanding the permissibility of the *duff*, the Fuqaha of all Math-habs have not issued an unrestricted licence for playing the *duff* at any time and for just any occasion as the discussion in this treatise has already explained and established.

A very significant and important factor is the unanimous abstention by all the Fuqaha of all the Math-habs from extension of the *limited permissibility of the duff* to other musical instruments. No one has ever ventured to cite the *duff* as a basis of deduction (*Maqees Alayh*) for formulation of a ruling of permissibility for any other musical instruments. Only the modernist, deviate juhhaal are guilty of perpetrating such a haraam aberration.

As far as singing is concerned, a little impromptu singing of morally good and invigorating *qaseedahs/nazams/poetry*, occasionally to banish loneliness, or tiredness on a journey or as naseehat in a lecture, will be permissible. It is definitely not permissible to sing for an audience on an organised basis or to make it an occupation (*mashghalah*) or to devote considerable time to it. And, this permissibility of singing a little is without musical instruments.

The Math-habs have listed for prohibition all the musical instruments by name, and to cover every kind of new instrument which will be invented from time to time, the words *mazaameer* and *ma-aazif* are stated. In otherwords, not only the instruments listed by name, but all and every kind of musical instruments are haraam.

All the Duqaha of all the Math-habs are the Students of the Aimmah-e-Mujtahideen, directly or via links in an authoritative Chain connected to Rasulullah (sallallahu alayhi wasallam). Many of the Aimmah Mujtahideen were the direct Students of the Sahaabah, while the majority were the Students of the Fuqaha and Aimmah of the Taabieen era. The Rulings of these Aimmah and Fuqaha constitute the inviolable Shariah of the Qur'aan and Sunnah. The practices and utterances of some Auliya centuries after the era of *Khairul Quroon* (the first three sacred eras of Islam) are devoid of substance when in contradiction of the Rulings of the Fuqaha of the Math-haab. In fact, all the Auliya were Muqallideen (Followers) of the Math-habs. They all have to submit, and they did submit to the Rulings of their respective Math-habs. Declaring with utmost emphasis and profound unambiguity this stand of the Auliya and Sufiya-e-Kiraam, Hadhrat Imaam Suharwardi (rahmatullah alayh), who was among the very senior Shaafi Ulama and the Founder of the Suharwardiyyah Sufi Silsilah, and who had expounded the restrictive permissibility of *sama'* (the spiritual singing of some Sufis), states in his Kitaab, *Awaariful Ma-aarif*:

“We have already explained the specific form of sama' which is valid and the limits to be observed for appropriateness of sama' for the Ahl-e-Sidq (Auliya). Now that fitnah has become rampant via the agency of sama' – goodness has disappeared from people, time is being squandered in this act, the pleasure of ibaadat has decreased (in consequence of addiction to sama'), the desire for gatherings become ingrained, the desire for repeatedly organising sama' sessions to gratify carnal lust and satisfy singers and dancers – these sessions are unlawful and accursed by the Sufiyah. It is precisely for these reasons that it is said that besides for an Aarif-e-Makeen, sama' is not permissible for anyone. For the mureed-e-mubtadi' (beginner in the spiritual path) sama' is never permissible.”

This is the verdict of one of the most illustrious Chiefs of the Sufis. And, this type of verdict is not restricted to Hadhrat Suharwardi as shall be shown later in this treatise, Insha'Allah. The Sufiyah who had practised *sama'*, themselves say that this singing is not permissible, yet the modernist ignoramus cite these self-same Auliya to justify haraam musical instruments and haraam kuffaar (eastern and western) music and songs.

All the Auliya, including Imaam Ghazaali (rahmatullah alayh), in total subservience to their illustrious seniors, the Aimmah-e-Mujtahideen and Fuqaha of the Math-habs, are unanimous in the proclamation of the prohibition of the music and singing of the masses. Insha'Allah, the *sama'* of some Sufiya will be discussed in greater detail further in this treatise.

Here it will suffice to say that there is complete unanimity of the Ummah – consensus of all its authorities from the age of the Sahaabah – in upholding the ban on musical instruments and music which Rasulullah (sallallahu alayhi wasallam) had announced in the following Hadith:

“Verily, I have been sent as a Rahmat for the worlds, and my Rabb has commanded me with the destruction of musical instruments.”

THE SAMA' (SINGING) OF SOME OF THE AULIYA

Sama' is the Sufi practice of singing spiritual songs which produces states of ecstasy in them. By Sufi here is meant some Sufis—a small minority. Since those Sufis who had indulged in *sama'* were undoubtedly illustrious Auliya whom the entire world of Islam unanimously acknowledges as true Men of Allah Ta'ala, the need has developed to elaborate on this practice which the deviate, modernist ignoramus are labouring to cite as substantiation for the lewd, shaitaani music and singing in which the world of shayaateen of the west and east excels.

In relation to the unwary, but sincere masses, *sama'* is a grievously misunderstood concept and practice. The masses have been deceived into a mire of confusion regarding this practice. As far as the *juhala* – both the modernist deviates and the bid'at qawwaali grave-worshippers – are concerned, it is the most deliberately distorted concept and practice pertaining to the issue of music and singing. This conglomeration of deviates of opposite poles – modernists and grave-worshippers – have in their own respective, devious methods and reasoning, intentionally misled the unwary and ignorant with their fallacious basis of *sama'* to convince the masses that music – kuffaar music and singing – western and eastern music – pop, rock and rave music – Beethoven and Mozart music – folk and jazz music – ragtime and art music – ballad and saucy music, in fact the whole gamut of shaitaani music which Iblees-in-Chief had invented, patented in his accursed name and marketed in the abodes of vice and immorality where all jinn and human devils dwell and disappear into a quagmire of moral and spiritual destruction located in the abyss of *Sijjeen*. *May Allah Ta'ala save His servants from this captivating snare of Dajjaal.*

On the occasion of his expulsion from the heaven, Shaitaan implored Allah Ta'ala: *“O my Rabb! Since you have made me accursed, grant me a muath-thin.”* Shaitaan was in desperate need of a caller (muath-thin) to call to his evil path of falsehood. Granting his wish, Allah Ta'ala responded: *“Your muath-thin will be **musical instruments.**”* With musical instruments, Iblees announces his invitation, calling all those doomed in eternity to be his followers, into his fold.

Encouraged by the Divine approval of his supplication, Iblees ventured another wish for the sake of supplementing his armoury of wiles, attractions and snares. He cried: *“O my Rabb! Grant me too a qur'aan.”* Came the Divine Response in answer to the accursed being: *“Your qur'aan shall be poetry and singing.”*

A further eye-opening testimony for the votaries of music and singing is the following information:

“The first being who had wailed (loudly) and the first being who had sung was Iblees.”
(*Mudhalush Sha-ra'*)

The modernist deviates and the qabar-pujaari singers may now conclude whose progeny they really are.

The modernist juhhaal attempt to produce the *sama'* of the Auliya in general, and Imaam Ghazaali's statements in particular, as substantiation for the shaitaani music and singing of this age is

indeed a colossal slander against the Auliya of Allah Ta'ala. When these Auliya themselves have conceded that even their own *sama'* is erroneous, by what stretch of reasoning could permissibility of shaitaani music and singing be argued on the basis of *sama'*?

In order to formulate an order of the Shariah for any practice, the imperative requisite is to produce a viable and an accepted basis from the Qur'aan and Sunnah or from the Rulings of the Aimmah-e-Mujtahideen. It is the height of folly and *jahaalat* (ignorance) to tender a practice which in itself is damaged, dubious and glaringly in conflict with the Shariah as a basis in a syllogism intended for the deduction of a *hukm* (ruling) for another practice. *Sama'* itself stands in need of a *hukm* (ruling) of the Shariah. It is declared permissible or unlawful on the basis of solid Shar'i grounds. *Sama'* does not possess the inherent potential to constitute a basis for the extraction of a Shar'i *hukm for the musical instruments and singing in vogue*. A ruling of the Shariah for music and singing has to be acquired from the Qur'aan, Sunnah or the directives of the Fuqaha which are all based on the former two primary Sources of the Shariah.

It is only an ignoramus who will argue that all pictures of human beings are permissible because the Ulama say that pictures for identity cards and passports are permissible. In this corrupt argument, the claim of permissibility of all pictures is based on the permissibility of identity card pictures. But this latter permissibility lacks the potential for being a *maqaes alayh* (basis for a Shar'i analogy). It has been declared permissible on entirely different grounds which do not relate at all to all other pictures. This is the type of corrupt logic which the modernist juhhaal employ in their endeavour to legalize the voice of shaitaan.

(1) The declaration on *sama'* of Hadhrat Suharwardi has already been presented above.

(2) *“Those among the (Sufi) Mshaaikh who have permitted sama', have done so for only those who are devoid of lust and are adorned with taqwa. They are in need of it like an ailing person is in need of medicine. The conditions (for listening to sama') are:*

1. *Lads should no be present.*
2. *Only Sufis will participate. Faasiqs and worldly people are not allowed to be present.*
3. *The intention of the singer has to be sincere. The motive should not be obtainal of remuneration (or any other base or worldly motive),*
4. *The sama' session should not be an eating function nor to celebrate victory (in battle).*
5. *During the sama' if any Sufi stands up, it should be only in a genuine state of ecstasy.”*

(Fataawa Khairiyyah)

(3) Shaikh Abu Uthmaan al-Maghribi said:

“If it is the desire to reap the full benefit of sama', one should dwell in solitude, renounce all thoughts of created things, and remember Allah and submit to His Will. One has to take flight from one's ego and abandon worldly attachment.”

(4) Hadhrat Zunnoon Misri (rahmatullah alayh) said:

“He who listens to sama' for satisfying his sensual appetite becomes a heretic (zindeeq).”

(5) Hadhrat Abdullah Hasan Khirqaaani (rahmatullah alayh) said: *“Sama' is for those who, when in its midst, are transported into the higher realms of roohaaniyat (spirituality). All veils are removed and they can see the activities of the angelic realm.”*

(6) Hadhrat Junaid Baghdaadi (rahmatullah alayh) said: “When you see a mureed seeking permission to listen to sama’, then understand that he is still deficient (in the spiritual path).” It has been reported that Junaid Baghdaadi (rahmatullah alayh) had abandoned sama’ and had forbidden his mureeds (disciples) from it.”

(Awaariful Ma-aarif)

(7) In condemnation of music and singing, Hadhrat Shah Abdul Haqq Muhaddith Dehlawi (rahmatullah alayh) writes in his Kitaab, *Madaarijun Nubuwwah*:

“The greatest Arabian musician and singer was Tuwaylis, This Tuwaylis was a miserable, ill-omened, dismal and unfortunate person who was born on the day Rasulullah (sallallahu alayhi wasallam) had died. Tuwaylis was weaned from his mother’s milk on the day Hadhrat Abu Bakr (radhiyallahu anhu) died. He attained puberty on the day Hadhrat Umar (radhiyallahu anhu) was martyred. He married on the day Hadhrat Uthmaan (radhiyallahu anhu) was martyred, and a son was born to him on the day Hadhrat Ali (radhiyallahu anhu) was martyred.”

(8) Shaikh Nasruddin Muhaqqo says:

“When the false sufi sways to and fro in his sama’ sessions, the devil pokes him from behind with his finger so that the tempo of his swaying increases – right and left.”

(Fataawa Burhaanah)

(9) Hakimul Ummat Hadhrat Maulana Ashraf Ali Thaanvi (rahmatullah alayh) said:

“Sama’ is a remedy for certain spiritual ailments. It is a medicine. Therefore, whoever listens to sama’ (i.e. the sama’ regulated by the observance of the strict conditions imposed by the Sufis) without the permission of his mentor (Murshid-e-Kaamil), will fall into error.”

(10) The following appears in *Fataawa Khairiyyah*:

“The summary (of this discussion on music/singing) is: There is no permission in our time for sama’ because Junaid Baghdaadi (rahmatullah alayh) had made taubah for (having participated in) sama’ in his age.”

Hadhrat Nizaamuddin Auliya (Sultaanji) – rahmatullah alayh – who used to listen to sama’ had also repented. Episodes relating to Sultaanji’s sama’ will be discussed further on in this treatise, Insha’ Allah.

(11) “The practice (of sama’) of the so-called sufis of our time is unlawful. It is no permissible to even make an intention of sitting in such gatherings. The (true) Sufis of former times did not act like these so-called sufis. What has been narrated from Rasulullah (sallallahu alayhi wasallam) regarding his listening to poetry is no an indication for permissibility of singing.” (Sharhul Multaqi)

(12) Hadhrat Shaikh Suharwardi (rahmatullah alayh) writes: “A person should reflect and decide with fairness the sama’ functions which are organised in our time. They should reflect on the singer, his sitting, his drum and musical instruments. Then he should ask: Was there ever such forms of function in the age of Rasulullah (sallallahu alayhi wasallam)? Did the Sahaabah at any time invite a singer or a qawwaal? Did any of them ever assemble like moths around a singer? There is no doubt in the obtainal of a negative response. Thus, if there was any benefit in sama’, these great personalities (the Sahaabah) would not have totally abstained from it. Whoever claims that there is any goodness

and virtue in sama' and makes efforts to organise such functions he is totally devoid of understanding the attitude and disposition of Rasulullah (sallallahu alayhi wasallam) and his Sahaabah-e-Kiraam.

Some of the later Ulama had extracted some concessions for sama'. But, alas! Most people have fallen into error in this regard." (Awaariful Ma-aarif)

(13) Hadhrat Suharwardi (rahmatullah alayh), continuing his exposition on sama' said:

"When the singer is a beardless lad in the sama' function, then fitnah (moral corruption) rears its head. According to all Allah-fearing people this sama' is absolutely haraam. Hadhrat Baqiyyah Bin Walid (rahmatullah alayh) said: 'The illustrious predecessors regard it as Makrooh (Tahrimi – forbidden and sinful) to cast even a glance at a beardless lad.'" (Awaariful Ma-aarif)

(14) Hadhrat Suharwardi (rahmatullah alayh) adds:

In conclusion: Now, for the Jamaa'at of Sufiyya' there remains only one way—they should totally abstain from these kinds of functions, and stay away from places of suspicion. Tasawwuf is the embodiment of sidq (truth/honesty) and haqeeqat (spiritual reality). Never contaminate it with futility and mockery." (Awaariful Ma-aarif)

(15) Allaamah Ibn Hajar (rahmatullah alayh) writes:

"Qurtubi (rahmatullah alayh) narrated from Imaam Tartusi (rahmatullah alayh) that he was asked about those people who gather at a place and begin the proceedings with Tilaawat of the Qur'aan-e-Kareem. Thereafter one person stands up and sings some poetry. Then all present lapse into ecstasy and begin swaying (in a form of a dance) simultaneously beating the duff. Is it permissible to join this company of people? He (Imaam Tartusi) replied: 'According to the Akaabir Sufiyya' this practice is highly erroneous and deviation. Islam means only Kitaabullah and the Sunnat of the Rasool (sallallahu alayhi wasallam).

It is never permissible for any person who has Imaan in Allah and the Aakhirah to join such people nor aid them in this unlawful practice. This is the Math-hab of the Four Imaams and of other Mujtahideen.

Some people cite the stories of the Mashaaiikh in substantiation of dancing and singing..... The most important argument in this regard is that we do not believe that these stories (which are attributed to the Mashaaiikh) are true. It is quite probable that just as the zindeeqs have attributed many fabrications to Rasulullah (sallallahu alayhi wasallam), so to have they done with regard to the Mashaaiikh.

On the assumption that the Mashaaiikh did practise these deeds, which obviously they did not, then it should be understood that for us proof is firstly Rasulullah (sallallahu alayhi wasallam), then the Sahaabah, then the Aimmah-e-Mujtahideen.....

Imaamul Aarifeen, Qudwatul Ulama, Abu Ali Ruhaazi (rahmatullah alayh) responded beautifully to the following question which was posed to him: 'A person enjoys himself with musical instruments and claims that this is permissible for him because he had attained such a position where changing states do not have any affect on him.' He responded to this question: 'Yes, he has indeed attained a position. But that is in Jahannum."

Some of the Aimmah of Yemen said that the sama' which was prevalent in their time was undoubtedly haraam on account of the presence of evils. It is among the obligations of the ruler to prevent people from sama'." (Kaffur-Riaa')

(16) Qaadhi Humaidud Deen (rahmatullah alayh) said:

“I suffer from an incurable heart problem. Its cure is only sama’. Hence for me it is permissible to listen to sama’ while for you it is haraam.” (As-Sunnatul Jaliyyah)

(17) Shaikh Naseeruddin Chiraagh Dehlawi (rahmatullah alayh) was the most senior khalifah of Hadhrat Nizaamuddin Auliya (rahmatullah alayh). Once he was present at a gathering of the mureeds of Hadhrat Nizaamuddin Auliya, they began with sama’. Hadhrat Naseeruddin left the gathering and went outside. Some of the mureeds commented: *‘Do you reject sama’ and have you abandoned the path of your mentor (Shaikh)?’* Shaikh Naseeruddin replied: *‘No one’s practice is proof (in the Shariah). If my mentor had practised sama’, it is his problem. His practising of sama’ is not proof for the permissibility of sama’. Only the Kitaab of Allah and the Sunnah constitute hujjat (proof).’*

Some followers of their desires reported this statement to Hadhrat Nizaamuddin Auliya said: ‘Mahmood (i.e. Shaikh Naseeruddin) spoke the truth. What he has said is the Haqq.’

(As-Sunnatul Jaliyyah)

(18) The following is recorded in *Khairul Majaalis*:

“A close associate came to Shaikh Naseeruddin Mahmood (rahmatullah alayh) and said: ‘Tell me, how can musical instruments and the raqs (dervish dances) of the Sufis be permissible?’ The Shaikh replied: *‘There is consensus (Ijma’) on the prohibition of musical instruments. If someone leaves on Tariqah of Sulook and adopts another tariqah, he still remains in the Shariat. However, if he leaves the Shariat, where will he go? Furthermore, the difference pertains to only sama’, not to musical instruments. According to some Ulama sama’ together with its conditions is permissible for the Ahl-e-Hadhraat (the senior Auliya). But as far as musical instruments are concerned the consensus is that they are haraam.’* (As-Sunnatul Jaliyyah)

(19) Shaikh Abdul Haqq Muhaddith Dehlawi (rahmatullah alayh) writes in *Farul Ismaa’*: *“The mureeds of Shaikh Naseeruddin said: Our Shaikh had announced that anyone (from his circle) who listen to sama’ with instruments has left the fold of my bay’t (i.e. he is no longer my mureed).”*

(As-Sunnatul Jaliyyah)

(20) Shaikh Ali Bin Muhammad Jaandaar (rahmatullah alayh) narrated that according to Shaikh Nizaamuddin Auliya there are several conditions for the permissibility of sama’. These are:

- * The singer has to be a man of spiritual excellence.
- * The listeners have to be men of Allah, not slaves of the nafs.
- * The content of the song should be lawful not evil or immoral.
- * The sama’ should not be accompanied by musical instruments. (As-Sunnatul Jaliyyah)

The aforementioned statements and rulings of the Auliya have been extracted by Hadhrat Mufti Muhammad Shafi’ (rahmatullah alayh) from *As-Sunnatul Jaliyyah Fil Chishtiyyatil Ulyah*, which is a kitaab authored by Hakimul Ummat Maulana Ashraf Ali Thaanvi (rahmatullah alayh). We in turn have made these extracts from Hadhrat Mufti Muhammad Shafi’s kitaab, *Islam or Museeki* (Islam and Music).

(21) Shaikh Ahmad (rahmatullah alayh) states:

“There is no doubt that the gatherings of sama’ which are prevalent in our times are no permissible. Such practices are kabeerah (major) sins. It clear is kufr to believe these practices to be

permissible. This type of sama' is within the scope of (the Qur'aanic aayat which prohibits) lahw al hadeeth (futile speech).....

In this age a fatwa of permissibility (of unadulterated sama') should be given even for those (Auliya) who are qualified to listen to it because the corruption in this age has reached such a degree that every person claims to be qualified to listen to sama'. It is entirely true that Hadhrat Junaid Baghdaadi (rahmatullah alayh) had repented from sama' in his time despite him holding an extremely lofty status in ma'rifat and taqwa." (At-Tafseeraatul Ahmadiyyah)

THE SAMA' OF THE AULIYA IS NOT DALEEL

At the very outset of this treatise it was already mentioned that the *Dalaa-il* (Proofs and Basis or Sources of Law) of Islam are only Four, viz., *Kitaabullaah, Sunnah of the Rasool, Ijma' and Qiyaas-e-Shar'i*. Besides these Four Sources of the Shariah, there is *no* other *Daleel* on the basis of which a *hukm* (law) may be formulated for any new development which may occur on earth right until the Last Day.

Sama' of some of the Auliya is singing of religious songs without musical instruments. As explained earlier, it is further conditioned with a number of strict stipulations. It is essentially a private affair restricted to some Sufis. It has never been introduced by the Sufis as a practice for mass consumption and participation. All the true Sufiya are unanimous in their declaration of *hurmat* (being haraam) of *sama'* for the public at large, as well as for the elite Sufis if any of the restrictive conditions are not found.

Sama' was not a practice of Rasulullah (sallallahu alayhi wasallam) nor of the Sahaabah. It has neither origin nor sanction in *Kitaabullah and the Sunnah*. It is a practice which itself stands in need of a Shar'i *hukm* for the guidance of the Ummah. When this practice developed in later years, the need arose for the Shariah to issue its ruling—whether it is permissible or haraam. Hence, on the basis of the Four Sources of Islam, the Fuqaha issued their ruling which has already been presented and explained in the foregoing pages.

Now, if anyone requires a ruling for the gamut of musical instruments and styles of singing in vogue in this age, it will be absurd to cite *sama'* as a basis and claim permissibility because *sama'* is not among the *adil-lah Ar-ba'ah* (*The Four Sources of the Shariah*). To formulate a *hukm* for musical instruments and singing, the imperative need is to refer to the Sources of Islamic Law, not to a practice which originated in later times and which is not a *Daleel* of the Shariah. It should now be conspicuously clear and readily comprehensible to even laymen that the endeavour to legalize musical instruments and singing on the basis of *sama'* is an abortive attempt which is totally absurd in terms of the principles of the Shariah. It is an unprincipled way of argumentation which exhibits the gross ignorance of the modernist deviates who love to project themselves as members of the intelligentsia. But, the denudation of their intellectual capacity resulting in total bereavement of straight and principled reasoning, is self-evident from their lack of understanding of the operation of the principles of Shar'i Law.

It is this intellectual impotency arising from the inordinate crave to gratify the dictates and demands of the carnal *nafs*, which constrains the modernist deviate *juhhaal* to tender in substantiation of their fallacies such ludicrous arguments which compel men of learning to smile and laugh with contempt. If it was not for the confusion which the ignoramus create in the ranks of the unwary laymen with their devious and fallacious reasoning, the need for a refutation of their stupidities would not have developed.

The only valid argument produced in substantiation of a claim made in the name of the Shariah is the one which is based on the Qur'aan, Sunnah, Ijma' or Qiyaas. Far from *sama'* being a valid basis, even on the assumption of its permissibility, it is in fact in conflict with all the Proofs of the Shariah. It has been unanimously proclaimed haraam by all Authorities of the Shariah. Even the Sufis who

have participated in it, aver that it is a remedy – a medicine – for severe spiritual ailments. In view of this act being the only medicine available for their sickness, they have deemed it permissible only for themselves in the same way as a haraam physical medicine becomes permissible for a man who suffers from a disease, but who is unable to obtain a halaal remedy. In corroboration of this averment, we present the following exposition of the Sufiya’:

“*Qaadhi Humaiduddeen said: ‘I listen to sama’ and I say on the basis of the statement of the Ulama that it is halaal because I am a sick person suffered from a heart problem. The only remedy available for this ailment is sama’. According to Hadhrat Imaam Abu Hanifah (rahmatullah alayh), the medical treatment for such a person is permissible with even liquor if a halaal remedy is not available, and also if there is consensus of the physicians that there is cure on it (in the haraam medicine). On this basis it is permissible for me to listen to sama’ as a remedy for my incurable disease of the heart while it is haraam for you.*”
(As-Sunnatul Jaliyyah)

A practice which is a concession for certain persons suffering from ailments can never be cited as a basis for permissibility of other misdeeds, moreover when such misdeeds are in flagrant violation of all the *Dalaail* of the Shariah.

THE SAMA’ OF THE SUFIYA’

(By *Hakimul Ummat Hadhrat Maulana Ashraf Ali Thaanvi – rahmatullah alayh*)

“For the permissibility of *sama’* the Mashaaikh have formulated about 22 conditions. Today there does not remain even a vestige of these conditions. Hadhrat Nizaamuddeed Sultanul Auliya (rahmatullah alayh) use to participate in *sama’*. However, it is clearly mentioned in *Fawaaidul Fuuaad*, that there are four conditions for *sama’*’.

- (1) The listener: The one who listens to *sama’* should not be a person of *nafs and hawaa* (lust and passion). He should be a *Saahib-e-Haal*.
- (2) The one who listens to *sama’* should not be a female nor a lad.
- (3) The song/poetry should not be immoral. It should be statements of piety and in praise of Allah Ta’ala.
- (4) The singing should not be with musical instruments.

Their *sama’* consisted of only the abovementioned acts. It was not a gathering of *fussaaq* and *fujjaar*. The singer too belonged to the same circle (of Sufis).

Once when Hadhrat Sultani (rahmatullah alayh) had a desire for *sama’*, he sent someone to search for a qawwaal (singer). When a suitable qawwaal could not be found, he instructed his mureed to recite to him from the letters of Humaiduddeen Naagori (rahmatullah alayh). When the mureed recites the very first sentence, Hadhrat Sultaanji went into an ecstasy (*wajd*), and he remained in this state of *wajd* for three days.

This simple method was the kind of *sama’* of those illustrious personalities. However, the Fuqaha brand even this type of *sama’* haraam. Because the peculiarity of *sama’* is that it gives impetus to the present state of a person. The Fuqaha were aware that if permission is given for even this type of *sama’*, the present condition of the person will become more grounded. In view of the predominance of evil in the *nafs*, it will gain strength and lead towards greater lust, the consequence of which will be grave evils.

Shah Lutf-e-Rasool narrated an episode of a durwaish (sufi) who used to listen to one of his female disciples singing to him. One day, while listening to *sama’*, he grabbed her hand and committed adultery with her. It is for this reason that the seniors have said: “*Singing is the spell of zina.*”

Inspite of the *sama*' of Sultanji (rahmatullah alayh) being within the limits, the Fuqaha brand it too as bid'ah. Since it is not proven as being the practice of Rasulullah (sallallahu alayhi wasallam), and because there are inherent dangers of corruption for the masses in it the Fuqaha have prohibited it.

During the time of Sultanji, the Qaadhi was Qaadhi Dhiyaauddeen who was persistent in his condemnation of the *sama*' of Sultanji. Once it was reported to the Qaadhi that a *sama*' session was taking place by Sultanji. The Qaadhi taking his whip and some assistants arrived at the location where the *sama*' was in full force. A large tent had been set up. However, due to the numerous disciples blocking the entrance, Qaadhi Saheb was unable to gain entry. The Sufis in their state of ecstasy were completely ignored the Qaadhi and his police. When the Qaadhi failed to gain entry, he ordered his police to cut the ropes of the tent to bring about its collapse and the termination of the *sama*'.

The ropes were cut. But, the tent stood intact without the ropes. This was a *karaamat* (miracle) of Hadhrat Sultaanul Auliya (rahmatullah alayh). However, the Qaadhi was undaunted. He was firm in his mission. Unimpressed and unawed, he commented: *"I do not subscribe to this nonsense. Even if a miracle is displayed ostensibly by a bid'ati, it is not a karaamat. I shall return again."* The Qaadhi Saheb departed, but he continued unabatedly with his criticism and condemnation of *sama*'.

Hadhrat Shah Khubullah Allahabaadi (rahmatullah alayh) was a very great *buzrug* (*wali*) who would often meet Hadhrat Khidhr (alayhis salaam). There is a popular belief in his family that Hadhrat Khidhr (alayhis salaam) had written some comments in one of his (Hadhrat Khubullaah's) books.

Once when someone asked Hadhrat Khubullaah about *sama*', he wrote in reply: *"I shall narrate to you an episode from which you can decide. Hadhrat Sultan Nizaamuddeed Auliya (rahmatullah alayh) was a man of sama', and Qaadhi Dhiyaauddeen Sanaami (rahmatullah alayh) was a denier of sama'. He used to criticize Sultanji."*

Once when the Qaadhi Saheb was informed of a sama' function, he went and remonstrated with Sultanji. Hadhrat Sultanji said: 'If I arrange for you to ask Rasulullah (sallallahu alayhi wasallam), will you then leave me in peace?' Qaadhi Saheb said: 'Yes, arrange so that I may ask Rasulullah (sallallahu alayhi wasallam).'

The Qaadhi held the firm belief that Sultanji would be able to arrange for him ziyaarat of Rasulullah (sallallahu alayhi wasallam). In spite of holding this belief, he persisted with his condemnation of evil.

Sultanji (rahmatullah alayh) focussed his gaze intently on Qaadhi Saheb. As a result of this tasarruf (spiritual action, a semi-conscious state settled on Qaadhi Sahib. While in this condition, Rasulullah's presence in his glittering court was revealed to Qaadhi Saheb. On seeing Qaadhi Saheb, Rasulullah (sallallahu alayhi wasallam) enquired: "Why are you distressing the Faqeer (i.e. Sultanji)?" Qaadhi Saheb said: 'O Rasulullah! I am not aware of the reality of my present state, whether I am in my senses or not. The commands of Rasulullah (sallallahu alayhi wasallam) which reached us via the avenue of reliable narrators during the state of wakefulness have priority over instruction in this state (i.e. the trance), hence those commands cannot be abandoned.' Rasulullah (sallallahu alayhi wasallam) then remained silent. (Silence of the Nabi indicates approval. This is a principle of the Hadith.)

Qaadhi Saheb then emerged from his trance and Hadhrat Sultanji said: 'Have you now seen that I had introduced you to Rasulullah (sallallahu alayhi wasallam) enabling you to converse with him?' Qaadhi Saheb responded: 'And, did you see that I had given a response?'

The sama' then began in earnest and wajd (ecstasy) overcame Sultanji. In this state of wajd, he stood up. Qaadhi Saheb grabbed his hands and forced him to sit down. Sultanji stood up in ecstasy a second time, and Qaadhi Saheb again grabbed him and forced him to sit down. For the third time, Sultanji stood up in the state of wajd. Qaadhi Saheb attempt to grab him, but to everyone's surprise he relented and stood with folded hands in reverence. For a long while he stood reverentially. When Sultanji emerged from the ecstasy and sat down, Qaadhi Saheb too sat down. Then he stood up, and

while leaving the place, he said: 'I shall return again. These acts will not compel me to abandon my duty.'

Along the road someone enquired: 'You had gone to refute Sultanji. Why did you stand in respect with folded hands in front of him?' Qaadhi Saheb said: 'When he lapsed into wajd the first time, his rooh (soul) traversed to the first heaven. My rooh pursued him and I apprehended him. I brought him back telling him 'Where are you wandering in the heaven? You have to live here on earth.' When he went into ecstasy the second time, his rooh took flight and reached the level below the Arsh of Allah Ta'ala. I was able to follow him even to this limit, hence I brought him back. When he lapsed into wajd the third time, his soul reached the level above the Arsh. When I attempted to pursue him above the Arsh, the Malaaiakah bearing the Arsh prevented me. They said: 'This is not your station. This is the status of only Nizaamuddeen. Only he is allowed admission above the Arsh. At that time I stood in respect of the Bearers of the Arsh. I did not stand in honour of a bid'ati.'

(Hadhrat Maulana Ashraf Ali Thaanvi commented) 'Truly this is called firmness. In spite of being fully aware of the lofty status of Sultanji, he (Qaadhi Saheb) persisted with determination to criticize and condemn the act which he believed to be bid'ah.'

"When the time of Maut of Qaadhi Saheb drew close, Hadhrat Sultanji came to visit him. The assistant informed Qaadhi Saheb of Sultanji's arrival. Qaadhi Saheb said: 'Tell him that this is my time to meet Allah Ta'ala. At this time I do not wish to meet a bid'ati.' In response, Sultanji said: 'I am not so disrespectful to come visit Qaadhi Saheb while I am soiled with bid'ah. I have repented of that bid'ah, hence I have come. Rasulallah (sallallahu alayhi wasallam) said: 'The sincere repentor of sins is like one who has no sins.'

When Qaadhi Saheb heard this response, tears flowed from his eyes. He gave his turban to the assistant, instructing him to spread it out on the floor and to tell Sultanji to enter walking on it. The assistant did as commanded. Hadhrat Sultanji, respectfully picked up the amaamah. Placing it on his head, he commented: "This is the Turban of the Shariat. I do not possess the status to set foot on it.' He then went into the presence of Qaadhi Saheb who treated Sultanji with profound respect and honour. Qaadhi Saheb said: 'Hadhrat! These are my final moments. Focus on me so that I depart with Imaan.' Sultanji cast tawajjuh on Qaadhi Saheb for a considerable period of time. He stood up to leave. He had not yet reached the threshold of the door when Qaadhi Saheb breathed his last.

Overcome with intense grief, Sultanji said: 'Alas! Today the Pillar of the Shariah has collapsed.'

(End of Hadhrat Khubullah's narration)

(Hadhrat Thanvi continues):

"Allah! Allah! Qaadhi Saheb condemned and pursued Sultanji as long as he was alive. But today, Sultanji is overcome with grief and crying. He calls Qaadhi Saheb, 'The Pillar of the Shariat.' These were the Men of Allah. Such was their sincerity. Their love was for the sake of Allah and they fought for the sake of Allah."

(End of Hakimul Ummat's comments)

This episode emphasises the importance and the decisiveness of the Shariah which overrides the practices of the Auliya, their dreams and their miracles. If in the dream or vision of a Wali, Rasulallah (sallallahu alayhi wasallam) expresses approval for a specific act of that Wali, this cannot be cited as *daleel* in Islam. The directive acquired in the vision or dream shall be incumbently scaled on the criterion of the Shariah which is seconded in the *Adillah Ar'ba'ah* (The Four Sources of Islam).

If the directive of the vision is in conflict with any of the principles or teachings of the Shariah it shall be set aside and given some appropriate interpretation *if* the person concerned is a true Wali of Allah Ta'ala. If he is a *faasiq*, it shall be rejected and denounced as a shaitaani manipulation. In fact, shaitaan is quite capable of infiltrating the dreams and visions of even Auliya. He even manipulates the interpretation which a Wali gives to his dream. It is for these reasons that the Shariah does not accord the dreams, visions, *kashf* and *ilhaam* of the Auliya the status of Shar'i *daleel*.

From the episode of Qaadhi Dhiyaauddeen and Sultanul Auliya (rahmatullah alayhima) the position of the Shariah becomes abundantly clear. In spite of the Qaadhi Saheb, who was a great Aalim of the Deen as well as a Wali of exceptionally high rank as his act of Rooh-Projection in pursuit of the Rooh of Sultanul Auliya testifies, being convinced of the authenticity of Sultanul Auliya and of his lofty rank by Allah Ta'ala, and of his ability to interact with the spiritual realm, he (the Qaadhi Saheb) remained unflinchingly steadfast in the execution of his Waajib duty of *Amr Bil Ma'roof*. He was not awed by the miraculous demonstration of Sultanul Auliya. His concern was the Shariah as it was handed down to the Ummah by the Sahaabah.

Islam is not the product of the opinions, practices, visions, dreams and inspirations of the Auliya who appeared centuries after Allah Ta'ala had announced in the Qur'aan Majeed, and Rasulullah (sallallahu alayhi wasallam) in his Ahaadith the perfection of the Deen.

THE ARBITRATOR

Who shall arbitrate where a difference prevails among the Auliya? The true Auliya are all accepted and illustrious personages of Islam. It is not permissible to criticize them destructively nor to assign *fisq* and *dhalaal* (deviation) to them. Certain of their utterances and practices which ostensibly contradict the Shariah have to be accorded appropriate interpretation to bring them in conformity with the Shariah. But the Shariah can never be interpreted to conform to any practice or statement of any Wali if there is a conflict.

Some Auliya (a minority) practised *sama'* observing very stringent conditions and confined it to their close associates of the Spiritual Path. They never advocated it for public consumption. Their gatherings were not frivolous to derive *nafsaani* pleasure and for wiling away the time. Other Auliya who are in the majority, do not adhere to *sama'*. They neither practice it nor regard it permissible.

Now when there prevails such a stark difference among the Auliya of later times on the issue of *sama'*, who shall be the arbitrator? And, which view do the masses of the Ummah follow? The Qur'aan Majeed issues its unambiguous and emphatic directive in this regard:

“Then, We have established you on a Shariah regarding affairs. Therefore, follow it, and do not follow the lowly desires of those who do not know.”

“And, if you dispute in anything, then refer it to Allah, Rasool and the Ulul Amr among you if indeed you are Mu'mineen.”

In any dispute, it is incumbent to refer to the Shariah – to Allah's Kitaab, the Sunnah of His Rasool and the Authorities (*Ulul Amr*) of this Deen who in the first and highest level are the Sahaabah, then the Aimmah Mujtahideen and Fuqaha of *Kharul Quroon* (the initial Three Noble Ages of Islam). In regard to this era, Rasulullah (sallallahu alayhi wasallam) said:

“Honour my Sahaabah, for verily, they are the best of you; then those after them; then those after them. Thereafter falsehood will become prevalent.” (Mishkaat)

It is a hideous misconception tantamount to *kufir* to subject the differences of the Auliya and the Ulama to personal opinion and issue a 'fatwa' of jahaalat in appeasement of *hawa* (lowly desire). The whole conglomerate of deviates – modernists and grave-worshippers – is guilty of this capital crime of believing themselves competent to issue verdicts on a difference between Imaam Ghazaali (rahmatullah alayh) and the *Ijma'* of the Aimmah-e-Mujtahideen.

Furthermore, the deviates conveniently and stupidly misinterpret the view of Imaam Ghazaali and other Auliya of similar view, to extract from their *nafs* a 'verdict' of permissibility for the gamut of kuffaar music and singing for the consumption of the masses, the majority of whom are undoubtedly *fussaaq* and *fujjaar* of the worst order.

Let it be clearly understood that there is absolutely no licence in the *permissibility view of sama'* for the licentious and libertine music and singing to which the masses in this age are addicted. While the deviates and morons harp on this extremely restrictive permissibility, they in entirety ignore very conveniently *all* the conditions which the Auliya had stipulated for their limited permissibility. None of those stringent requirements exist in the haraam music and singing sessions of the modernist deviates and the grave-worshipping Bid'atis. Yet, they shamelessly claim that they are following the Auliya's permissibility. They are in fact levelling a colossal slander against the Auliya by assigning these august personalities of Islam into the noxious category of *the fussiaaq and fujaar* of this age.

THE TAUBAH OF THE AULIYA

In view of the recognition of the moral and spiritual dangers inherent in the remedy of *sama'* for the masses, those Auliya who had participated in it had publicly proclaimed their repentance (*Taubah*). Thus, it is on authentic record that illustrious and renowned Auliya such as Hadhrat Junaid Baghdaadi (rahmatullah alayh) and Hadhrat Nizaamuddin Sultaanul Auliya (rahmatullah alayh) had announced their *Taubah* and had retracted their views on *sama'*.

These illustrious Auliya had considered it expedient to proclaim their repentance. They had foreseen that their *sama'* which is medicine for ailments, would later be cited as a basis for the justification of haraam music and singing. The indulgent masses would extract unlawful licence for evil and haraam, hence they were constrained to announce their *Taubah*.

There can be absolutely no scope for permissibility of music and singing when even great Auliya had dissociated from *sama'* in which they had participated. There is a difference of heaven and hell between *sama'* and the music and singing of the masses – especially of the kuffaar masses whose acts and antics of *fisq and fujoor* Muslims have adopted.

It is only a shaitaani logic which promotes permissibility of the *nafsaani* music and singing in viguie. When the Mashaaikh have even castigated the *duff*, it does not behove Muslims who subscribe to the Sunnah to audaciously indulge in music and singing, leave alone believing it to be permissible.

Hadhrat Hasan Basri (rahmatullah alayh), who was among the most senior Taabieen, said: “*The duff is not of the Sunnat of the Muslimeen.*” This illustrious Imaam of the Deen was not ignorant of the permissibility ascribed to the *duff* by some Fuqaha, and that even during the time of Rasulullah (sallallahu alayhi wasallam), this instrument was employed on marriage occasions. Nevertheless, he emphatically decried it and proclaimed that it is not the way of the Muslimeen. The *duff* was part of the culture of the Arabs from time immemorial. It did not find its origin in the Sunnah. It was merely tolerated in special occasions of happiness.

THE SHAAFI PERMISSIBILITY

Even the Shaafis who regard it *mubah* (permissible, not Sunnat) on marriage occasions, advocate abstention as the best course. Hence, Shaikh Suharwardi (rahmatullah alayh), who was a very senior Shaafi authority as well as the Founder of the Suharwardiyyah Sufi Order, says in *Awaariful Na-aarif*:

“*Although there is scope (permissibility) in the Shaafi Math-hab (on marriage occasions) for the duff and the shabaabah (primitive reed flute), shunning these two is aula (best and preferable). It is best to adhere to what is more cautious and to emerge from khilaaf (difference of opinion).*”

The difference referred to here is the explicit prohibition stated by the Hanafi Math-hab and other Fuqaha. Even among the Shaafi Fuqaha there are many who claim that the *duff* is haraam in functions other than marriage and circumcision. In *Kaffur Ruaa'*, Allamah Ibn Hajar Makki states: “*A group of our As-haab (Ulama) say that the duff is haraam on occasions other than marriage and circumcision.*”

The Shaafi permissibility of the *duff* (not of musical instruments in general), is also shackled by several conditions which Allaamah Ibn Hajr Makki (rahmatullah alayh) explains in his *Kaffur Ruaa'*. These conditions are:

(1) Only females are permitted to strike the *duff* on marriage occasions. It is not permissible for men to beat the *duff*. Since beating the *duff* is exclusively a female act, men who imitate them are *mal-oon* (accursed) according to the Hadith. All the Ahaadith which mention the *duff* explicitly state that it was beaten by females, mostly little girls. No where is it recorded by the *Salf-e-Saaliheen* that males were also involved in beating the *duff*.

(2) There should not be a musical tone in the beating. The rules of music should not be employed. It should be struck with the flat of the palm in the style of the Arabs, not with the finger. In other words, it should not be struck to create music in the way the bid'ati qawwaals and faasiq singers strike their tablaha and other musical drums.

(3) The *duff* may be beaten for a short while in a marriage function.

In view of the fact that all these conditions have evaporated, the *duff* in our time is not permissible even according to the Shaafi' Math-hab. Stating this verdict, Haafiz Ibn Hajar Makki (a Shaafi authority) citing Maawardi, avers: "*However, in our age it (the duff) is Makrooh (i.e. forbidden and sinful) because it leads to ignorance and villainy.*"

Allaamah Ibn Hajar moreover adds that five centuries have lapsed since Maawardi had declared this prohibition. There is now (i.e. in Ibn Hajar's time) greater evil prevalent, hence the prohibition is emphasised to a greater degree.

After Ibn Hajar, another five hundred years have lapsed. Is there any difference of opinion on the evil, vice, immorality and moral depravity which are rife on earth in this 20th century? If even the primitive *duff* was declared prohibited by the Shaafi Faqeeh, Maawardi, a thousand years ago despite the initial permissibility of his Math-hab, what ruling should be formulated for the wide range of shaitaani musical instruments of the east and west in today's libertine world?

THE HANAFI MATH-HAB

The Hanafi position is crystal clear. All musical instruments including the *duff* which is used to create music are haraam.

(1) "*Verily all musical instruments are haraam.*"

(*Hidaayah*)

(2) "*The sound of musical instruments, e.g. playing the flute, etc. is haraam.*" (*Bazaaziyah and Ad-Durrul Mukhtaar*)

(3) "*Listening to the beating of the duff, the flute, etc. is haraam.*"

(*Shaami*)

(4) "*Listening to the beating of the duff, flute, singing, etc. are haraam.*"

(*Sharhun Niqaayah*)

(5) "*Lahw such as beating the duff and flute, is Makrooh Tahrimi.*"

(*Abu Makaarim*)

(6) "*Singing, beating the harp, the duff, the sitar and tambourine, are haraam. He who legalizes these instruments will be declared a kaafir.*" (*Majmuah Fataawa Azeziyyah*)

(7) “Singing, listening to singing, beating the duff and all kinds of musical instruments are haraam. The legalizer of it is a kaafir.” (Fataawa Al-Baihqi)

(8) “Singing, the tambourine, the harp, duff and other similar instruments are haraam.” (An-Nihaayah)

(9) “Musical instruments, the tambourine, bugle, duff, etc. are unanimously haraam.” (Ma-la Budda Minhu)

(The above references have been extracted from Imdaadul Fataawa, Vol. 2)

ABROGATION OF THE DUFF’S PERMISSIBILITY

It is quite clear from the verdicts of the *Mutaqaddimeen* (early) Hanafi Fuqaha that the *Asal* (actual and original) Math-hab of the Ahnaaf is the prohibition of the *duff* even on marriage occasions. The aforementioned statements from the authoritative *kutub* of the Ahnaaf, as well as from other *Hanafi kutub* emphatically prohibit the *duff*.

The Hanafi argument of the abrogation of the *permissibility of the duff* is based on the following evidences:

(a) Hadhrat Ali (radhiyallahu anhu) said:

“Verily, *Rasulullah* (sallallahu alayhi wasallam) forbade beating of the duff, playing the dhanj and the flute.”

(b) Hadhrat Abu Bakr (radhiyallahu anhu) had branded the *duff* ‘the musical instrument of shaitaan’. This was in the presence of *Rasulullah* (sallallahu alayhi wasallam) who maintained silence. He did not criticize Hadhrat Abu Bakr (radhiyallahu anhu) for this comment.

(c) *Rasulullah* (sallallahu alayhi wasallam) said about the lady who was beating the *duff*, ‘*Shaitaan blew into her nostrils*’.

(d) It is not recorded in even any *dhaeef* Hadith that any Sahaabi had ordered his Nikah to be announced with the *duff* inspite of their awareness of the Hadith permitting the *duff as an instrument to announce a marriage, not for the purpose of music*. The Sahaabah were the devotees of *Rasulullah* (sallallahu alayhi wasallam). Yet they did not give practical expression to the *duff* Hadith.

(e) *Rasulullah* (sallallahu alayhi wasallam) had married a plurality of wives and he had also arranged the performance of the marriages of his daughters. Not on a single occasion did he instruct that any of his marriages be announced with the *duff*.

The Hadith of Hadhrat Ali (radhiyallahu anhu) clearly announces the abrogation of even the *duff* for Nikah purposes.

In certain *kutuub* of the Ahnaaf, permissibility of the *duff* is stated. This is an error and in conflict with the *Asal Math-hab* and *Zahirur Riwaayaat*.

Hakimul Ummat Maulana Ashraf Ali Thaani (rahmatullah alayh) has presented a wonderful elaboration on this issue in *Imdaadul Fataawa, Vol. 2, from page 278 to 286*. It will do the Ulama well to carefully study the *dalaail* presented in substantiation of the prohibition of musical instruments in general, and the *duff* in particular.

Casting aside all the technical ramifications and differences regarding the *duff*, it is essential to bear in mind that the musical instruments and the singing with these instruments have absolutely no resemblance with the *duff*. Deviates are at rigorous pains in their bid to confuse the unwary and the ignorant with the *duff*. But this primitive instrument has not been cited as a basis for permissibility of musical instruments by even those Ulama who are of the opinion that the *duff* is permissible on marriage occasions. There is therefore just no valid basis for legalizing music and singing – the “voice of shaitaan”, according to Rasulullah (sallallahu alayhi wasallam) and the Sahaabah.

SINGING AND THE AHAADITH

Hadhrat Maulana Ashraf Ali Thaavi (rahmatullah alayh) states in his dissertation on *sama*’:

“From the narrations (of Hadith), prohibition appears to be clear. Tirmizi and Ibn Maajah narrating from Abu Umaamah said that Rasulullah (sallallahu alayhi wasallam) prohibited buying and selling slave girls who were singers and said that their price is haraam, and their singing is haraam.

Baihqī narrated that Abu Hurairah (radhiyallahu anhu) said that Rasulullah (sallallahu alayhi wasallam) said: “Do not buy and sell slave girls who are singers. Do not teach them (singing). There is no goodness in their trade. Their price is haraam”

Ibn Ani Dunya, Tabrani and Ibn Mardawiyah narrate from Abu Umaamah (radhiyallahu anhu) that Rasulullah (sallallahu alayhi wasallam) said: “I take oath by That Being Who has sent me with the True Deen: When a manner raises his voice with singing, Allah Ta’ala appoints two shaitaans over him. They mount onto his shoulders and strike their feet against his breast until he maintains silence.”

Ibn Abi Dunya in Zamm-e-Malaahi, and Baihqī in Sunan, narrate that Ibn Mas’ud (radhiyallahu anhu) said that Rasulullah (sallallahu alayhi wasallam) said: “Singing germinates hypocrisy in the heart just as water causes vegetables to grow.”

These narrations pertain to singing without musical instruments. Most *dalaail* establish the hurmat (prohibition) of musical instruments.

Imaam Bukhaari narrated that Rasulullah (sallallahu alayhi wasallam) said: “There will appear in my Ummah such people who will legalize silk, liquor and musical instruments.”

Tirmizi narrated from Yahya Bin Saeed that Rasulullah (sallallahu alayhi wasallam) said: “When my Ummah perpetrated 15 acts, calamities will settle on them.” Among these are musical instruments and singing girls.

Bazzaaz, Muqaddasi, Ibn Mardawiyah, Abu Nuaim and Baihqī (rahmatullah alayhim) narrated that Rasulullah (sallallahu alayhi wasallam) said: *Two sounds are mal-oon (accursed) in both this world and the Aakhirah: the sound (voice) at the time of singing, and the sound of wailing (screaming) at the time of calamity.*”

It is recorded in *Tahmatut Muhdaat* that Qais Bin Sa’d Bin Ubaadah (radhiyallahu anhu) narrated that Rasulullah (sallallahu alayhi wasallam) said: “Undoubtedly, my Rabb has made haraam liquor, gambling and musical instruments.”

Ibn Abbaas (radhiyallahu anhu) said: “The *duff* is haraam and musical instruments are haraam.” (Baihqī)

In Mishkaat is recorded the narration of Baihqī who reports that Jaabir (radhiyallahu anhu) said that Rasulullah (sallallahu alayhi wasallam) said: “Singing germinates hypocrisy (*nifaaq*) in the heart in the same way as water causes plants to grow.”

Besides these Ahaadith, there are many more narrations which explicitly forbid music and singing.

THE ONE WHO LISTENS TO SAMA'

According to those true Auliya who participated in *sama'* without musical instruments, there are stringent conditions for this permissibility. Hadhrat Shaikh Abu Abdur Rahmaan Salmi (rahmatullah alayh) said:

“It is essential for those who listen to *sama'* that their hearts be alive and their nafs dead. *Sama'* is not permissible for him whose heart is dead and nafs alive.”

Commenting on this statement, Hakimul Ummat says:

“From the predominance of attributes will it be understood whether the heart and nafs are alive or dead. The life-giving attributes of the heart are *Ilm (knowledge of the Deen)*, *Yaqeen (unshakeable faith)*, *Shukr (gratitude)*, *Sabr (patience)*, *Thikr (Remembrance of Allah)*, *Khashiyat (Fear for Allah)*, *Muhabbat (love, Taadhu' (humility))*, *Ikhlaas (sincerity)*, etc. The attributes of the nafs are *shahwat (lust)*, *ghadab (anger)*, *kibr (pride)*, *bughdh (malice)*, *jaah (love of fame)*, *hasad (envy)*, etc.

Everyone is able to understand whose heart is alive and nafs dead, and whose heart is dead and nafs alive. One should with justice decide whether the conditions of permissibility to listen to *sama'* exist in one or not.”

THE SPIRITUAL DANGERS OF SAMA'

Hadhrat Naseer aabaadi (rahmatullah alayh) was an ardent votary of *sama'*. By *sama'* here is not meant the haraam *qawwaali* functions which the people of bid'ah organise to entertain their inordinate nafs. The *sama'* of Hadhrat Naseer aabaadi was the *sama'* to which applied all the stringent conditions stipulated by the Auliya.

Someone once criticized Hadhrat Naseerabaadi for his indulgence in *sama'*. In response he said: “*It is better than sitting and indulging in gheebat (back-biting).*” Hadhrat Amr Ibn Bajeed (rahmatullah alayh) and the other *Ikhwaan* (Brethren) of *Tareeqat* (the Spiritual Path) commented: “*O Abul Qaasim! You have truly drifted far (from rectitude). A single error of sama' is worse than years of making gheebat of people. In a slip made during sama', an extremely ludicrous idea is attributed to Allah Ta'ala.. In this there are many sins. One is an explicit fabrication made against Allah Ta'ala, viz., He has bestowed to me a certain spiritual state whilst in reality this is not the case. Fabricating a lie against Allah Ta'ala is a colossal sin. Another such sin is to cast the audience into deception for gaining their confidence. Deception is khiyaanat (dishonesty, abuse of trust).....*”

In *Farhul Ismaa'*, is mentioned that Hadhrat Junaid Baghdaadi (rahmatullah alayh) said that *sama'* is strictly haraam for the masses because their nafs is alive.

Hakimul Ummat comments: From this, two vital conditions are conspicuous:

- (1) That the nafs should be dead
- (2) That the people of *sama'* should be from among the elite, i.e. the Auliya of lofty spiritual status.

This achievement is dependent on two essentials:

- (a) To an expert in the knowledge of the Shariah
- (b) To be an *Aarif* of *Ilm-e-Haqeeqat* (Spiritual Knowledge).

These facts have been extracted from *Ihyaaul Uloom* and *Awaariful Ma-aarif* by Hakimul Ummat Hadhrat Maulana Ashraf Ali Thaanvi (rahmatullah alayh).

The unprejudiced, fair-minded seeker of the truth will realise that the *sama'* of some of the Auliya was a spiritual practice restricted to small groups of elite Auliya. It was a practice reserved exclusively for the elite who themselves had to adhere to many conditions before they were allowed to participate in *sama'*.

It is the heights of folly and pure shaitaanīyat to cite the *sama*' which was introduced by some Auliya exclusively for treating certain spiritual conditions of those who had gained lofty heights in the spiritual realm. as a basis for the wholesale legalization of music and singing for all and sundry, for the masses lost and drowned in carnal lust—*fisq and fujoor* –vice and immorality.

Sama' of the Auliya was never intended by the illustrious purified Souls to be a *nafsaani* past-time activity for the masses to derive sensual pleasure, to wile away the time and to find freedom for the expression of their carnal passions which the voice of shaitaan inflames.

Those who display the immoral audacity of citing Imaam Ghazaali (rahmatullah alayh) and other Auliya in their bid to legalize music and singing, should extricate themselves from their web of self-deception and shaitaani entrapment by stating:

- a. The clear rulings of these self-same Auliya banning *sama*' for the public at large.
- b. The numerous stringent conditions attendant to the permissibility which some Auliya have issued regarding *sama*'.
- c. The *Taubah* (Repentance) and retraction made by the highest-ranking Auliya on the question of *sama*'.

Citation of the statements of the Auliya for extracting capital and substantiation for views which are in diametric conflict with the unambiguous pronouncements of prohibition made by Rasulullah (sallallahu alayhi wasallam), the Shaabah, the Aimmah-e-Mujtahideen and the Fuqaha in general of all ages right from the inception of Islam, and ignoring or concealing the rulings of prohibitions issued by these very Auliya is pure chicanery, fraud and deception perpetrated at the peril of jettisoning Imaan from the heart. The attitude of the modernist deviates is well-portrayed in the following Qur'aanic aayat:

“What! Do you believe in a part of the Kitaab and commit kufr with a part?”

THE DECEPTION OF DHA-EEF AHAADITH

A ploy of deception employed by modernist deviates who themselves are entirely ignorant of the principles governing the *Ilm* (Knowledge) of Hadith, is their fallacious claim that the Ahaadith which prohibit music and singing are *Dhaeef*. While the term, *Dhaeef* is of technical import in the Knowledge of Hadith, it is stupidly construed in a literal sense.

The ignoramus labour to mislead and confuse unwary and ignorant laypeople with the manifestly false averment of *Dhaeef* meaning literally 'weak' and unreliable Ahaadith which have to be discarded into the waste. They reason like the *jaahil* who says that the terms, *Bachelor of Arts*, for example, refer to an unmarried male who engages in some form of art work.

Although *dhaeef* literally means 'weak', it never means that Ahaadith classified into this category are wholly unfit in the process of production of evidence and substantiation for a claim, rule or teaching. It suffices for the Ummah that the greatest authorities of the Shariah – the Aimmah-e-Mujtahideen – brought these very same Ahaadith as the basis for their rulings.

The Aimmah-e-Mujtahideen surpasses the later Muhadditheen in the knowledge of Hadith and formulation of Law based on the Qur'aan and Sunnah. While the rulings of the Fuqaha in general, and the Aimmah-e-Mujtahideen in particular, are binding on the Muhadditheen, the latter have no jurisdiction, no authority and no superiority over the Aimmah Mujtahideen.

Secondly, in addition to certain *Dhaeef* narrations on the question of music and singing, there are a number of higher categories of Ahaadith such as *Saheeh* and *Hasan* which constitute the basis on which the prohibition is structured.

Thirdly, it is a principle of Hadith accepted by all authorities that when a *Dhaeef* Hadith is supported by several different *Asaaneed* (Chains of Narration), its category is elevated, and the quality of *dhu'f* is negated. But the *juhala* do not understand the working of the principles of Hadith due to their compound ignorance.

This unprincipled and ludicrous method of argumentation by the modernist deviates represents an acknowledgement of their profound ignorance of the branches of the Shariah's Knowledge. Sound, qualified and authoritative *Ilm of the Deen* cannot be acquired from a self-study of English translations which are the limits of the sources of the modernists. They no not whether they are moving forwards or backwards. Imaam Ghazaali (rahmatullah alayh) has aptly summed up their intellectual derangement with his comment: "*Complete blindness is better than oblique vision.*"

RATIONAL ARGUMENTS

In substantiation for the claim of permissibility of the voice of shaitaan, rational arguments are also presented. It should be well-understood that Islam is the product of *Wahi* (Revelation of Allah) was delivered to the Sahaabah by the *Naql* (Narration) of Rasulullah (sallallahu alayhi wasallam). This divinely revealed Islam was then transmitted down the centuries to posterity by way of reliable and authentic *Naql*, not by way of *Aql* (reason/intellect).

Aql has its confined limits of operation in matters of the Deen. But, it is *kufr* to employ *Aql* and rational arguments to override what has been established by reliable and authentic *Naql* which is the very foundation of this Deen's authenticity. This was the fundamental and fatal blunder which the philosophers had committed. In their fanciful flights of imagination they had made *Deen* subordinate to *Aql*. In so doing they plunged into the never-ending abyss of *kufr*. The subordination of *Naql* to *Aql* for verification, authenticity and acceptance is plain *kufr*.

Irrespective of whatever appeal any rational argument may exercise, the criterion of its acceptance or rejection is *Wahi* and the Shariah to which *Wahi* gave rise. Rational arguments cannot be presented in refutation of the rulings of Islam established and evidenced by authentic *Naql* (Narration).

The prohibition of music and singing is the pronouncement of the Qur'aan and Rasulullah (sallallahu alayhi wasallam). These pronouncements and decrees of the Shariah – of the Qur'aan and Sunnah – may not be refuted with rational arguments. Anyone who is dissatisfied with the Islam which has reached us via the authentic channels of *Naql*, should take his route out of Islam and either join some other religion of *kufr* or create for himself a new religion of falsehood.

THE FINAL WORD

The final word to clinch this controversy and discussion is the directive of the Qur'aan and the unambiguous pronouncements of prohibition made by Rasulullah (sallallahu alayhi wasallam). Deviates with their deceptive arguments have attempted to postulate a conflict between the verbal statements of Rasulullah (sallallahu alayhi wasallam) and certain of his practical acts. Thus, they are at pains in labouring and harping on a few isolated incidents in which the *duff* was used on an impromptu basis by little girls and some females. At the same time they conveniently, with much dishonestly and deception, ignore the unambiguous and explicit commands of Rasulullah (sallallahu alayhi wasallam) emphatically prohibiting music and singing.

They ignorantly and satanically strive to negate Rasulullah's utterances and directives with certain of his own acts which have a valid explanation for reconciliation, thus obviating the *kufr* conclusion of conflict between the words and deeds of the Rasool. Muslims – those who are truly Muslims – have no difficulty in understanding that they have to act in accordance with commands of Rasulullah (sallallahu alayhi wasallam) which were issued for adoption and observance by the Ummah at large.

It is *kufr* for example to claim that every Muslim has the right to marry more than four wives because this was the practical example of the Nabi (sallallahu alayhi wasallam).

Such a claim is totally untenable, and no one will accord it a responsive ear. The Qur'aanic ruling is explicit and emphatic: "*Whatever the Rasool gives to you, adhere to it firmly, and whatever he forbids*

you, abstain from it.” A Muslim does not produce rational arguments, narrational arguments and the views of pious men who appeared centuries after the advent of the Nabi (sallallahu alayhi wasallam) to refute and negate the very teachings, commands and prohibitions of the Rasool.

THE WAY IN A CONFLICT

In any conflict between the practices and statements of the Auliya centuries after Rasulullah (sallallahu alayhi wasallam), and the Shariah, the way is not to present arguments in favour of the view which is in conflict with the well-known and well-established decrees of the Shariah. The way is to refer to the Qur’aan and the Sunnah. If the practices of the Auliya are in conflict with these primary sources of Islam, they shall be set aside. The Shariah cannot be set aside. The pronouncements of Rasulullah (sallallahu alayhi wasallam) cannot be set aside for the sake of upholding the practices of others regardless of their rank, piety and knowledge. And, of vital importance is the fact that to understand the Qur’aan and Sunnah correctly, there is no alternative other than the Aimmah-e-Mujtahideen whose word is final and binding.

These illustrious authorities have informed the Ummah that Rasulullah (sallallahu alayhi wasallam) said:

“I have been sent to destroy musical instruments.”

This, then terminates the discussion and clears the confusion. May Allah Ta’ala safeguard the Imaan of all Mu’mineen and save us from the snares and ploys of Iblees, and from the evil which lurks in our nafs.

SAUTUSH SHAITAAN

-THE VOICE OF SHAITAAN-

“And, hound from among them with your voice those over whom you are able to gain control”

(Qur’aan, Bani Israael, Aayat 64)

THE SUMMARY OF THIS DISCUSSION

For the guidance and benefit of Muslims, we present here the ruling of the Shariah on music and singing.

- (1) All musical instruments are haraam, including the *duff*.
- (2) The *duff* is permitted by the Shaafi Math-hab for marriage occasions provided that it is not used as an instrument of lewd music as is the general practice. It is primarily an instrument of announcing the marriage. But no one uses the *duff* in our environment. In our societies the *duff* no longer exists. The modern-day musical drums **are not the *duff* mentioned in the Hadith.**
- (3) Public singing for an audience, even without music and even if the song is not immoral, is haraam.
- (4) Singing to oneself without instruments is permissible provided it does not become a habit nor is much time squandered in it.
- (5) Singing which has become an occupation is not permissible. Such unlawful singing is the feature of *nazam-singing* which the satanic radio stations run by misguided Muslims have introduced. It is not permissible to listen to the radio-qaseedahs on account of it having become an occupation, and also because of the haraam kuffaar musical tones which accompany the futility of *nazams*. The English *nazams* are particularly evil and haraam due to the kuffaar style and tune of the singing.

One of the most effective tools of enticement which Dajjaal will offer will be music and singing with which he will lure, entrap and destroy people in the cauldron of kufr he will boil for them.

“And, when they (the Mu’mineen) pass by laghw (futility and haraam), they pass with noble dignity (never participating therein).”

(Qur’aan)

CONCLUSION

The simple, straightforward *fatwa* on the question of music and singing is what the Qur’aan and the Sunnah proclaim. Casting aside the plethora of arguments, differences and technicalities, the unambiguous Ruling of *Kitaabullah* and the *Sunnah* of the *Rasool* is:

- Music and singing are *lahwul Hadeeth* (futile falsehood), *zoor* (falsehood / deception) and *sautus shaitaan* (the voice of shaitaan). (Qur’aan)
- Music and singing are the voice of shaitaan. It germinates *nifaaq* (hypocrisy) in the heart. It was invented by shaitaan. Allah Ta’ala awarded it to shaitaan at the time of his expulsion from the heavens. Rasulullah (sallallahu alayhi wasallam) was sent specially to destroy musical instruments. It will be a powerful tool of entrapment of Dajjaal. (Ahaadith)

“And on us is only to deliver the clear Message (of Allah).”
(Qur’aan)

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