

LEGALITY OF MUSIC IN ISLAM-DEBATES IN MALABAR ISLAM

Dr. Hussain Randathani, Kallen

India

All religions have drawn strength and exaltation from Music, observes D.B Mac Donald, which lies at the root of all religions; it has ever kindled and fanned the flame of devotion. The one could picture it to himself as “a sensible fit of that harmony which intellectually sounds in the ears of God” the other can but ignorantly feel it working on his heart and soul and sweeping him far from all the bonds of minds and thought. ¹ The music, according to the scriptures had its origin in the Middle East from time immemorial. The Arabic historians records that the Jubal son of Cane (Qabil), son of Adam composed an elegy, on the death of Abel and it is considered the first believed to be the inventor of lute (*ood*). The instrument *tabala* got its name from Tubaal son of Lamak who was also the inventor of *Daff* (tambourine). His daughter Zilal is claimed to have been responsible for the creation of *Ma'azif*, the music instruments with open strings. Instruments like vertical flute (*Nay*), reed pipe (*Suryaanai*) and double reed pipe (*Diyaanai*) and jank (harp) are contributed by Persians.² The Arabs normally believed that the music originated from *jinns*³ and they used to sing to invoke other *jinns*. Even the musicians believed that they have been taught music by *jinns*.⁴ Among the Arabs the poets or the *shaair* possessed high social prestige and they were well respected in the courts of the kings. A poet was considered a gift and he was the soothsayer and protector and people held him in high esteem as a divine oriented man. Female musicians (*mughanniya*) who enjoyed as much as liberty as men, also held considerable position in the society. They performed their musical party with instruments, a custom which continued down to the time of the prophet, whose marriage with Khadija was celebrated with great festivity delight, music and dancing. During the battle of Uhd the Quraish were accompanied by women under Hint binth Utba who encouraged their men folk singing war songs and playing their tambourines.⁵ An Arabic work *Kitab al Aghani ala Huruf* contains the names of the male and female singers in the days of ignorance as well as in the days of *khilafat*.

A number of musical instruments used in classic music are believed to have been derived from Arabic musical instruments: the *lute* was derived from the *oud*, the *rebek* (ancestor of *violin*) from the *rebab*, the *guitar* from *qitara*, which in turn was derived from the Persian *tar*, *naker* from *naqareh*, *adufe* from *al daff*, *alboka* from *al-buq*, *anafil* from *al-nafir*, *exabeba* from *al-shabbaba* (flute), *atabal* from *al-tabl*, *atambal* from *al-tinbal*, the *balaban*, the castanet from *kasatan*, *sonaja de azofar* from *sunuj al-sufr*, the conical bore wind instruments, the *xelami* from the *sulami* or *fistula* (flute or musical pipe), the *shawm* and *dulazina* from the reed instruments *zamr* and *al zurna*, the *gaita* from the *gaita*, *rackett* from *iraqya* or *iraqiyya*, *giece* (violin) from *ghichak*, and the theorbo from the *tarab*.⁶ Other words such as *adufe* (*Ad duff*), *albogon* (*Al booq*), *anafil* (*An nafeer*), *exabeba* (*Al shabbabe*), *atabal* (*Al tabl*), are originally Arabic forms. In the west there is a tambourine called *panderete* which has been derived from Arabic *bendair*.⁷

In Islamic Jurisprudence, most of the theologians held a view contrary to the Music and discouraged it in all possible ways. On the other hand, the sufis and the Muslim rulers and nobles encouraged it in different ways. *Quran* gives preference to the Prophet David for giving him power to play and sing. The Book revealed to him called psalms is a compilation of songs. “And it is your Lord that knoweth best all beings that are in the heavens and on earth: We did bestow on some prophets more (and other) gifts than on others” and “**We gave to David (the gift of) the Psalms.**”⁸ Here the skill of Prophet David in Music is specially mentioned and this is taken by the pro Music Muslims to prove that *Quran* is not against music and nowhere it is mentioned in the *Quran* that music is prohibited. Wine, women and song were the favourites of the ignorant Arabs and what Prophet Muhammad did was that he replaced the evils of the above things with divinity, not prohibiting them altogether. War, women and song are part of the life and it cannot be cut off from life, but make them good for the human being by not misusing them in sinful ways.

It is a fact that, there are references in Hadith literature against singing which is always connected with the un-Islamic themes of the song. *Quran* very clearly says that every

creature praises God in their own way. No one has any right forbid the adornment of Allah which he has provided for his creatures.⁹ *Quran* raises strong objection towards the pagan poets who “buys the amusement of speech to mislead [others] from the way of Allah without knowledge and who takes it in ridicule. Those will have a humiliating punishment.”¹⁰ Here it is very clear that singing is prohibited not because that it is song but because of its content which misled the people from the way of God. In the *hadith* literature we find contradictory statements regarding music, sometimes supporting the music and other times rejecting it. Here it must be taken in the context wherever the context is clear. There is a *hadith* that, the Prophet Muhammad once said:, Verily Allah had made the singing girl (*qaina*) unlawful and also the selling of her and her price and teaching her.” Imam Ghazzali says that this *hadith* only refers to the singing girls of the tavern¹¹ because at another place, the prophet allowed the singing girls to sing before him. When he was passing the abode of Hassan bin Thabit, the poet, he heard the voice of a singing girl. Asked by Hassan if it were sinful to sing, prophet replied, ‘Certainly not’¹² Theologians quote *hadiths* in the name of the prophet profusely to establish the prohibition of music in any way. In the *hadith* work *Mishkat* we find a tradition that Prophet Muhammad said to have prohibited music by saying that Music and singing cause hypocrisy to grow in the heart as water makes corn grow.¹³ Abu ‘Amir or Abu Malik Al-Ash’ari narrates 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.”¹⁴

The traditions, at the same time, also cite instances of the prophet encouraging and listening to Music on different occasions. It is related of Anas bin Malik, the servant of the prophet, that the prophet used to make him sing the *huda* (Caravan song) when travelling and that Anjusha used to sing it for women and al Bara bin Malik (Anas’ brother) to men.¹⁵ Narrated Aisha: “Abu Bakr came to my house while two Ansari girls were singing beside

me the stories of the Ansar concerning the Day of *Buath* with instruments. Abu Bakr said protesting, “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.”¹⁶ Ibn Abbas said, " Aishah gave a girl relative of hers in marriage to a man of the Ansar. The Prophet came and asked, 'Did you send a singer along with her?' 'No,' said Aishah. The Messenger of Allah 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.'¹⁷ Women of Madinah greeted Muhammad’s arrival from the house tops by singing and beating of tambourines. There are a number of traditions that the prophet enjoyed poetry on *Buath* war sung by girls and the poetry of Umayya. The Arabs , particularly of Hijaz took interest in poetry and no one found any harm in it. Aysha herself said to have taught children poetry because it sweetened their tongue. ¹⁸

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 man be appointed who should call (people) to prayer?’ The Messenger of Allah said: ‘O Bilal, get up and summon (the people) to prayer.’ ¹⁹ 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*.²⁰ 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. Once when Prophet Muhammad was sitting in the house of one Rabi’, the daughter of Mu’wwadh some slave girls appeared before the prophet by singing and beating drums and the prophet asked them to continue their playing and singing.²¹ Once prophet Muhammad introduced a female singer to Aysha and the girl sang for her in the presence of Muhammad.²² In another tradition it is mentioned that both the prophet and Aysha enjoyed the dancing of a black slave woman. ²³ At another time they enjoyed the dance performance of Abyssinian slaves in the mosque.²⁴ These people were singing and playing with shields and spears in the mosque. Prophet Muhammad waited there till Aysha was satisfied with the play.²⁵ Regarding dancing Imam Nawawi had said that it is not unlawful unless it is languid,

like the movements of the effeminate. And it is permissible to speak and to sing poetry, unless it satirizes someone, is obscene, or alludes to a particular woman”²⁶

The opposition of theologians against music increased when the sufis encouraged it as a part of their meditation. There were occasional disputes between sufis and theologians over the issue of music and *sama*²⁷ and often the official *ulama* with the help of the authorities asserted their arguments against the sufis and their music and by asserting the pronouncements of the prophet they declared the music as sin, without considering the context of the pronouncements and neglecting the traditions which supported the music. The four schools of law also were opposed to music, though Imam Al Shafi’ holds that it is lawful to sing and to listen to the caravan songs (*huda*) and the like, if it is not accompanied by musical instruments. ²⁸The banned instruments included *oud*, *sanj*, *nay*, *barbat*, *rabab* etc. These were instruments used by professional musicians and their employment being for mere aesthetic or illicit pleasure, they were condemned.²⁹ On the other hand the *tabal*, *shahin*, *ghirbal* or *duff* are permissible musical instruments because they were used by pilgrims.³⁰

When one views all the penalties and pains thrown by *ulama* against music, it is a wonder that the art thrived at all under Islam and Islamic system. Arabs and Arabic excelled in music and this tempo remained under Islam by saving the music from the evil gatherings. The reading of the *Quran*, call for prayer, poetry, *nashida*, and many of the local variations like *ghazal* and *qawali* in India actually illuminated the hearts of Muslims as well as non Muslims creating a harmonious existence. Muslims were responsible for bringing the world of music into eminence through innovations and patronage. They brought many a kind of genres into the world of music.

A number of eminent sufis had discussed at length the importance of music. Ali bin Uthman al Jullabi al Hujwiri, popularly known as al Hujwiri, in his famous sufi work *Kashf al Mahjub* (990-1077) elaborately discusses the Islamic point of view on music. He says that the prophet not only heard the poetry but also recited it. The prophet, who on being asked about poetry, said “What is good thereof is good and what is bad thereof is bad”³¹

Hujwiri further says that, anyone who says that he finds no pleasure in sounds and melodies and music is a liar and a hypocrite or he is not in his right senses and is outside the category of man and beasts. Those who prohibit music do so in order that they may keep the Divine commandments, but theologians agreed that it is permissible to hear musical instruments if they are not used for diversion, and if the mind is not led to wickedness through hearing them.³² To Hujwiri, the reason, why men are seduced and their passion excited by musical instruments is that they hear unreal: if their audition corresponded with reality, they would escape from all evil consequences.³³ Hujweir quotes the statement of Dhu'l Nun Misri, the world famous sufi who said: 'Audition is a divine influence which stirs the heart to seek God; those who listen it spiritually attain unto God, and those who listen to it sensually fall into heresy.'³⁴ Hujwiri refer the work of famous sufi writer Abdu Rahman Sulami who in his work *Kitab al Sama* has collected traditions supporting music. He points out the tradition of prophet Muhammad listening to the song of a slave girl with his wife Aysha in her house.³⁵ There are instances in Islam that the prophet forbade Shirin, the hand maid of Hassan bin Thabit to sing, Umar flogging the companions for hearing the singing, and criticism of Ali on Muawiya for keeping singing girls etc. This cannot be taken a contradiction when interpreted contextually. The sufis used to dance and whirl while singing and this was considered as a way of meditation.³⁶

Imam Ghazzali, the foremost thinker of Islam had discussed at length the question of music in Islam. He accepts the opinion of the sufis and asserts that music in no way is prohibited in Islam and on the other hand it encourages music as a way of meditation. In his masterpiece *Ihya Ulumuddin* he describes the wonders that music creates in the hearts of men. "Melodious song takes out what is hidden in heart and creates a wonderful feeling. When heart is controlled by songs, they take out from it its qualities and guilt."³⁷ He relates that the negation of music by different schools of jurisprudence is due to the exploitation of music for bad temptations and if it was unlawful outright the famous sufis like Junaid Baghdadi, Sarri Saqthi, Dhunnun Misri, or Ibn Hasan Akalani wouldn't have encouraged it.³⁸ According to al Ghazzali songs (*ghina*) is sweet sound. Sweet sound is of two kinds: rhythmical sound and simple sound. Again rhythmical sounds are of two kinds: understandable like poetry or not understandable like the sound of animals. The religious

songs (*sama*) is sweet voice and understandable and it cannot be unlawful, rather it is lawful according to traditions.³⁹ The sound is of two kinds-sweet sounds like those of nightingale and sweet songs and displeasing sounds like the sounds of ass. Quran loads the sweet sounds and the prophet says that the apostles have been sent with sweet voice. The prophet praised David for his melodious voice that men, jinn, beasts and birds gathered together spell bound to hear it.⁴⁰

Imam Ghazzali says: Words which are easily understood and sweet sounds with rhythm are not unlawful when they are separately lawful, they cannot be unlawful when they are united. If there are any objectionable words in them they are unlawful, whether attended with sweet sounds or not.⁴¹ He quotes the statement of Imam Shafi' : "Poetry is words only. The good of them is good and the bad of them is bad."⁴² Prophet said: 'There is surely wisdom in poetry.' When constructing the mosque of Madina prophet used to bear the materials with his companions and recite poetry. Prophet erected a pulpit within the mosque for poet Hassan bn. Sabet. He used to stand up on it and recite poetry depreciating the unbelievers and praising the prophet. Hazrat Aysha said that the companions used to recite poetry before the prophet who only smiled.⁴³

Imam Ghazzali differentiates the rhythmical sweet sounds into three kinds- the sound which come out of material things such as musical instruments and drums or the sounds of stick- beatings over instruments. Secondly, the sound which comes out of the throats of the animals. It is natural sound with rhythm for which it is sweet. The source of the sound of the animal is its throat. Sweet sound has been discovered by following the sweet sound of animals. There is nothing in God's creation which is not followed by men. So how will the sounds, melodious or not melodious, be unlawful for the ears? Nobody says that the sweet sounds of birds are unlawful. The sound of an animal with life is not separate from the sound of life less instrument. So to hear the sound of a man in whatever form it comes out of his throat is not unlawful except to hear the sounds of such instruments which *Shariath* expressly prohibited. – *kuba, mazamir and aauthar*. The reason for being them unlawful is that, they were connected with wine which is unlawful not because its voice is unlawful. These instruments also reminded men of wine drinking. The flute of shepherds, pilgrims,

drummers which emit sweet sounds are not unlawful as they are not connected with the drunkards.⁴⁴ According to Imam Ghazzali, all the instruments, except those mentioned above are lawful and permitted.⁴⁵ However he disapprove excessive music and music and poetry of the women whose look excites sexual passion and beardless boys if sexual passion is aroused at their sight.⁴⁶ Referring the statement of Imam Shafi, the jurist, that the evidence of those who take music and *sama* as a profession is not acceptable, Imam says the reason is that song is included within plays and sports and it is connected with useless things. God will not punish for useless things and plays and sports and they are not unlawful.⁴⁷ God says; God will not punish you for vain talks on your oath. 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.⁴⁸

Malabar Muslims, with folk and peasant back ground nourished music and arts in their own way. The foreign influence was evident on the coast where the Muslims were mostly the migrants from Arab and other countries, with a good amount of converted fishermen called *Puisalars*.⁴⁹ Here the converted Muslims borrowed Arabian styles of arts in an indigenous circumstance. At the same time in the interior Malabar, where the neo Muslims were mainly peasants, the native art forms were maintained with an Islamic blending. Thus in the Mappila performing arts like, Kolkali, Parich Muttu there is no change in the modes and styles, except that Muslims adopted Muslim symbols and eulogies and prayers instead of its folk types. The poor Mappilas found time to encourage the arts as a relief from the poverty and sufferings. Most of the Mappila composers belonged to poor class and they found music as a means for their existence. Music and performing arts flourished in the festive seasons and at the time of rejoicings. Singing was made a habit to free from the heaviness of occupations, and there existed a tradition of singing different songs for different occupations.

While the Music and performing arts were flourishing in Malabar on the one side, most of the *ulema* came out with their verdicts against music by issuing *fatwas* and making it forbidden, while another group showed a lenient attitude supporting the music and art to some extent. Paradoxically enough there were a number of *ulama* who composed Arabic

and vernacular poems and encouraged it in the justification that there is no harm in the music if it is used for Islamic cause and without instruments. The Shafiite code of law propagated by sayyids and *ulema* often prohibited musical instruments. Sayyids Fazal, though encouraged composing Islamic war songs⁵⁰ in vernacular languages, prohibited using musical instruments on festive occasions. He was asked by one who was a critic of the music, whether drumming and blowing pipe are allowed in Islam. The questioner himself points out that they are forbidden. Sayyid Fazal gave the following reply: ‘The tradition found in Malabar, musical pipe and jeena (shahnai) is unanimously *haram* since it is the Iraqi style of pipe. Imitating the non believers, keeping away from the remembrance of God, disturbing the prayers and intoxicating the heart are the problems in it. So making such pipes, contacting relation with it and using it are prohibited. It is the duty of those who see them, to destroy and the loss needn’t to be compensated. It is unlawful to deal with the prohibited drum and pipe including its purchase, endow, and making wills to purchase.

‘If it is known that one is making the prohibited drum or pipe, giving him wood and skin is also prohibited. It is un-Islamic attending marriages where the prohibited pipe is used for music. At the same time the able bodied people should attend such marriage ceremonies only to destroy the instrument. This fact can be seen in the books like, *Tuhfa, Nihaya, Mughni, Minhaj, Mahalli* and others. It is also unlawful the Yara’a flute used by the shepherds, though there is no such Iraqi tunes or sounds. Though the shafi school of law had a positive opinion regarding this it is not good. There are proofs that Prophet Muhammad closed his ears when he heard the sound of flute from a shepherd and later when Abdullah bin Umar enter this place he used to close his ears as a mark of respect to the Prophet. The rule is that it is forbidden to hear the pipe in any way.

‘Blowing the pipe is the call of *Satan* and it is a curse here and hereafter. It is there in *Hadith* literature that Prophet has been ordered to destroy the pipe and drum and God will reward in the Last day, those who protected their ears without hearing such sounds and keep their eyes without seeing them. Drumming without blowing pipe is of two kinds: It is lawful at certain times when it is beneficial for war and worship. But for merry making all the drums and the drums like that of *kuba* is unlawful. Though some have opined that only

kuba is forbidden, Ibn Hajar has quoted the statement from the book *Kafia* that all the drums have been forbidden, if they are used for merry making. There is no doubt that the drumming in Malayalam is for play and merry making. During marriage ceremonies the *daff* (tambourine) without tinkling is permitted. But whistling along with it is forbidden. It is confirmed by Ibn Salah.’⁵¹ One Kalathingal Rayinkutty Molla asked for a *fatwa* to Sayyid Husyan bin Muhlar Attakkoya Thangal of Panakkad regarding piping, drumming and other musical instruments. He also asserted that it is forbidden to use musical instruments and it is the duty of Muslims to destroy the instruments and those who sing, listen and enjoy are the people of *Satan*.⁵² Taking statement from *Ikhtiyar Shara’il Mukhtar*, Husyan Thangal forbids the play with sticks (*kolkali*), tambourine (*daff*) and *shahnai* (*mizmar*). Awkoya Musliyar, contemporary of Sayyid Fazl and disciple of Sayyid Alavi Thangal also issued *fatwa* to the same effect.⁵³ Later *fatwas* came from the leaders of Samastha Keraa Jamiyyat al Ulama, the *ulama* organization of Kerala, that Musical instruments are forbidden in the religion and the music and merry making in the *dargas* (mausoleums) during the *urs* (annual festival) are not allowed in the religion and it is unlawful to participate in such gatherings. Moulavi Abdul Haque Abdul Bari, the president of Samasta Kerala Jamiyyat al Ulama, after declaring all the musical instruments as unlawful, stated that drum has been made lawful by a section of *ulama*, though the majority of *ulama* disagree with it.⁵⁴ Paravanna K. P Muhyaddin Kutty Musliyar, the secretary of Samastha Kerala Jamiyyat al Ulama, after analyzing various aspects of music, says that if the contents of the music is not harmful it is lawful, but it is better to avoid (*Makruh*) it. No dancing is allowed during Music, though it is not strictly forbidden; but it is better to avoid. But if the dancing is accompanied by songs intended for merry making, then it becomes forbidden.⁵⁵ Though tambourine (*daff*) is allowed in music it becomes forbidden if it is accompanied by blowing of pipe. The Samasta Kerala Jamiyyat al Ulama passed a resolution in 1922, to the effect that merry making in connection with the death anniversary of holy men and during the marriages and the ceremonies should be stopped. The resolution is as follows: In the *urs* connected with shaikhs and martyrs, marriages and ceremonies and birth anniversaries, fireworks, lighting unnecessary lamps, merry making are forbidden; gathering of people for such purpose is also forbidden and those who are able, they should prevent them....”⁵⁶ When the people divided over holding the *urs* on the grave of Puthiyangadi martyrs with song and play the

matter was taken to the court and the opposite factions agreed to take the opinion of Pathi Abdul Qadir Musliyar, the renowned *alim* of the time. Abdul Qadir Musliyar gave the following statement before the court: ‘Drumming and piping according to the *Shariath*: The drum contracted in the middle and flat on both sides (*Dhudi*) is not permissible. The other drums are allowed. Pipe blowing, and using cymbals are unlawful. Such kinds of beating drums and pipes have to be done outside the mosque compound and should be stopped during prayer.’⁵⁷

Majallat al Fatawa al Fuhood was compiled by one Pookkoya Thangal to support *Al Bayan*, the mouth piece of the traditional *ulama*. *Al Bayan* in its editorial penned against the prohibited customs and ceremonies including music and merry making in connection with the anniversary of holy men. Pookkoya Thangal was supplementing the editorial by collecting *fatwas* of the traditional *ulama*. The author was also motivated by the criticism leveled against the editorial by a pamphlet called *Hidayat al Muslimeen* supporting music and merry making. *Hidayat* quoted the statement of Ahmad Koya Shaliyati, the traditional jurist of Malabar and an active member of the *ulama* organization, to support his criticism⁵⁸ in favour of using pipe along the music. Pookkoya thangal criticized Shaliyati, indirectly for supporting the *Hidayat* and its support of music.⁵⁹

Earlier in 1954, the Qadiriya Ratib Khana of Koilandy had published the fatwa of Thattangara Kuttyammu Musliyar, a contemporary scholar, who was asked whether the musical songs and the *ratib* (supplication) of self destruction using knife and other instruments are permitted in Islam.⁶⁰ Kuttyammu Musliyar gave his *fatwa* supporting the Duff with rattling. He also recommended certain drums and music after the litanies in the name of Shaikh Muhyaddin Jeelani and other holy men. ⁶¹Quoting the statements from the *fatawa* of Shaikh Ibn Hajar al Hythami, and the statements from the canonical works of Islam, like *Bighya*, *Mughnim*, *Tuhfat al Habib*, *Irhsad*, *Tajrid* and other works. Kuttyammu Musliyar supports the magical practices of the disciples of Shaikh Rifai, like stabbing oneself with knives, swallowing fire, eating poison, jumping in fire by justifying that they were among the miracles of Shaikh Rifai’. However, according to him this cannot be equated with the magics done by magicians because it is devils’ work. He also supports

dancing while chanting the litanies. ‘Those reject the permitted things are out of Islam and can be taken back to faith only after the confession faith done in the case of the new converts.’⁶² Paravanna Myhyaddin Kutty Musliyar issued a statement regarding this issue. He said: “ I participated in the *Ratib* ceremony held at Koilandy Ratib Khana on 25 June 1953 from first to last. I saw nothing in it against Islamic religion. The songs, the walking, sitting, moving, bending, siding, shaking hands, sounding and silence –all are not against *Shariath*...”⁶³ Here is the fatwa of a modern scholar, Shaikh Muhammad Ali al Hanoothi, that “The Messenger of Allah (peace be on him) said, '*Deeds will be judged according to intentions, and everyone will get what he intended.*'”⁶⁴ Accordingly, 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 God and to do good deeds, is good...”⁶⁵

Arabian Impact

Arabic had deep impact in every walk of the Mappila Culture. Arabic influenced their life through their religion, trade and through the Arab Tamil Traditions. Many of the styles were imported from south Arabia by the Arab immigrants like the Makhdums and sayyids. The Mappila traders and pilgrims also exchanged Arabic traditions with those of indigenous ones. Mr. Balakrishnan argues that the basis of Tamil and Mappila songs, called *chitteluth* had its root in Arabic. Though it is often regarded as a Tamil word, the term *chitta* is derived from the Arabic word *shirra* meaning sharp or enchanting. In Tamil the word *sha* is pronounced as *cha* and *r* as *tt*. It is how the word *chitta* is derived. Thus the word *chitteluth* means enchanting or joyful writing. The word *sharara* derived from *shirra* had also the meaning spark.⁶⁶

Kambi, often used word in the Mappila and Tamil poetry also had its origin in Arabic. It is said to be derived from *Kafia*, the science of Arabic metres and it entered Mappila poetry thorough Tamil. Depending up on the studies of Arab scholars like Shereef and Ibn Udaiba Mr. Balakrishnan describe *kafiya* as the rhyming science of the poetry and this style has been originated from the Arabic rhyming rules called *saj*. Thus *kafia* is the basis of Arabic

poetry and it gives style and shape to the poetry. Arabs are very particular in keeping the *kafia* rules in their songs. The Arab poets brings, at least, thirty *kafia* styles at least to shape the style of their poetry. The length of a *kafia* starts from one letter extending to six letters. The structure (*Kanakku*) widely used in Mappila poetry also had its connection with Arabic ones. The structure indicated in Arabic by the rhythmic group called *ajas*. There are totally eight rhythmic groups containing two groups with five consonants and six groups with seven consonants. Again the rhythmic groups are sub divided into two groups according to the order of the consonants of the group.⁶⁷

Hasan Nediyanad, a writer on Mappila songs, claims that the influence of Arabic styles cannot be determined with the only fact that Mappila songs can be recited in Arabic styles. The fact remains that many of the songs can be recited in both the styles-Arabic and Malayalam.⁶⁸ However the influence is very evident in the adaptation of many of the metres by Mappila poets.

Mr. Hasan compare the lines of Moyin Kutty Vaidyar “*Ethumappari/ Shotha Balanil/Pathinihu/sanul Jamal; Eppazhum Ava/ropparam Tharam/ Thappidatha/ Tharathinaal*” to the Arabic style called *Raml*.⁶⁹ Next he cites the presence of Arabic *Rajz* metre in the lines of *Badar al Munir Husanul Jamal* of Moyin Kutty Vaidyar:

Pole/ Nadappu/ Sheelamil

Poothi/ kavinthe /Beeviyaal

Baala/ Vayassu /Pathathil

*Balighamum /Chinantha/ Naal*⁷⁰

The metre *Kaamil* is represented in Mappiluppattu as *Baithu*⁷¹ as in the song of Pulikkottil Hydru:

Pottippuram/punnakkuvaan/ ularandaa...

Polisukarude/ thallukondi/liyandaa..

Ottum Swayam/bharanathinu/ njeliyandaa..

Oru kaalavum/Athu tharumoo/ Maharaajan..

*Athukondu/venda janangale/swayaraajyam..*⁷²

Similarly the other Arabic metres called *hazj*⁷³ and *Mutadaarak*⁷⁴ had its Mappila versions. ⁷⁵ It is also found that the Oppana songs had similarity with *Madid* metre, *Muhyaddin Mala* with *Rajaz* metre.⁷⁶ Muhammad Kunhi thinks that the importance given by Mappiloa poets to rhymes and rhythms might have been influenced by Arabic styles like *asisa*, *hamasa*, *Mufaddaliyat*, and *diwaan* which were given due importance to rhymes.⁷⁷

Umar Qazi, a prolific Arabic poet who lived in the nineteenth century mixed Malayalam words with Arabic ones in his Arabic poetry and created an innovation in the regional Arabic and Malayalam poetry.

Eg:-1

Arukkunnathinum Sharthukal Etnnam
Ariyam Ithil Nee Nokku Nallavannam
*Aravinte Neram Theerchayalam Dawwamaam*⁷⁸
Arukkunnayalilaam Aakal Niyamamaa

(The obligations of slaughtering of animals are eight. You look well, and then you can know them. At the time of slaughtering it should be continuous and the man who slaughter should be a Muslim)

2 *Ayaa faakhirannasabi kaifathafaakhiru..*
Wa aslukum min qablu thiyyan wa Naayaru..
Wa aashaari mooshaari wa mannaanu parayaru..
Wa koyappanu chettiyum wa naayadi paanaru...

(Think Oh! you take pride in the pedigree. Your origin originally was from Thiyyans and Nayars, Carpenters, Moosharis, Mannans, Parayars, Pot makers, Chettis and Paanas.)

3. *Walaw alfa aamin ittu naayinte vaaline*
*Bi odakkuzhal la thasthaqeema lihaalinaa*⁷⁹

(If the tail of a dog is put in a reed pipe it for thousand years it will not become straight)

¹ Duncan Black Mac Donald, *Al Ghazali, Music and Singing*, Islamic Book Trust, Kuala Lumpur, 2009, p XI

² For details see Henry George Farmer, *A History of Arabian Music*, London, 1929, p.7

³ Jinn in Islamic Mythology is. any of a class of spirits, lower than the angels, capable of appearing in human and animal forms and influencing humankind for either good or evil.

⁴ Musicians in the days of Islam such as Ibrahim al Muslili and many others claimed to have been taught melodies by *jinn*s. Ibid.

⁵ Ibid., p.10

⁶ Henry George Farmer, *Historical facts for the Arabian Musical Influence*, Ayer Publishing, 1988, pp.137-144

⁷ Wafa Al Salman, *Al Wafa News*, Issue 30, 1977, pp.4-7, The instrument guitar is derived from Arabic *quitara*.

⁸ *Quran*, 17:55

⁹ *Quran* , 7:30

¹⁰ Ibid., p.31:6

¹¹ *Ihya Ulumiddin*, 1961, p.244-5

¹² Ibn Athir, *Usd al Ghaba*, Cairo, 1869-71, Vol. 5, p.496

¹³ *Mishkat al Masabih*, ii, p. 425; See also *Tirmidi*, I, 241

¹⁴ *Bukhari*, Volume 7, Book 69, Number 494v. The above *hadith* most likely refers to musical instruments used in drinking parties during the period of *jahiliyya* (pre-Islamic era) in which even men wore silk clothes and orgies included illegal sexual intercourse. Taken by itself, the *hadith* should also ban silk, but that is not the case and silk is permitted for women. That is why it is important to look at all *ahadith* (pl. *hadith*) and not come to a hasty conclusion. There are other traditions which clearly show that musical instruments are permitted: For example this *hadith*, 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 . *Sahih Bukhari*, Volume 6, Book 61, Number 568

¹⁵ Al Hujwari, *Kashf al Mahjub*, trans. Reynold A Nicholson, Delhi, 1977

¹⁶ *Sahih al Bukhari* , Volume 2, Book 15, Number 72

¹⁷ *Ibn Maja*, Aisha also reports the prophet enjoying the song of a slave girl, *Kashful Mahjub*, p.401

¹⁸ Quoted from *Iqd al Farid*, Vol. iii, p.178, Henry George Farmer, op.cit, p.27

¹⁹ *Sahih Muslim*, Book 004, Number 0735

²⁰ Call for prayer

²¹ *Bukhari*, No. 3779

²² *Baihaqi*, No. 8940

²³ *Thirmidhi*, No,3691

²⁴ *Muslim*, No 892

²⁵ Ibid., 1942

²⁶ Imam Nawawi, *Minhaju Talibeen Wa Umdat al Muttaqeen*, Cairo, 1920, p. 152

²⁷ *Sama* is music gatherings of sufis to invoke God

²⁸ Al ghazzali, 201

²⁹ *Ihya* 214

³⁰ *Ihya* 214,237,743

³¹ Al Hujwari, *Kashf al Mahjub*, p.401

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- ³² Ibid
- ³³ Ibid, p.403. The pro Music theologians argue that the instrument is merely a material and its merit and demerit are measured according to the way it is used. One cannot blame the material but the man who use it is blameworthy.
- ³⁴ Ibid., p.404
- ³⁵ Ibid, p. 401
- ³⁶ See Shihabuddin Suhrawardi, *Awarif al Ma'arif*, Transl., H Wilberforce Clarke, New Delhi, 1997, pp. 297-98
- ³⁷ Imam Ghazzali, *Ihya Ulumiddin*, transl., Fazlul Karim, New Delhi, Vol. II,p.182
- ³⁸ Ibid, p.183
- ³⁹ Ibid., p. 184
- ⁴⁰ Ibid.
- ⁴¹ Ibid., p.186
- ⁴² Ibid
- ⁴³ Ibid.
- ⁴⁴ Ibid., pp.185-6
- ⁴⁵ Ibid., p.191
- ⁴⁶ Ibid., p 190
- ⁴⁷ Ibid., p. 192.
- ⁴⁸ Ibid
- ⁴⁹ *Puisalars* means neo Muslims
- ⁵⁰ Sayyid Fazal, *Uddat al Umar Wal Hukkam*, pp.30-31
- ⁵¹ See C. N Ahmad Moulavi, K.K. Muhammad Abdul Karim, *Mahathaya Mappila Sahithya Parambaryam*, Kozhikode, 1976, pp. 189-190
- ⁵² Sayyid Musthafa Pookkoya Thangal, President , Jamaath Manfaul Islam, Perinthalmanna, *Majallat Fatawai Fu'ul fi Isti'mali Alaah al Malahee wa Tubool*, Published Al Bayan Press, Valakkulam, 1952, pp. 18-41
- ⁵³ Ibid., pp.42-45
- ⁵⁴ Fatwa on 14 October 1953, Ibid., p.49; Paravanna K. P Muhyaddin Kutty Musliyar, the Secretary of the Samastha Kerala Jamiyyat al Ulama, also discuss the permissibility of the drum without pipe or lyre. Ibid., p. 54
- ⁵⁵ Fatwa, Ibid p.55
- ⁵⁶ Ibid
- ⁵⁷ Statemetn of Pathi Abdul Qadir Musliyar, 30 March 1952, Sayyid Musthafa Pookkoya Thangal, op.cit., p. 61
- ⁵⁸ *Hidayat al Muslimeen*, Book No2, Issue 8, p.6
- ⁵⁹ Musthafa Pookkoya thangal, p.12. *Hidayat* was talking support from the *ulama* of Samastha , in favour of piping and music.
- ⁶⁰ Question by Andikkod Kunhippakki, *Al Alimul Allama Ahmad bin Muhammad al Moulaviyyi al ddakeer bi Kuttyammu Musliyar thangalude Fatwa*, Published by Ponnani Ratib Khana, *Albayan*, Valakkulam Hijrah 1373/1954 p.2, The question was raised on 27 Rajab 1321/18 October 1903
- ⁶¹ *Al Alimul Allama*, op.cit, p. 5
- ⁶² Ibid., p.7. The fatwa is supported by Koyakkutty Thangal Busthani, Moulana Abdul Bari, and Paravanna Muhyaddin Kutty Musliyar.
- ⁶³ Ibid., P. 9
- ⁶⁴ Reported by al-Bukhari and Muslim.
- ⁶⁵ Shaikh Mohammad Ali al Hanoothi, Fatwa, *Is Music is Haram*, http://www.islamawareness.net/Music/music_fatwa005.html
- ⁶⁶ Balakarishnan Vallikkunnu, *Mappilappattu Vazhakkangal*, op.cit., pp.69-80

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- ⁶⁷ *Asab* with two letters and *autad* with three letters. Considering the space, the above groups are again divided to *Sabab kaafil* (Here the first letter will be moving one and the second letter static), *sabab Tamkin* (Here both letters will be moving ones) . In *autad* if the first two letters are moving ones and the third letter is static it is called *Vatheed majm 'u*. If the first letter is moving one, second static, the third letter agains moving type it is called *Vatheed Mafruk*. The static letters are often stressed and the moving letters are made tender., Balakrishnan, pp74-75
- ⁶⁸ Hasan Nedyyanad, *Mappilappattukal Verukal Thedi*, Vachanam Books, KJozhikode, 2012, p. 27
- ⁶⁹ *Faailatun/ Faailatun /Faailatun /Faailoon; Faailatun/ Faailatun/ Faailatun/ Faailoon*, p. 28.
- ⁷⁰ *Musthf-iloon/Mustaf-iloon; Musthaf-iloon/ Musthaf-iloon*
- ⁷¹ *Mutafaailun/ mutafaailun/mutafaailun....*
Mutafaailun/ mutafaailun/mutafaailun....
- ⁷² C.N.Ahmad Moulavi, K.K.Muhammad Abdul Kareem, *Mahathaya Mappila Sahithya Parambaryam*, Kozhikode, 1972, p.534
- ⁷³ *Mafaailun/mafaailun/mafaailun/mafaae*
Mafaailun/mafaailun/mafaailun/mafaae
- ⁷⁴ *Failoon/failoon/failoon/failoo*
Failoon/failoon/failoon/failoo
- ⁷⁵ Hasan Nedyyanad, *Mappilappattukal Verukal Thedi*, op.cit., pp.28-30
- ⁷⁶ P.K .Muhammad Kunhi, *Mappilappattu Charithra Pashathalam*, Pakkar Pannur ed., *Mappila Kala Darppanam*, Kottayam p.12
- ⁷⁷ *Ibid.*, p. 10
- ⁷⁸ Underlined words are Arabic
- ⁷⁹ For details see, *Umar Qazi*, Veliyancode Mahallu Jamaath, 1988.