

The Lawful and Prohibited in Islam

by Yusuf al-Qaradawi

Singing and Music

Among the entertainments which may comfort the soul, please the heart, and refresh the ear is singing. Islam permits singing under the condition that it not be in any way obscene or harmful to Islamic morals. There is no harm in its being accompanied by music which is not exciting.

In order to create an atmosphere of joy and happiness, singing is recommended on festive occasions such as the days of 'Eid, weddings and wedding feasts, births, *'aqiqat* (the celebration of the birth of a baby by the slaughter of sheep), and on the return of a traveller.

'Aishah narrated that when a woman was married to an Ansari man, the Prophet (peace be on him) said, "**'Aishah, did they have any entertainment? The *Ansar* are fond of entertainment.**" (Reported by al-Bukhari.)

Ibn 'Abbas said, " 'Aishah gave a girl relative of hers in marriage to a man of the *Ansar*. The Prophet (peace be on him) came and asked, 'Did you send a singer along with her?' 'No,' said 'Aishah. The Messenger of Allah (peace be on him) then said, **The *Ansar* are a people who love poetry. You should have sent along someone who would sing, 'Here we come, to you we come, greet us as we greet you.'** " (Reported by Ibn Majah.)

'Aishah narrated that during the days of Mina, on the day of 'Eid al-Adha, two girls were with her, singing and playing on a hand drum. The Prophet (peace be on him) was present, listening to them with his head under a shawl. Abu Bakr then entered and scolded the girls. The Prophet (peace be on him), uncovering his face, told him, "**Let them be, Abu Bakr. These are the days of 'Eid.**" (Reported by al-Bukhari and Muslim.)

In his book, *Ihya ulum al-deen*, (In the quarter on "Habits", in the book *Listening to Singing*.), Imam al-Ghazzali mentions the *ahadith* about the singing girls, the Abyssinians playing with spears in the Prophet's Mosque, the Prophet's encouraging them by saying, "Carry on, O Bani Arfidah," his asking his wife, 'Aishah, "Would you like to watch?" and standing there with

her until she herself became tired and went away, and 'Aishah's playing with dolls with her friends. He then says:

All these *ahadith* are reported by al-Bukhari and Muslim in the two *Sahihs*, and they clearly prove that singing and playing are not *haram*. From them we may deduce the following:

First: The permissibility of playing; the Abyssinians were in the habit of dancing and playing.

Second: Doing this in the mosque.

Third: The Prophet's saying, 'Carry on, O Bani Arfidah,' was a command and a request that they should play; then how can their play be considered *haram*?

Fourth: The Prophet (peace be on him) prevented Abu Bakr and 'Umar from interrupting and scolding the players and singers. He told Abu Bakr that 'Eid was a joyous occasion and that singing was a means of enjoyment.

Fifth: On both occasions he stayed for a long time with 'Aishah, letting her watch the show of the Abyssinians and listening with her to the singing of the girls. This proves that it is far better to be good-humoured in pleasing women and children with games than to express such disapproval of such amusements out of a sense of harsh piety and asceticism.

Sixth: The Prophet (peace be on him) himself encouraged 'Aishah by asking her, "Would you like to watch?" (**Reported by al-Bukhari and Muslim.**)

Seventh: The permissibility of singing and playing on the drum...

and what follows, to the end of al-Ghazzali's discussion on singing.

It is reported that many Companions of the Prophet (may Allah be pleased with them) as well as second generation Muslim scholars used to listen to singing and did not see anything wrong with it. As for the *ahadith* which have been reported against singing, they are all weak and have been shown by researchers to be unsound. The jurist Abu Bakr al-'Arabi says, "No sound *hadith* is available concerning the prohibition of singing," while Ibn Hazm says, "All that is reported on this subject is false and fabricated "

However, since singing is in many cases associated with drinking parties and night clubs, many scholars have declared it to be *haram* or at least

makruh. They state that singing constitutes that kind of idle talk which is mentioned in the *ayah*, **And among the people is the one who buys idle talk (at the expense of his soul) in order to lead (people) astray from the path of Allah without knowledge, holding it in mockery; for such there will be a humiliating punishment.** (31:6)

Says Ibn Hazm: This verse condemns a particular behaviour, that of doing something to mock the path of Allah. Anyone who does this is an unbeliever; if he even should buy a copy of the Qur'an, doing so in order to make it the object of his mockery and thereby leading people astray, he would be an unbeliever. It is this type of behaviour which is condemned by Allah and not the idle talk in which one may indulge for mere relaxation, without intending to lead people astray from the path of Allah.

Ibn Hazm also refutes the argument of those who say that since singing is not of "the truth" it must be of "error," referring to the verse, **"And what is beyond the truth except error?"** (10:32). He comments, The Messenger of Allah (peace be on him) said, **'Deeds will be judged according to intentions, and everyone will get what he intended.'** (Reported by al-Bukhari and Muslim.) Accordingly, the one who listens to singing with the intention of using it in support of a sin is a sinner, and this holds true of anything other than singing (as well), while one who listens to singing with the intention of refreshing his soul in order to gain strength to do his duty toward Allah Ta'ala and to do good deeds, is a good and obedient servant of Allah, and his action is of the truth. And he who listens to singing intending neither obedience nor disobedience is doing something neutral and harmless, which is similar to going to the park and walking around, standing by a window and looking at the sky, wearing blue or green cloths, and so on.

However, there are some limitations to be observed in the matter of singing:

1. The subject matter of songs should not be against the teachings of Islam. For example, if the song is in praise of wine, and it invites people to drink, singing or listening to it is *haram*.
2. Although the subject matter itself may not be against the Islamic teachings, the manner of singing may render it *haram*; this would be the case, for example, if the singing were accompanied by suggestive sexual movement.
3. Islam fights against excess and extravagance in anything, even in worship; how, then, can it tolerate excessive involvement with entertainment? Too much time should not be wasted in such activities; after all, what is time but life itself? One cannot dispute the fact that spending time in permissible activities consumes time which ought to

be reserved for carrying out religious obligations and doing good deeds. It is aptly said, "There is no excess except at the expense of a neglected duty."

4. Each individual is the best judge of himself. If a certain type of singing arouses one's passions, leads him towards sin, excites the animal instincts, and dulls spirituality, he must avoid it, thus closing the door to temptations.
5. There is unanimous agreement that if singing is done in conjunction with *haram* activities—for example, at a drinking party, or if it is mixed with obscenity and sin—it is *haram*. The Prophet (peace be on him) warned of a severe punishment for people who sing or listen to singing in such a situation when he said, **Some people of my *ummah* will drink wine, calling it by another name, while they listen to singers accompanied by musical instruments. Allah will cause the earth to swallow them and will turn some of them into monkeys and swine.** (Reported by Ibn Majah.)

This does not mean that they will be physically transformed into the bodies and outward form of monkeys and swine but rather in heart and soul, carrying the heart of a monkey and the soul of a pig in their human bodies.

Profile: Professor Shaikh Yusuf Al-Qaradawi

Professor Shaikh Yusuf Al-Qaradawi is arguably the greatest living Islamic scholar, commanding huge respect and admiration the world over for his combination of deep Islamic knowledge with understanding of its place in the contemporary world.

This was no better illustrated than by his visit to the Vatican in the aftermath of the September 11th atrocities, for a Muslim-Christian summit. At the meeting he said: "we would like to stress the fact that we welcome any approach that might bring Muslim and Christian scholars and leaders to common grounds in order to cooperate in finding suitable solutions to contingent or chronic problems that are directly related to the Muslim-Christian world".

His breadth of knowledge in Islam is made all the more overwhelming, by his contribution to international relations and affairs. He has always been at

pains to emphasise the need for dialogue between Islam and the West, as the Vatican visit shows.

Meanwhile, he has also spoken clearly against the manner in which the West, particularly the US and Britain conduct their foreign policies, especially in regards with the Arab and Islamic Worlds. He has condemned the US' blind, unrestricted and unconditional support of Israel in the Palestinian conflict, and has pointed to that factor as a towering element in the continuing misery which is the strife and struggle of the Palestinians. His recent comments as to the US-led campaign in inciting a military attack against Iraq, are also well-documented and have contributed significantly to world-wide Muslim public opinion decrying this line of action.

- Born in Egypt in 1926
- Completed the memorization of the Quran before his tenth birthday
- Studied at Al Azhar from the elementary to the university level, and obtained his Ph.D. there in 1973
- Presently serves as the dean of the College of Shariah and Islamic Studies and as the director of the Center for Sunnah and Sirah Studies at the University of Qatar.
- Published over forty-two books dealing with various aspects of Islam
- President of the European Council for Fatwa and Research
- Presents a weekly live discussion program on Al-Jazeera watched by Millions of Muslims worldwide.

ISSUE OF SINGING AND MUSIC IN ISLAM

Music is something unique to every culture and group of people. It defines their experiences and can provide a powerful means of bring people to Islam as seen through the works of Yusuf Islam, Dawood Warnsby Ali, MYNA tapes, Sons of the Crescent and others (all have used musical instruments and sounds in one way or the other). Allah says: "Say: who has prohibited Allah's beautiful things which He created for His servants and good provisions?" Music can be a powerful tool if used correctly. There is no doubt that music and songs about haram activities is not allowed in Islam. But before we make a judgment on singing and instruments for Islamic purposes one must look at the arguments for and against the use of Instruments.

Argument #1:

The only scholar that ever said music was permissible is Sheikh Yusuf Qardawi:

Response

There were many scholars in the past that said that music was permissible: Shawkawni, Ibn Hazm, Ghazalli, Abú Bakr al-'Arabi, Qaradawi, and others.

Argument #2:

Volume 7, Book 69, Number 494v:

Narrated Abu 'Amir or Abu Malik Al-Ash'ari that he heard the Prophet saying, "From among my followers there will be some people who will consider illegal sexual intercourse, the wearing of silk, the drinking of alcoholic drinks and the use of musical instruments, as lawful. And there will be some people who will stay near the side of a mountain and in the evening their shepherd will come to them with their sheep and ask them for something, but they will say to him, 'Return to us tomorrow.' Allah will destroy them during the night and will let the mountain fall on them, and He will transform the rest of them into monkeys and pigs and they will remain so till the Day of Resurrection."

Response

There is a general rule in Shariah that states that everything is lawful unless proven unlawful. There is not substantial proof in this hadiths because of the following reasons:

Sheikh Muhammad Al-Hanuti stated: "The Hadith referred to in saying that it is haram as narrated by al Bukhari is not fulfilling the requirements of the Sahih in al Bukhari's collection. 1) Al Bukhari in Hadith al Ma'azif himself narrated the Hadith to be of a broken chain of narrators in which there is a gap between al Bukhari and the second narrator, so he drops the first narrator in his chain. That is called Mu'allaq. Some scholars tried to connect the chain through other means like when ibn Hajar did in his dissertation (connecting what is disconnected) in which he connected the Isnad of this Hadith. But still, one of the main narrators whose name is Hisham ibn Ammar as profiled in Tahthib at-Tahthib by ibn Hajar is not reliable enough for some scholars to be a source of a narration that depends on somebody

like him. 2) Even when we said the Hadith is Sahih, there are questions that would emerge when we study the version of the Hadith when it says, "People will make adultery, pure silk, liquor and Ma'azif into Halal." We know that adultery is Haram by another proof and it is a unanimous Hukum. Pure silk is not of consensus Hukum. If a Muslim says Zina is Halal deliberately, then they are considered a kafir. However, if a Muslim says pure silk is not Haram, he is not a kafir. We know that liquor is Haram as it is in the Qur'an, but where do we find an authentic hadith or Qur'an to tell us that Ma'azif are Haram other than this source. The last point is to get the clear meaning of Ma'azif in arabic dictionaries because there are more than one meaning for Ma'azif. It is acceptable for a Muslim to hear somebody says Makruh but not Haram because Haram is in need of clear-cut meaning and certain narration."

Argument #3: Some Muslims state the following about this hadith:

"The Prophet compared musical instruments to things that are definitely known to be haraam, namely zina and alcohol. If instruments were not haraam, he would not have made this comparison. The evidence of this hadeeth that singing is haram is definitive. Even if no other hadeeth or aayah spoke about musical instruments, this hadeeth would be sufficient to prove that they are haraam, especially the kind of singing and music that is known among people nowadays, the essence of which is obscenity and foul talk, based on all kinds of musical instruments such as guitars, drums, flutes, ouds, zithers, organs, pianos, violins and other things that make it more enticing, such as the voices of these effeminate singers and whores." (Article found on the internet).

Response to this argument:

However, these same people state that singing and the use of daff during weddings is ok because of the following hadith in Bukhari

Volume 7, Book 69, Number 494v:

The Two Festivals (Eids) - Narrated Aisha: Abu Bakr came to my house while two small Ansari girls were singing beside me the stories of the Ansar concerning the Day of Buath. And they were not singers. Abu Bakr said protestingly, "Musical instruments of Satan in the house of Allah's Apostle !" It happened on the 'Id day and Allah's Apostle said, "O Abu Bakr! There is an 'Id for every nation and this is our 'Id."

There is no forbidden action that is permitted merely for pleasure and enjoyment only at certain times. The hadith that is quoted above mentions things that are definitely known to be haraam, namely zina and alcohol. Even silk which the Prophet wore himself for a short period before violently taking it off (see hadiths *Volume 1, Book 8, Number 372*) *the prophet did not allow it on the Eids:*

Bukhari Volume 4, Book 52, Number 289: Fighting for the Cause of Allah (Jihaad) - Narrated Ibn 'Umar - 'Umar saw a silken cloak being sold in the market and he brought it to Allah's Apostle and said, "O Allah's Apostle! Buy this cloak and adorn yourself with it on the 'Id festivals and on meeting the delegations." Allah's Apostle replied, "This is the dress for the one who will have no share in the Hereafter (or, this is worn by one who will have no share in the Hereafter)."

From this argument we should understand the hadith meaning that being involved in wearing silk, fornication, wine drinking and musical instruments is haram. We can see that there are many Muslims today who are involved in all four of these aspects at once.

Imam Ghazali said in *Ihya Ulum Al-Din--The Revival Of The Religious Sciences*: "The musical instruments and songs which are typically associated with drunkards are prohibited as they remind of prohibited things and promote the prohibited, such as the consumption of wine and other intoxicants. These prohibited instruments include the *Majamir*, the *Autar* and the *Kubah*, but not the *Daf*, the flute and other musical instruments."

Argument #4:

All of the schools of thought including Maliki, Shafii, Hanbali and Hanafi say that music is Haram

Response:

Sheikh Muhammad Al-Hanuti stated:

"The majority of schools say music is haram, but there are some other reliable schools that say it is halal."

We must look at the evidence provided by all scholars and then take into consideration what the music is being used for. In this age, the music industry is powerful and it leads astray many youth who are addicted to this

music. As Muslims we must provide Islamic alternatives for them in order to guide them back to Islam.

Argument #5:

All other Ahadeeth recorded refer to musical instruments negatively.

Response:

In Bukhari, another hadith relates a connection between musical instruments and the family of David (saw). This is evidence that, indeed, the Psalms were musical in nature:

Bukhari Volume 6, Book 61, Number 568:

"Narrated Abu Musa that the Prophet said to him' "O Abu Musa! You have been given one of the musical wind-instruments of the family of David."

The following hadith relates of how the adhan (call to prayer) came to be, and how the Prophet's companions suggested the use of musical instruments such as the horn or bell like the People of the Book. Now although the Prophet ultimately approved the use of the human voice, there is no mention that the Prophet chastised his companions for suggesting musical instruments for the adhan. And if the Prophet was so very much against musical instruments, then why would his companions dare to suggest the use of such sinful things in the call to prayer?

From Muslim Book 004, Number 0735:

Ibn Umar reported: When the Muslims came to Medina, they gathered and sought to know the time of prayer but no one summoned them. One day they discussed the matter, and some of them said: Use something like the bell of the Christians and some of them said: Use horn like that of the Jews. Umar said: Why may not a be appointed who should call (people) to prayer? The Messenger of Allah (may peace be upon him) said: O Bilal, get up and summon (the people) to prayer.

Conclusion:

As Muslims we must understand the environment that our youth live in. Our duty is to bring Islam to them and instil the love of Allah in their hearts. We must combat the negative forces in the society with positive alternatives rather than harsh rules that are not agreed upon by all scholars. Music and singing has been used successfully for over a decade in this country as a

means to bring the youth to have stronger faith in their religion. We should encourage this development to the best of our abilities.

From www.mynaraps.com

Prophetic Saying on Music

*Manzoor ul Hassan/
Tr. by Tariq Haashmi*

Music was one of the favourite cultural traditions of the Arabs in the days of the Prophet Muhammad (sws). Music and musical instruments were frequently used in worship rituals. It was also employed in the expression of delight and sorrow. Music accompanied wars and festivals too. A study of the traditions ascribed to the Holy Prophet (sws) reveals that not only did he express his likeness for Music but he also encouraged others to play it on festive occasions. Some reliable narratives in this regard make it clear that the mother of the believers, 'A'ishah (rta) listened to songs in the very presence of the Holy Prophet (sws). The Holy Prophet (sws) himself is reported to have encouraged people to use music on wedding ceremonies. On his migration from *Makkah* to *Madinah*, the women sang welcome songs on the *Daff* and the Holy Prophet (sws) expressed his approbation of this. At another occasion, a professional female singer and musician approached him and requested him to listen to her song. The Holy Prophet (sws) not only himself listened to her song but also took 'A'ishah (rta) to listen to her. The mother of the believers leaned on the Holy Prophet's (sws) shoulders and enjoyed the performance for a considerable time. During journeys, the Messenger of God showed his likeness for the *Hida*, a kind of desert song. He is also reported to have appointed a *Hadi* for his camels who was endowed with a very sweet sound. He also emphasized beating the *Daff* in order to announce *Nikah*. Various traditions have been recorded in the books of *Hadith* on these issues. A study of some of these traditions follows.

i. Music on the 'Id Festivals

عن عائشة قالت: دخل علي رسول الله وعندي جاريتان تغنيان بغناء بعث
فاضطجع على الفراش وحول وجهه ودخل أبو بكر فانتهرني وقال مزماره
الشيطان عند النبي فأقبل عليه رسول الله عليه السلام فقال دعهما فلما غفل

غمزتهما فخرجتا

Narrates 'A'ishah (rta): The Messenger (sws) of God came to my residence while two female singers were singing the songs of *Bu'ath*.¹ The Holy Prophet (sws) lay down and turned his face to the other side. Meanwhile *Abu Bakr* (rta) entered and [seeing the singers] rebuked me thus: 'Satanic musical instruments in the presence of the Holy Prophet (sws)?' On hearing this God's Messenger (sws) turned towards him and said: 'Let them [sing and rejoice]'. When *Abu Bakr* was engaged in some other business, I signaled to the girls [to go out] and they left. It was on the 'Id day.² (*Bukhari*, No: 907)

We can conclude from this narrative the following points:

- The Mother of the believers, 'A'ishah (rta), was listening to songs on 'Id day.
- The songs were being sung in the residence of the Holy Prophet (sws).
- A professional singer was performing.³
- The song was not a hymn to God; rather a relic of a war fought before the advent of Islam.
- The mother of the believers did not stop listening to the song even after the Holy Prophet had arrived.
- The Holy Prophet (sws) did not forbid her from listening to the song.
- He did not stop the female singers either.
- He himself was not attracted to the performance but he must have heard the song as he could hear *Abu Bakr's* comments.
- *Abu Bakr* (rta) condemned the practice at first sight and declared that these were satanic instruments.
- When he tried to stop the singers and censure the listeners, the Holy Prophet (sws) stopped him from doing so.

The report evidently proves that the Holy Prophet (sws) allowed singing music during religious festivals. This is evidenced by the fact that Holy Prophet's (sws) wife enjoyed singing and music. Although *Abu Bakr* (rta) tried to stop the function, the Holy Prophet (sws) did not interfere with it, and let the performers and the audience enjoy themselves. Therefore, in light of this evidence we can conclude that music can justifiably be considered allowable in Islam.

The following narrative also deals with the issue:

عن أم سلمة قالت دخلت علينا جارية لحسان بن ثابت يوم فطر ناشرة شعرها
معها دف تغني فزجرتها أم سلمة فقال النبي دعيها يا أم سلمة فإن لكل قوم عيداً
وهذا يوم عيدنا

Umm-i-Salamah narrates: A slave girl belonging to *Hassan Ibn Thabit* (rta) came to us on 'Id al Fitr. Her hair was unkempt and she carried a tambourine and was singing [some song]. *Umm-i-Salamah* rebuked her. But the Holy Prophet (sws)

said to her: ‘*Ummi-i-Salamah*, let her [sing and rejoice]. Certainly every nation has an ‘*Id* and this day is our ‘*Id*. (*Mu‘jam Al-Kabir*, No: 558)

ii. Music on Wedding Ceremonies

عن ابن عباس قال أنكحت عائشة ذات قرابة لها من الأنصار فجاء رسول الله فقال أهديتم الفتاة قالوا نعم قال أرسلتم معها من يغني قالت لا فقال رسول الله إن الأنصار قوم فيهم غزل فلو بعثتم معها من يقول أتيناكم أتيناكم فحيانا وحياكم

Narrates *Ibn ‘Abbas*: ‘*A’ishah* (rta) arranged the marriage of a close *Ansari* girl. The Holy Prophet (sws) also came to attend the ceremony. He inquired from the people: ‘Have you sent forth the bride?’ ‘Yes’, they replied. ‘Did you send any singer with her?’ He asked. ‘*A’ishah* (rta) replied in the negative. The Holy Prophet (sws) then remarked: ‘The *Ansar* cherish singing. It would be better that you sent along with her a singer who would sing’⁴

‘We have come to you; we have joined you. Peace be upon us. Peace be upon you.’⁵ (*Ibn Majah*, No: 1900)

The narrative delineates the following points:

- The way the Holy Prophet (sws) inquired about singing and playing music on this occasion reveals that it was customary for the Arabs to send a singer with the bride when sent to join the bridegroom.
- The Holy Prophet (sws) was not pleased to hear that the custom was abandoned on that occasion.
- He encouraged people to adhere to the custom.
- He suggested some couplets to be recited on such occasions though he did not sing them.
- He referred to the characteristics of the *Ansar* and did not express his disapproval of the same.

The narrative proves that the Holy Prophet (sws) approved of singing and playing music on marriage ceremonies. Some other versions of the narrative reveal that the Prophet (sws) noticed that there was no singing or music being played in the house where the marriage ceremony was being conducted. He felt strange and inquired about the reason. Consider the following text of the narrative:

عن عائشة قالت كان في حجري جارية من الأنصار فزوجتها قالت فدخل علي رسول الله يوم عرسها فلم يسمع غناء ولا لعبا فقال يا عائشة هل غنيتم عليها أو لا تغنون عليها ثم قال ان هذا الحي من الأنصار يحبون الغناء

‘*A’ishah* (rta) reports: An *Ansari* girl lived under my guardianship and I arranged her marriage. The Holy Prophet (sws) came to my house on the day she was

married and did not hear any songs or any other joyful activities. [Observing this] he asked of me: ‘Did you people sing to her or not?’ ‘This is the tribe of the *Ansar* who like singing,’ he added. (*Ibn Hibban*, No: 5875)

iii. Use of Music on Joyous Occasions

عن ابن عائشة لما قدم رسول الله صلى الله عليه و سلم المدينة جعل النساء وصبيان يقلن:

طلع البدر علينا
من ثنيات الوداع
وجب الشكر علينا
ما دعا الله داع
أيها المبعوث فينا
جئت بأمر المطاع

Ibn ‘A’ishah narrates: When the Holy Prophet (sws) came to *Madinah*, the women and the children started singing: ‘The Moon has risen upon us from the hillocks of *Wida’*. We owe gratitude [to God] as long as those who call God continue doing so. O Prophet (sws) you have brought a religion that is worthy to be followed’.⁶

2. عن أنس بن مالك أن النبي مر ببعض المدينة فإذا هو بجوار يضربن بدفهن

ويتغنين ويقلن:

نحن جوار من بني النجار
يا حبذا محمد من جار
فقال النبي الله يعلم إنني لأحبكن

Narrates *Anas Ibn Malik*: [Having entered the city], the Holy Prophet (sws) passed through a certain part of the town. Suddenly some slave girls appeared singing on the *Daff* the following ditty: ‘We are the slave girls of *Bani Najjar*.⁷ How lucky! This day the Holy Prophet (sws) has come to be our neighbor’. At this the Holy Prophet (sws) remarked: ‘God knows that I love you people’⁸ (*Ibn Majah*, No: 1899)

These narratives deal with the Holy Prophet’s arrival in *Madinah* after his migration from *Makkah*. Their content can be summarized in the following points:

- The Holy Prophet’s arrival in *Madinah* was an extremely joyous occasion.
- People expressed their joy by singing joyous songs.
- Slave girls were also from among the singers.
- They had musical instruments to play with their songs.
- The Holy Prophet (sws) and the Companions (rta) heard these songs but they did

not express their disapproval.

- The Holy Prophet (sws) expressed his love and kindness for singing women.

These and other similar narratives sufficiently prove that when the Holy Prophet (sws) reached *Madinah* after his migration from *Makkah*, he received a warm welcome. The city had a festive appearance. Every one was filled with joy on the Holy Prophet's arrival. Women, slave girls, singing women and children expressed their joy by singing welcome songs and playing the *Daff*. The Holy Prophet (sws) appreciated this. Therefore, one cannot deny the fact that the Holy Prophet (sws) sanctioned celebrating joyous occasion by singing melodies using musical instruments.

iv. Use of Music during Travels:

عن سلمة بن الأكوع رضي الله عنه قال خرجنا مع النبي إلى خيبر فسرنا ليلا فقال رجل من القوم لعامر يا عامر ألا تسمعنا من هنيهاتك وكان عامر رجلا شاعرا حذاء فنزل يحدو بالقوم يقول:

اللهم لولا أنت ما اهتدينا
ولا تصدقنا ولا صلينا
فاغفر فداء لك ما اتقينا
وثبت الأقدام إن لاقينا
وألقين سكينه علينا
إنا إذا صيح بنا أبينا
وبالصياح عولوا علينا

فقال رسول الله من هذا السائق قالوا عامر بن الأكوع قال يرحمه الله

Narrates *Salama Ibn Al-Akwa*: ‘We set off for *Khaybar* in the company of the Holy Prophet (sws) at night. A man from the group said to ‘*Amir*: ‘O ‘*Amir*, would not you let us hear your poetry?’ ‘*Amir* who was a *Hida* poet got down and started reciting for the people [the following verses]: ‘O God, were not it for your guidance, we could not have been able to offer the *Salah* and pay the *Zakah*. So please forgive our sins that [we have committed] and the ones we may commit in future. We are ready to offer our lives for your cause. Grant us perseverance when faced [with the enemy] and pour down your mercy upon us. [We are the people] who refuse to surrender when the enemy challenges us to fight. And [we leave them] to cry for help against us’.

The Holy Prophet asked: ‘Who is that signer?’ They replied: ‘‘*Amir bin Al-Akwa*’. ‘God bless him’, prayed the Holy Prophet (sws)⁹. (*Bukhari*, No: 3960)

We learn from the narrative that:

- The Companions were along with the Holy Prophet (sws) on his way to *Khaybar*.

- Some of the Companions requested 'Amir (rta) to sing from his *Hida* (i.e. song sung primarily to drive camels, which correspond to their walk). He complied with the request and began his recitation with such a loud voice that the Holy Prophet (sws) could hear him.
- The Holy Prophet (sws) inquired about the singer approvingly.
- Since he had recited good verses the Holy Prophet (sws) prayed for him.

Hida is a form of the desert poetry. The verses in this kind of poetry are rhymed corresponding to the pace of the footsteps of the camels. Ancient Arab camel drivers would sing this kind of poetry while travelling through the desert. Though the primary purpose of this singing was to encourage the camels to walk speedily yet the camel drivers themselves enjoyed it a lot. Many *Hadith* narratives refer to this practice of the time and evidently prove that the Holy Prophet (sws) and his Companions would enjoy this kind of poetry.

According to other narratives on the same subject, the Holy Prophet (sws) had appointed *Anjashah*, who had a very pleasing voice, to serve as a *Hadi* (i.e. camel driver) during his travels in the desert. During one of the travels, the camels started to pace very quickly affected by the sweetness of his sound. The Holy Prophet (sws) stopped him lovingly from singing *Hida*. He asked the singer not to force the beasts to walk at a faster pace so that female riders do not fall down. 'Anas Ibn Malik reports:

رويدك يا أنجشة حاد يقال له أنجشة وكان حسن الصوت فقال له النبي كان للنبي
لا تكسر القوارير قال قتادة يعني ضعفة النساء

The Holy Prophet had a *Had*, *Anjashah*. He had a very sweet sound. [During one of his journeys] the Holy Prophet (sws) said to him: 'Slow down, *Anjashah*, lest you should break the delicate goblets. *Qatadah* explained that the Prophet (sws) was referring to delicate women. (*Bukhari*, No: 5857)

According to the scholars *Hida*' definitely is a type of singing. Dr. *Jawwad Ali* writes:

ولحذاء هو من اقدم انواع الغناء عند العرب و يغنى به في الاسفار خاصة ولا
زال على مكانته و مقامه في البادية حتى اليوم. و يتغنى به في المناسبات
المحزمة أيضا لملائمة نغمته مع الحزن. و قد كان للرسول حادى هو البراء بن
مالك بن النضر الأنصاري و كان حذاء للرجال. و كان له حذاء آخر، يقال له
انجشة الحادي و كان جميل الصوت أسود، و كان يحدو للنساء النبي، و كان
غلاما للرسول.

Hida is of the oldest type of singing in Arabia that was specifically used during travels and is still used in contemporary Bedouin society. Besides, since the *Hida* songs suit sorrowful situation, this type of singing was used in mourning etc. as

well. The Holy Prophet (sws) got a *Hida* singer appointed for him called *Al-Barra' Ibn Malik Ibn Nadar Al-Ansari* who would drive camels for male riders. Another *Had* of his was *Anjashah* who had a very melodious tone. He was a black slave of the Holy Prophet (sws) who was employed to serve as a *Had* for the camels of the wives of the Holy Prophet (sws).¹⁰

He further writes:

والحذاء هو في الواقع غناء أهل البادية، ... هذا النوع من الغناء مما يتناسب مع
لحن البوادي و نغمها الحزينة البسيطة التي تطرب بها طبيعة البداوة نفس
الأعراب

Al-Hida' actually is the singing used among the desert dwellers ... this kind of singing corresponds with the tones cherished by the desert dwellers and also with their simple and natural mourning songs that please the nomadic tastes of these Bedouins.¹¹

Ibn Khaldun writes in his book, *Muqaddamah*, that the basic purpose of *Hida* was not only to please the caravan members but also to urge the camels to proceed faster.

This feeling of joy is even found in speechless animals not to mention humans. Therefore we see that the camels respond to the *Hida* of the riders, and the horses are affected by the whistles and shrill sounds. We already know that animals receive effects of the songs if they are rhythmical, and correspond to the rules governing the art of music.¹²

v. Musical Instruments

عن الربيع بنت معوذ قالت دخل علي النبي غداة بني علي فجلس علي فراشي
كمجلسك مني وجويريات يضربن بالدف يندبن من قتل من آبائهن يوم بدر حتى
قالت جارية وفينا نبي يعلم ما في غد فقال النبي لا تقولي هكذا وقولي ما كنت
تقولين

Narrates *Rabi'*, daughter of *Mu'wwadh*: On the occasion of my transfer to my husband's home after marriage, the Holy Prophet (sws) came to visit us and sat down on my bed just as you [the next narrator] are sitting before me now. Some slave girls were beating the *Daff* and singing in lamentation of their forefathers who had been killed during the battle of *Badr*. Then one of the girls sang: 'Among us is the Prophet (sws) who knows even what will happen in coming days'. At this, the Holy Prophet (sws) said: 'Do not say this, but go on singing.'¹³ (*Bukhari*, No: 3779)

We learn from the narrative that:

- The Holy Prophet (sws) attended a marriage ceremony where some slave girls

were singing.

- Singing was not stopped on his arrival.
- The singers used the *Daff* with their singing.
- The Holy Prophet (sws) heard them [this is evident from the fact that he stopped them from uttering certain words.]
- He however ordered them to continue with what they were singing before.

This effectively proves that the Holy Prophet (sws) did not impose any restriction on using the *Daff*, a common musical instrument used in that society. Keeping in view the information we received through the above mentioned narratives we can conclude that Arabs of the times of the Holy Prophet (sws) would use musical instrument to accompany their singing on joyous occasions. This has been done in the presence of the Holy Prophet (sws) to which he did not object. Some other narratives even tell us that the Holy Prophet (sws) even ordered the people to use musical instruments at the occasion of marriage.

قال رسول الله فصل بين الحلال والحرام الدف والصوت في النكاح

The Holy Prophet (sws) said: ‘the only thing that distinguishes the allowable act (i.e. *Nikah*) from the forbidden one (fornication) is the beat of the tambourine and open declaration of the *Nikah*.¹⁴ (*Ibn Majah*, No: 1896)

The *Daff* no doubt is an old musical instrument to be played by hand, which remained in use from ancient times. In this regard, Dr. *Jawwad ‘Ali* writes:

The *Daff* is one of the most well known primitive musical instruments. It is used to express joy and high spirit. Women also play it. The Arabs would commonly use it on their most joyous occasions. When the Holy Prophet (sws) reached *Madinah* he was welcomed with the singing of songs and playing of the *Daff*. Usually, the Arabs would use it on joyful ceremonies like weddings, and would sing songs along with it.¹⁵

The Bible also contains references to the *Daff* as a musical instrument at various occasions. One of the Urdu Bible dictionaries, *Qamus Al-Kitab*, defines the instrument thus:

It was a kind of narrow hoop musical instrument which was held in [one] hand and played [by striking it with the other.] It was used to create rhythm while singing and dancing. It would offer much cheerfulness in celebrations and processions.¹⁶

vi. Art of Music

عن السائب بن يزيد أن امرأة جاءت إلى رسول الله فقال يا عائشة تعرفين هذه قالت

لا يا نبي الله قال هذه قينة بني فلان تحبين أن تغنيك فغنتها

Narrates *Sa'ib Ibn Yazid*: A woman came to the Holy Prophet (sws). He asked 'A'ishah (rta): 'Do you know her?' 'No, O Prophet (sws) of God' she replied. 'This is the female professional singer of such and such tribe. Do you want her to sing to you?' So the woman sang for her. ¹⁷ (*Bayhaqi*, No: 8940)

We learn from the narrative:

- A woman connected with the art of music¹⁸ came to the Holy Prophet (sws).
- She expressed her desire to sing to 'A'ishah (rta)
- The Holy Prophet (sws) did not express dislike for this nor did he rebuke her.
- He introduced her to 'A'ishah (rta).
- With the permission from the Holy Prophet (sws), the singer sang to 'A'ishah (rta).

The narrative evidences that the Holy Prophet (sws) did not consider singing evil in its nature. Had it been the case he would have hindered the woman from doing so or at least he would not have allow 'A'ishah (rta) to listen to her song. Some other narratives tell us that such professional singers and dancers, both men and women, were common among the Arabs of that time, and the Holy Prophet (sws) did not deem it undesirable to enjoy their performance.

Consider the following narratives:

عن عائشة قالت كان رسول الله جالسا فسمعنا لخطا وصوت صبيان فقام رسول الله فإذا حبشية تزفن والصبيان حولها فقال يا عائشة تعالي فانظري فجئت فوضعت لحيي على منكب رسول الله فجعلت أنظر إليها ما بين المنكب إلى رأسه فقال لي أما شبعت أما شبعت قالت فجعلت أقول لا لأنظر منزلتي عنده إذ طلع عمر قال فرفض الناس عنها قالت فقال رسول الله إني لأنظر إلى شياطين الإنس والجن قد فروا من عمر

Narrates 'A'ishah (rta): The Holy Prophet (sws) was present among us when suddenly we heard children creating noise. The Holy Prophet (sws) stood up. [We found out] that a black slave woman was dancing encircled by children. The Holy Prophet (sws) [called me] saying: 'A'ishah (rta), come and watch'. I came [to him] placed my chin over the Prophet's shoulders and watched through the space between his shoulders and head. The Holy Prophet (sws) asked many times: 'Have you not got enough of it?' In order to know how he cares for me I continued replying in the negative. Meanwhile 'Umar (rta) came and the gathering disbursed [seeing him]. At this the Holy Prophet commented: 'I see that the devils from among the Jinn and the humans have fled at 'Umar arrival.' ¹⁹ (*Tirmidhi*, No: 3691)

حدثنا عبد الله بن بريدة عن أبيه أن النبي قدم من بعض مغازيه فأنته جارية سوداء فقالت يا رسول الله إني كنت نذرت إن ردك الله سالما أن أضرب بين يديك بالدف فقال إن كنت نذرت فاضربي قال فجعلت تضرب فدخل أبو بكر رضي الله عنه وهي تضرب ثم دخل عمر رضي الله عنه فألقت الدف تحتها وقعدت عليه فقال رسول الله إن الشيطان يخاف منك يا عمر

Abdullah Ibn Buridah narrates on the authority of his father: The Holy Prophet (sws) returned from some of his military expeditions. A black slave girl approached him and said: ‘I had vowed to beat the *Daff* before you if God brought you back unhurt’. The Holy Prophet replied: ‘If you have, then proceed’. She started beating the *Daff*. Meanwhile *Abu Bakr* (rta) came and she continued beating it. Later when *Umar* (rta) came she covered her instrument under herself as soon as she saw him. At this the Holy Prophet (sws) commented: ‘*Umar*, even Satan fears you’. (*Bayhaqi*, No: 19888)

The overall situation depicted in the above narratives makes it clear that the word ‘*Habshiyyah*’ and ‘*Jariyyah Sawda’u*’ connote professional singer slave-girl. For it would not be possible for a common lady to perform before the general public.

The word ‘*Qaynah*’ in the above mentioned narrative from *Sunan Al-Bayhaqi* connotes a professional female singer. The context does not permit any other explanation. Besides, it is a known fact that in the Arabic language the word has been used as a term for a professional female singer. The author of *Lisan Al-‘Arab* writes, ‘and the word ‘*Qaynah*’ means female slave singer.’²⁰

Black male and female slaves excelled in the art of dancing and music. Many narratives provide sufficient evidence that they exhibited their skill in the presence of the Holy Prophet (sws) at numerous occasions and he did not condemn it.

vii. Dance

عن أنس قال كانت الحبشة يزفنون بين يدي رسول الله ويرقصون ويقولون محمد عبد صالح فقال رسول الله ما يقولون قالوا يقولون محمد عبد صالح

Anas (rta) narrates: Black slaves were dancing in front of the Messenger (sws) of God and sang the following words: ‘Muhammad (sws) is a pious person’. The Holy Prophet (sws) [did not understand their utterances] and asked what they were saying. The people replied: ‘they say that Muhammad (sws) is a pious person’. (*Ahmad*, No: 12562)

We learn from the narrative that:

- Some black slaves were dancing in the presence of the Holy Prophet (sws).
- They were singing the praise of the Holy Prophet (sws).

- The Holy Prophet (sws) did not stop them from doing so.
- He was interested in their performance. This is revealed by his question about their utterances.

The *Hadith* literature contains enough evidence to the fact that professional dancers from among the Abyssinian slaves used to perform before the Arabs. The nobles of Arabia would not consider enjoying such performances as undesirable. Therefore they would invite such artists to perform on their festive occasions. Dr *Jawwad 'Ali* writes:

و قد عرف الحبش بحبهم للرقص. و كان أهل مكة و غيرهم من أهل الحجاز إذا أرادوا الإحتفال بعرس أو ختان أو أية مناسبة مفرحة أخرى احضروا الحبش للرقص والغناء على طريقتهم الخاصة

The Abyssinians were famous for their love of dancing. The people of *Makkah* and of other territories of *Hijaz* would call upon them to perform their special dances and sing songs whenever they would hold joyous ceremonies like marriage, circumcision and other similar festive occasions.²¹

Many *Hadith* narratives show that 'A'ishah (rta) enjoyed the dancing feast of the Abyssinian slaves along with the Holy Prophet (sws).

عن عائشة قالت جاء حبش يزفنون في يوم عيد في المسجد فدعاني النبي فوضعت رأسي على منكبه فجعلت أنظر إلى لعبهم حتى كنت أنا التي أنصرف عن النظر إليهم

Narrates 'A'ishah (rta): Once on an 'Id day the Abyssinian slaves came and started dancing in the mosque. The Holy Prophet (sws) called me. I placed my head on the Holy Prophet's shoulder and started watching their performance. [The Holy Prophet did not stop me] until I myself got tired of watching them and turned away. (*Muslim*, No: 892)

viii. The Prophet's Praise for a Melodious Voice

عن أبي موسى رضي الله عنه عن النبي قال له يا أبا موسى لقد أوتيت مزاميرا من مزامير آل داود

Narrates *Abu Musa*: The Holy Prophet (sws) [heard him recite the Holy *Qur'an*] and commented: 'O *Abu Musa*, you have been given one of the musical wind-instruments of the nation of David'.

The narrative tells us:

- The Holy Prophet (sws) liked reciting the *Qur'an* in sweet sound.
- He rendered it analogous to using musical instruments.
- He appreciated the musical instruments used by people of David (sws).

This markedly shows that the Holy Prophet (sws) liked melodious utterances. The words of the narrative shows that the reason the Holy Prophet (sws) praised *Abu Musa*'s recitation was the sweetness of his voice. Obviously, this sweetness of sound should always be considered a desirable thing; not only this sweetness will be enjoyed while reciting the Holy *Qur'an* but also other poetry, for example, poetical compositions in praise of God and exalting Him and in expressing other good subjects or poetry. In all these things, a beautiful voice should be equally considered a virtue. The art of music and singing is nothing but rhythmical melodious themes. There is no doubt that the principles of reciting the *Qur'an* beautifully are different from the ones used in common musical notes. However, this is equally true that the treble and bass and beauty and delicacy of utterance are elements common in the *Qur'anic* recitation and other types of singing. Seen in this perspective, both arts have a common trait of some sort.

Furthermore, the narrative approves of the musical instruments of David (sws). Thus the Holy Prophet (sws) recognized Biblical accounts regarding David (sws) and his followers about their use of music and musical instruments in singing the praises of God. That is the reason the great exegetes of the *Qur'an* have recorded this *Hadith* narrative in connection with the *Qur'anic* verses dealing with David's praises of God. While commenting on verse 79 of *Surah Anbiya*, the celebrated commentator of the *Qur'an*, *Ibn Kathir* writes:

And this was because of his reciting the Psalms in a melodious voice. When he would sing it the birds would stop in the air and sang in response to David; so did the mountains. It is for this reason that when the Holy Prophet (sws) passed *Abu Musa Ash'ari* (rta), when he was offering his night prayer, he stopped and listened to his recitation for he had a very beautiful voice. The Holy Prophet (sws) said: 'Indeed he (*Abu Musa*) has been bestowed one of the musical instruments of the people of David (sws)'. Hearing this, *Abu Musa* said: 'Had I known that he [the Holy Prophet] was listening, I would have pleased him more'. *Abu 'Uthman Nahdi* says that he did not find any drum, flute or a reed sound more pleasing than the voice of *Abu Musa*.²²

Therefore it may safely be concluded that the Holy Prophet (sws) believed in the fact that David (sws) had a melodious voice.

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¹. War fought between the two tribes of the *Ansar*, namely *Aws* and *Khazraj*, before the advent of Islam.

². This *Hadith* is *Sahih* (authentic).

³. The word '*Jariyah*' used in the narrative is usually taken to mean young girls. Although the word connotes young girls in certain contexts but there is little room to accept it as such. In this context, the word connotes a slave woman who is a professional singer and well known for her profession. This is evidently proved by the context in which the word is used here, and by the fact that another version of the same narrative has the word '*Qaynah*' (i.e. a professional female singer) has been used instead of *Jariyah*. The text of the narrative follows:

عن عائشة أن أبا بكر دخل عليها والنبي عندها يوم فطر أو أضحى وعندها قينتان تغنيان بما تقاذفت الأنصار يوم وإن عيدنا هذا اليوم بعثت فقال أبو بكر مزمار الشيطان مرتين فقال النبي دعهما يا أبا بكر إن لكل قوم عيدا
'*A'ishah* (rta) narrates that once *Abu Bakr* (rta) came to her on the day of '*Id Al-Fitr* or '*Id Al-Adha* in the presence of the Prophet (sws). There were two female singers with her, singing the songs which the *Ansar* had sung on the day of *Bu'ath*. *Abu Bakr* remarked twice: the 'Why these satanic instruments?' The Prophet heard him and said to him: 'Let them sing. Every nation has an '*Id* and this day is our '*Id*'. (*Bukhari*, No: 3716)

⁴. In *Bukhari*, the narrative has been worded thus:

عن عائشة أنها زفت امرأة إلى رجل من الأنصار فقال النبي صلى الله عليه وسلم يا عائشة ما كان معكم لهو فإن الأنصار يعجبهم اللهو

'*A'ishah* (rta) reported that once she married a woman to an *Ansari* man. The Prophet (sws) said: 'O '*A'ishah*, what is it that there is no singing and playing whereas the *Ansar* take delight in this'. (No: 4867)

⁵. This *Hadith* is *Hasan*.

⁶. '*Ali Ibn Burhan al-Din Halbi, Al-Sirah Al-Halbiyyah fi Sirah Al-Amin*, 1st ed., vol. 2, (Beruit: *Dar Al-Marifah*, 1400 AH), pp. 234-5

⁷. It would not be correct to translate the word '*Jawari*' as young girls. Some other version of the narrative has the word '*Qaynat*' (a woman who is a professional singer) instead of '*Jawari*'.

عن أنس بن مالك قال مر النبي على حي من بني النجار فإذا جوارى يضربن بالدف ويقلن نحن قينات من بني النجار فحبذا محمد من جار فقال النبي الله يعلم أن قلبي يحبكم

Anas Ibn Malik narrates that when the Prophet (sws) passed by a clan of *Bani Najjar*, he noticed some slave girls were singing on *Daff*: 'We are the singers of *Bani Najjar*. We are lucky enough to have the Prophet (sws) as our neighbour today'. Then the Prophet (sws) said: 'God knows that my heart feels affection for you people'. (*Al-Mu'jam Al-Saghir*, No: 78)

⁸. This *Hadith* is *Sahih* (i.e. authentic).

⁹. This *Hadith* is *Sahih* (i.e. authentic)

¹⁰. *Dr Jawwad 'Ali, Al-Mufassal fi Tarikh Al-'Arab Qabl Al-Islam*, 2nd ed., vol. 5, (Baghdad: *Maktabah Al-Nahdah*, 1978), p. 116

¹¹. *Dr Jawwad 'Ali, Al-Mufassal fi Tarikh Al-'Arab Qabl Al-Islam*, 2nd ed., vol. 5, (Baghdad: *Maktabah Al-Nahdah*, 1978), p. 117

¹². *Ibn Khaldun, Muqaddamah*, 1st ed., (Berut: *Mu'assasah Al-'Alami li Al-Matbu'at*), pp. 258

¹³. This *Hadith* is *Sahih* (i.e. authentic).

¹⁴. Secret marriage contract is not considered valid in the Islamic *Shari'ah*. Thus open declaration of the marriage is one of the basic requirements for the validity of a *Nikah*. That is why the Prophet (sws) rendered it desirable to beat the *Daff* on this occasion during his time. Consider the following narrative:

عن علي بن أبي طالب رضي الله عنه أن رسول الله مر هو وأصحابه ببني زريق فسمعوا غناء ولعبا فقال ما هذا قالوا نكاح فلان يا رسول الله قال كمل دينه هذا النكاح لا السفاح ولا نكاح السر حتى يسمع دف أو يرى دخان قال حسين وحدثني عمرو بن يحيى المازني أن رسول الله كان يكره نكاح السر حتى يضرب بالدف
'Ali (rta) narrates: 'Once the Holy Prophet (sws) and his Companions passed the tribe of *Bani Zariq*. He heard singing sounds and music. 'What is this?' he inquired. People replied: 'Messenger of God, the *Nikah* of such and such [person is being conducted]'. 'His religiosity now reaches the zenith' said the Prophet (sws). 'This is the prescribed way of *Nikah*. Neither adultery nor secret marriage is allowed until one hears the sound of the *Daff* or watches the smoke rising. *Husayn* said: 'I was also informed by 'Amr Ibn Yahya Al-Mazani that the Prophet would disapprove of secret marriage [and would not accept it] until the *Daff* was played'. (*Bayhaqi*, No: 14477)

The Prophet (sws) held it necessary for the Arabs of his time to use the *Daff* to announce the wedding considering the prevailing custom and cultural traditions of the Arabs of that time. In current times, the purpose can be met through any other available means.

¹⁵. Dr Jawwad 'Ali, *Al-Mufasssal fi Tarikh Al-'Arab Qabl Al-Islam*, 2nd ed., vol. 5, (Baghdad: *Maktabah Al-Nahdah*, 1978), p. 108

¹⁶. F.S.Khayrullah, *Qamus Al-Kitab*, 5th ed., (Lahore: *Masihi Kutub Khanah*, 1993), p. 978

¹⁷. This *Hadith* is *Sahih* (i.e. authentic).

¹⁸. Here the word *Qaynah* has been used which stands for a professional female singer.

¹⁹. Some people present this narrative to prove that the art of music is evil in nature. They base their argument on the prophetic saying, 'I see that Satan from among the Jinn and the humans have fled when 'Umar arrived'. They claim that the Prophet (sws) related music with Satan and thus expressed his dislike for it. We understand that the sentence is only expressive of sarcasm, which he used to express the harshness of 'Umar's disposition. If the words are taken in their literal meaning then one wonders what explanation is to be given for the presence of the Prophet (sws), 'A'ishah (rta) and Abu Bakr (rta).

²⁰. This is the well acknowledged meaning of the word. The word has been used in this implication before and after the advent of Islam. *Imra' Al-Qays* says:

إن أمس مكروبا فيا رب قينة
منعمة أعملتها بكران
لها مزهر يعلوا الخميس بصوته
أجش إذا ما حركته اليدان

(No worry if I have grown sorrowful. How many delicate singing slave girls did I employ on playing a *Kiran*. They had such musical instruments in their hands which on being stirred by the hands gave heavy sound that spread through the whole band of troops.)

²¹. Dr Jawwad 'Ali, *Al-Mufasssal fi Tarikh Al-'Arab Qabl Al-Islam*, 2nd ed., vol. 5, (Baghdad: *Maktabah Al-Nahdah*, 1978), p. 122

²². *Ibn Kathir, Tafsir*, vol. 3, (Lahore: Amjad Academy, 1982), p. 187

