

A Comparative Study of the Rule of Ghinā and Music from the Perspective of Feyz Kashani, Sheikh Ansari and the Iranian Supreme Leader

بررسی مقایسه ای حکم غنا و موسیقی از دیدگاه فیض کاشانی، شیخ انصاری و مقام معظم رهبری

Received: 2021/07/13

Accepted: 2021/07/08

Hossein Ebadi¹

حسین عبادی^۱

Abstract

In Islam, no ruling, including Wājib and Ḥarām, is unreasonable, and certainly the ruling on banning music and Ghinā is due to the corruptions in them and what entertains human beings and make them unaware of something and deviate them from religious beliefs is considered Lahw that can also be seen in Ghinā, and religious scholars, citing verses and hadiths on Ghinā, in cases such as: the income of Singing women, who are entered by men and is accompanied by fun and debauchery and false words, buying and selling Ghinā maids and teaching and hearing their voices, a voice and tone of the people of immorality and sin, are forbidden in the Qur'an, prayers and lamentations, etc. And mezzar, drumming, playing oud, tar, daf... are some of the instruments of Ḥarām Ghinā and music, but in Islamic societies, there is a difference of opinion among people regarding the Ḥarām and Ḥalāl music, which raises doubts, because today, instead of paying attention to being Ḥarām or Ḥalāl Ghinā, as a popular job among men and women, is associated with debauchery, men and women are mixed, schools are set up, reproduced and distributed, and new musical instruments are used, so in this background it is necessary to provide solutions by music scholars as well as from a religious perspective by religious authorities and scholars.

Keywords: Ruling, Ghinā and Music, Feyz Kashani, Sheikh Ansari, Iranian Supreme Leader.

چکیده

در اسلام هیچ حکمی اعم از وجوب و حرمت، بی جهت نیست و قطعاً حکم تحریم موسیقی و غنا به سبب مفاسدی است که در آنهاست و آن چیزی که انسان را سرگرم کند و از امری غافل و از عقاید دینی انحراف نماید به عنوان لاهو بیان می شود که در غنا نیز نمود پیدا می کند و علمای دین با استناد به آیات و روایات غنا را در مواردی چون: کسب زنان آوازخوان که مردان بر آنان وارد می شوند، با لاهو و لعب و سخنان باطل همراه باشد، خرید و فروش کنیزان آوازخوان و آموزش و شنیدن آوای آنها، صدایی که از صوت و لحن اهل فسق و معصیت باشد، در قرآن، دعا و مرثیه و ... حرام می دانند و مزمار، طبل زدن، نواختن عود، تار، بربط، دف زدن و ... از آلات غنا و موسیقی حرام است، اما در جوامع اسلامی در بین مردم از لحاظ حرام و حلال بودن غنا و موسیقی اختلاف نظر وجود دارد که باعث ایجاد شبهه می شود، چرا که امروز به جای توجه به حرام یا حلال بودن غنا، به عنوان کسب در بین مردان و زنان رواج شده، با لاهو و لعب همراه است، زن و مرد اختلاط می شود، آموزشگاه راه اندازی می شود، تکثیر و توزیع می شود و از آلات موسیقی جدید استفاده می شود، بنابراین، در این زمینه همسویی و رایه راهکار از سوی علمای موسیقی و همچنین از منظر شرعی از سوی مراجع و علمای دینی لازم و ضروری است.

کلمات کلیدی: حکم، غنا و موسیقی، فیض کاشانی، شیخ انصاری و مقام معظم رهبری.

1. Graduate of Islamic Law, Payame Noor University of Behshahr, Mazandaran, Iran.

۱. دانش آموخته ارشد فقه و مبانی حقوق اسلامی، دانشگاه پیام نور بهشهر، مازندران، ایران. hebadi145@yahoo.com

Introduction

The word music does not appear in religious texts; but instead, the words Ghinā, Lahw, Malāhī and examples of musical instruments, such as: daf, mezzmar (reed and flute), tar, oud, drum, tambourine and the like have been used. (Hosseini, 2006, 28), in this article, the subject of which is a comparative study of the ruling on Ghinā and music from the perspective of Feyz Kashani, Sheikh Ansari and the Supreme Leader.

Feyz Kashani in his book *Al-Wāfī* in the chapters of the aspects of Makāsib in part 34 has studied Ghinā and music and related rulings with reference to verses and hadiths, Sheikh Ansari has also discussed Ghinā and music and related rulings in his book *Makāsib* in the thirteenth issue which he has discussed with reference to verses and hadiths; and the Supreme Leader in addition to leading the community in the position of authority, he has also issued a fatwa on the ruling on Ghinā and music in response to questions that include most Fatāwā, which are available on the information site of the Supreme Leader's Office.

The definition of the problem

The two words Ghinā and music are different in the field of religious concepts and the term of the jurists. The viewpoint of Fiqh on Ghinā is a song out of throat that makes the listener joyous and it is suitable for parties and entertainment. But "music" is the sound and melody that arises from musical instruments. Therefore, there is an absolute general and private relationship between idiomatic music and jurisprudential music. (Hosseini, 2006, 27). All the Shia jurists believe that Ghinā is Ḥarām and there is no doubt about it and if there is a dispute it

is for its examples. But all the Sunni sects believe that the principle of Ghinā alone is Ḥalāl and that what is done with the forbidden things with it makes it difficult and Ḥarām!! (Hosseini, 30-32), Jewish religious music is considered to be composed by David, who is also a musician and he was both a composer and, according to the book of Prophet Amos, the inventor of musical instruments and the one who appointed the Levite people to guard and administer religious music. Whispering or slow reading is of special importance to Zoroastrians. "Paying attention only to the themes of the Gathas, or just listening to them, will not work." And Christianity and the popes (especially Pope Gregory I) have played an extremely important role in the evolution of religious music (and music in general) throughout history (vista.ir/article). In Islam, no ruling, including Wājib and Ḥarām, is unreasonable, and the ruling banning music and Ghinā is definitely due to the corruptions in them (payaname.com).

Background and necessity of conducting research:

According to the subject of research, Ghinā and music is a religious issue that should be referred to religious scholars and jurists regarding its being Ḥalāl or Ḥarām. In this regard, many studies have been done. Among them, the following can be mentioned:

1. The book of Ghinā, music (Mokhtari and Sadeghi, 1998),
2. The book of music and Ghinā from the perspective of Islam (Nouri, 2007),
3. The book of the rules of music with the addition of dance and gambling (Hosseini, 2006),

4. Ghinā and music dissertation from the jurisprudential point of view of Imam Khomeini (PBUH) according to the role of time and place in inference (www.imam-komeini.ir) and

5. Article on the jurisprudential principles of music by Shiite jurists with radio and television approach (qomirib.ac.ir).

Ghinā in the word

"Miṣbāḥ Al-Munīr": Ghinā is a sound. Another said: Ghinā is pulling sound. In "An-Nahāyah", he quotes from Shafī'i: Ghinā is to beautify the voice and make it thinner (2014, 72).

The famous definition of Ghinā

The famous jurists have also given a definition close to the definition of Ṣiḥāḥ al-Lughah, which is: Ghinā is pulling a voice with a joyous preference. (2014: 73).

The meaning of Ṭarab

"Ṭarab" according to what is stated in "Ṣiḥāḥ": it is a lightness and weakness that is caused to a person due to the intensity of joy or great sorrow (2014: 73-74).

Ghinā, instruments of debauchery, music

Topic 1: The meaning of Ghinā: Ghinā is used in two meanings:

1. General meaning of Ghinā (literal meaning): Ghinā is anything that is sung in the form of a song.

2. Special meaning of Ghinā (customary meaning):

Another meaning for Ghinā in common usage is Ghinā in a special way.

Constraints that do not conform to the concept of Ghinā in the second sense: in order for this meaning to be distinguishable and to be able to

separate it in doubtful cases, we remove these constraints from Ghinā.

1. Good sound,
2. Adaptation to musical instruments,
3. Aṭrāb means to be joyous,
4. Proportionate to the gatherings of the people of debauchery,
5. Having a musical order,
6. Symmetry of Ghinā with musical instruments,
7. Contemporaneity With the word; and 8. The invalidity of the word.

Topic 2: Ghinā is Ḥarām: Ghinā is forbidden if it is deviating one from the way of God.

Explanation of the effective restrictions on the Ḥarām Ghinā:

1. Mulhī: Lahw is: what entertains a person and makes him unaware of something, of course, it cannot be said that every Lahw is Ḥarām, but the Lahw that causes people to be misled is Ḥarām,
2. Misguidance from the way of God: Misguidance means going astray from the straight path; whether deviation from the right belief or action.

Restrictions that are not included in the meaning of Ḥarām Ghinā:

1. Being joyous,
2. Having a fast rhythm,
3. Intention to have fun,
4. Intensity and weakness of the influence of Ghinā in debauchery and
5. Lack of motivation effect.

Reference for distinguishing the instance of forbidden Ghinā from non-forbidden: Recognizing this subject, like other subjects, is according to mores.

Is the dance music considered as Ḥarām Ghinā? One of the obvious cases of deviation from the way of God is a sound that is honorably making someone dance.

The task of obligatee in case of doubt: If we do not know whether the

song that the singer sings is an example of Lahw Ghinā or not, we will consider it as Ḥalāl Ghinā.

Issue

1. The Ḥarām Ghinā in the recitation of the Qur'an and the verses of Imam Hussein (AS): Any song that is Lahw is Ḥarām. Whether it is in the song of mourning, or the recitation of the Qur'an, and in the case of the Qur'an, its being Ḥarām is doubled; because it is contempt and insult to the Quran.

2. The enjoyment of a man by his wife does not make the Ḥarām Ghinā as Ḥalāl: If a man wants to enjoy his wife, it is not permissible for him to ask her sing Ḥarām Ghinā. 3. Ghinā is one of the great sins.

Topic 3: Rules of Ghinā:

1. attending the Ghinā party is forbidden,

2. listening to Ghinā is forbidden. Even if they are not present in that party,

and 3. Teaching and learning Ghinā, which means learning its rules, is not Ḥarām. Unless what he is doing is misleading from the way of God, which is not about learning the devices. But it is related to creating songs,

and 4. The wage that is received for Ghinā has no problem if the Ghinā or music is Ḥalāl, and if the Ghinā is Ḥarām, the wage is also Ḥarām.

Lahw instruments and music

The criterion of Ḥarām musical instruments: If with the musical instruments, the Lahw sound is played that deviates one from the way of God, which causes intellectual and ideological deviation, or causing sin, which is the so-called practical deviation, such as a sound that arouses lust, or to make man unaware of the obligatory action, this music is Ḥarām.

An example of obvious non-Lahw instrument: It is not the case that these instruments are deviating everyone from the way of God or their voices are Lahw, and some cases are definitely not Lahw; for example, the drums or trumpets that are played on the battlefield, or the instrument that is played in the gymnasiums, which is the consistency of this ancient sport.

Buying and selling instruments and teaching and learning them: If instruments are common instruments between Ḥalāl and Ḥarām music, it is not Ḥarām to make them, but where the condition for using it is Ḥarām, then the transaction is Ḥarām and void. The teaching and learning of these instruments is Ḥarām, if it is deviating people by Lahw songs; because here is practical training, not theoretical one.

Promotion of music: Anything that normalizes the phenomenon of music in society and normalizes it is considered promotion. Given that in our time, Lahw music prevails over non-Lahw, its promotion should be stopped.

Is teaching and learning music an example of promoting music? Teaching music is not about promoting music. But if teaching music has become commonplace, for example, in different cities, in every street of the city, there are music schools and there is a lot of propaganda to attract young people, this is certainly promotion, and anything that promotes music is a problem. Therefore, the officials of the country have a heavy responsibility in this regard, and even those who feel that there is promotion with different schools, they are also responsible.

Exhibition of Ghinā Instruments: What is certain is that the promotion of music and Ghinā in society is not permissible, given that its Ḥarām

instances prevail over Ḥalāl instances. Therefore, exposing these instruments and forming an exhibition of musical instruments is a false promotion. Therefore, organizing a music exhibition is not allowed.

Questions

1. What is the ruling on playing and teaching Lahw music and Lahw Ghinā for the purpose of expertise or acquaintance of students? Answer: It is Ḥarām to play Ḥarām and Lahw music for any purpose; either for the purpose of teaching or learning and acquaintance.

2. What is the ruling on using Western music in a way that makes the listener inclined to Western culture? Answer: Western music is no different from non-Western music in terms of being Ḥarām. The condition of Ḥarām music is the same in all Western or non-Western music. But if it also tends to Western culture, it is a secondary title. If we assume that there is Western music that is not Lahw, that is, it is not Ḥarām in itself, but creates a tendency towards Western culture, it is Ḥarām because of this secondary title.

3. Can Ḥarām music be considered permissible for something more important, such as countering the cultural and political invasion of the West for a while or for the people of the region? Answer: This diagnosis is a misdiagnosis; it is a big mistake to think that it is lawful to spread Ḥarām in the society for a while, thinking that after a while, we will stop it and that cultural invasion will not take place. Unfortunately, sometimes such wrong tactics are seen among the people of culture.

4. Do all manual, electronic, Iranian and western instruments have the same

rule? Answer: Yes, it does not matter if the musical instruments are French or Iranian, old or new, manual or electronic; the terms of being Ḥarām are the same in all musical instruments, some think that foreign music is Ḥarām and original Iranian music is Ḥalāl. While this is not the case, it is sometimes vice versa.

5. What is the ruling on playing a tambourine at a wedding? Answer: There is no difference between marriage and non-marriage; because the tambourine is a musical instrument; whether it has a ring or not. Therefore, if the quality of beating it is Lahw, it is Ḥarām; whether it is in a wedding or not, and if it is non-Lahw, it is Ḥalāl, whether it is in a wedding or not. (<https://farsi.khamenei.ir>)

Citing similar verses and narrations about Ghinā and music being Ḥarām by Feyz Kashani and Sheikh Ansari:

1. Citing the narration of Abu Baṣīr: "I asked Imam Ṣādiq (AS) about the income of singing women. He said: It is Ḥarām for men to enter the party of women, and there is no problem for women who are invited to weddings, and this is the command of God Almighty: "And some people are those who buy the vain word to mislead people from the path of God." (Feyz Kashani, old edition, 32; and Payani, 2014, 95-96)

2. Citing the narrative of Abu Baṣīr: Abu Baṣīr quotes from Imam Ṣādiq (AS) who said: "There is no problem in the income of a Singing woman who sends brides to the wedding room, of course, if men do not enter her" (Feyz Kashani, old edition, 33 and Payani, 2014, 96)

3. Citing the narrative of Imam Reza (AS): "Sometimes a man has a maid

who makes him amused with debauchery, the price of this maid is just like the price of a dog, which is *Ḥarām*." (Feyz Kashani, old edition, 33 and Payani, 2014, 99),

4. Citing this narration from Abu Baṣīr: I asked Imam Ṣādiq (AS) about the word of God who said: avoid the vain word, Imam (AS) said: It means *Ghinā* (dance music). "(Feyz Kashani, old edition, 33 and Payani, 2014, 63),

5. Citing the interpretation of this verse in the narrative quoted from Imam Ṣādiq (AS): "And those who do not testify to falsehood, means *Ghinā*." (Feyz Kashani, old edition, 33 and Payani, 2014, 64)

6. Citing the narrative of Abu Ayyub Kharrāz by Feyd Kāshānī: "Abu Ayyub Kharrāz says: We visited Imam Ṣādiq (AS) in Medina, he said: Where did you stay? We said: In the house of someone who owns *Ghinā* maids! Imam (AS) said: "Pass by it with nobility", we did not understand anything from the words of Imam (AS), we even thought that Imam says to respect it! We asked Imam again, "What do you mean by "Pass by it with nobility"?" Imam (AS) said: I heard God Almighty says: And if you encounter with vain talks, pass by it with nobility" (Feyz Kashani, old edition, 33). And Sheikh Ansari's citation about the verse "when they encounter with vain talks, they pass by it with nobility" according to the narration of Muhammad ibn Abi Ibad, which is as follows: Muhammad ibn Abi Ibad, who was a careless man and a man of *Samā'* and wine, says that I asked Imam Reza (AS) about *Samā'* [= *Ghinā*]. He said: The people of Hejaz have an opinion in this regard [but my opinion is that] *Ghinā* is part of falsehood and *Lahw*. Have you not heard God the Almighty says: "And

when they encounter with the vain talks, they pass by it with nobility" (Payani, 2014, 69-70),

7. Citing the narrative of Abd al-A'ālā: He says that I asked Imam Ṣādiq (AS) about *Ghinā*, and I said that they [Sunnis] think that the Messenger of God (PBUH) allowed *Ghinā*: We have come to you and give you a gift, so you give us a gift. He said: They are lying, God Almighty says: "We did not create the heavens and the earth and what is between them as a toy. If we wanted to create them as a toy, we would definitely get it. Rather, we plunge the truth into falsehood, then the truth breaks it down, and then the falsehood is destroyed. "Woe to you for what you describe." Then he said: "Woe to someone for what he describes, he is a man who was never present in the session of the Prophet." (Feyz Kashani, old edition, 34 and Payani, 2014, 67-68),

8. Citing the narration of Yūnus: He says:

I told Imam Reza (AS) that Ma'mūn says you have allowed *Ghinā*, he said: That heretic is lying, I did not say such a thing, he asked about *Ghinā* and I said a man came to Imam Bāqir (AS) and asked him about *Ghinā* and he said: When God revealed the difference between truth and false, with whom was *Ghinā*? He said: It was with false, the Imam said: You ruled yourself." (Feyz Kashani, old edition, 34 and Payani, 2014, 69),

9. Citing the narrative of Imam Sajjad (AS): Someone asked Imam Sajjad (AS) if it is permissible to buy a maid who has a good voice? The Imam said: "It does not matter if you buy it and she reminds you of heaven, that is, by reciting the Qur'an and asceticism and virtues in a voice that is not *Ghinā*, but her *Ghinā* is forbidden." If the

above-mentioned interpretation of Sadūq is also known, it still indicates the use of ["Ghinā " in the category of theology] (Feyz Kashani, old edition, 35 and Payani, 2014, 65-66)

Since Feyz Kashani in Al-Wāfi wrote about Ghinā and music before Sheikh Ansari, Sheikh Ansari also refers to Al-Wāfi of Feyz Kashani, which is as follows: Feyz Kashani, after quoting some news, which we will mention later, said in "Wāfi": From all the news about Ghinā , it is understood that Ḥarām Ghinā and its belongings - such as the fee of Ghinā , teaching Ghinā , listening to it and buying and selling [Ghinā maid] - is specific to the Ghinā that was prevalent during the time of the caliphs, in which men entered the assembly of Singing women, and women sang false words and played instruments such as oud, reeds, etc., unlike other types of Ghinā instruments, as the saying of Imam (AS) that "there is no problem if a man does not enter" refers to it. (Feyz Kashani, old edition, 35 and Payani, 2014, 85-86), Sheikh Ansari again refers to the final parts of Al-Wāfi of Feyz Kashani, which is as follows Feyz has said: So Ghinā poems reminding Heaven and Hell, encouraging the Hereafter, describing the blessings of God Almighty, mentioning worship and encouraging charity and asceticism in mortal worldly affairs, and the like has no problem, as it was mentioned in the hadith of Al-Faqīh that he said, "She reminds you of Paradise," because all these things are the remembrance of God. In general: To the wise - after hearing this news - the distinction between the Ghinā of truth and the Ghinā of falsehood is not hidden, and they know that most of the Ghinā that Sufis have in their assemblies are false [Ghinā]. The end of Feyz Kashani's

speech. (Feyz Kashani, old edition, 35 and Payani, 2014, 86-87), sheikh Ansari adds to this part of Al-Wāfi: in our opinion if we hadn't heard this word of Imam that "If a man does not enter the women's assembly, there is no problem", we could easily adapt his words to what we said; and what we said was: We consider Ḥarām to be the voice of lahw, which are suitable for playing lahw instruments and uttering false words and entering men the female singers, enjoying the eyes and ears of the lust of adultery, not just a happy voice, which reminds man of the Hereafter and forgets the lust of the world, but Feyz considers the narration of "If a man does not enter the women's assembly, Ghinā is permissible", as the fact that he elaborates among the people of Ghinā , not in terms of Ghinā itself; because the voice of a female singer who sings and sends brides to the wedding room on the night of the wedding is certainly Lahw, and so if we consider it permissible in the future discussion; that is why we have allocated it for a specific reason. Feyz Kashani has also attributed the above-mentioned promise [that Ghinā alone is not forbidden] to the author of "Kifāyah al-Aḥkām" and the phrase that is found in "Kifāyah" - after stating the news about the permission and prohibition of Ghinā in the Qur'an and others are opposite to each other- it is: it can be summed up in two ways: 1. To dedicate the prohibitive news of [Ghinā] to other than the Qur'an, and to carry the news about the condemnation of the Ghinā in the Qur'an to recite the Qur'an in a debauchery song - The one who commits immorality in his Ghinā - and this group confirms the above-mentioned narration of Abdullah Ibn Sinan [from Imam Ṣādiq (AS)]: Recite

the Qur'an in Arabic tone and song and avoid the tone of people of great sins. After me will come a group who recite the Qur'an with a lyrical rhythm. 2. And he continued: - And the common Ghinā at that time was the Ghinā of Lahw because of the presence of slaves and others in sin meetings, drinking wine, doing Lahw deeds, uttering false words and conveying it to men. Therefore, it is not unlikely that the word "known man" - that is, the word "Ghinā" [in the narrations] - will be applied to the examples of common Ghinā at that time (Payani, 2014: 87-89).

Feyz Kashani's view on the prohibition of Ghinā and music based on verses and hadiths

1. Citing the narration of Mohammad Tateri: "Imam Ṣādiq (AS) is quoted as saying: A man asked the Imam about the ruling of selling Ghinā maids, Imam (AS) replied: Buying and selling them is forbidden and educating them is disbelief and hearing their voices is hypocrisy.

2. Citing the narration of Nasr ibn Qābūs: I heard Imam Ṣādiq (AS) that the Singing woman is cursed and everyone who eats from the fee of that woman is cursed.

3. Citing the narration of Ibrahim ibn Abī al-Bilād who says: Ishāq ibn Umar told me to sell his Ghinā maids and give the money to Abi al-Hassan. I did the same and sold them for three hundred thousand dirhams and brought the price to the Imam and said that one of your patrons and friends ordered me to do so and this money is that of the Ghinā maids. The Imam said: This money is not needed, this money is false and forbidden, the education of Singing women is disbelief, hearing

their songs is hypocrisy and their price is false and invalid",

4. Citing the narration of Muhammad ibn Muslim: "Muhammad ibn Muslim narrates from Imam Bāqir that he heard him says: Ghinā is one of the sins that God has promised to punish the sinner with fire. Then he recited this holy verse "and there are some people, who buy the false word..."

5. Citing the narration of Sahl: "Imam Ṣādiq (AS) says:" Ghinā is the nest of hypocrisy hen."

6. Citing the narration of Samā'ah: Imam Ṣādiq (AS) says: When Adam (AS) died, Satan and Cain, who were his enemies, rejoiced, both gathered in one place and as a sign of joy for Adam's death (AS), they made and played musical instruments, so any musical instrument that is on the earth and people enjoy it, is the kind of what Satan and Cain invented",

7. Citing the narration of Imam Ṣādiq (AS): "It was narrated from Imam Ṣādiq (AS) that the Prophet (PBUH) said: I forbid you from dancing, chanting, backgammon and drumming" (Feyz Kashani, old edition, 33),

8. Citing the narration of Mas'adah ibn Ziyād: "Mas'adah ibn Ziyād says: I was in the presence of Imam Ṣādiq (AS), a man said: The sound of the neighbor's Ghinā maids reaches our bathroom, and when I go there, I sometimes sit longer to hear them sing and play. The Imam said: "Do not do that." The man said: I swear to God I did not go to them, it is the only sound I hear. Then the Imam said: Haven't you heard that God Almighty says: "Indeed, [all] hearing and seeing and heart are responsible and will be questioned." The man said: This is so, but it seems that I have never heard this verse of the Holy Qur'an from any

Arab or non-Arab; therefore - God willing - I will not repeat and I ask God for forgiveness. Then Imam (AS) said: "Get up and take a bath and pray as much as you can, you really had a very bad mood. How bad it was if you were dead. Praise God and repent. Ask for forgiveness for whatever has been displeasing; for God does not despise anything but ugly and evil deeds, and leave ugly deeds to his people; because everything has a follower "(Feyz Kashani, old edition, 33-34),

9. Citing the narration of 'Umran Za'farani: Every man, who has given a blessing, plays a pipe, he has become a disbeliever and everyone suffers from a misery and brings a Singing woman, he has become a disbeliever in that misery.

10. Citing the narration of Ishāq Ibn Jarīr: "I heard from Imam Ṣādiq (AS), a demon who is called Qafandar, if music is played at a house for forty days and men enter it, the devil puts each of his limbs on the similar limbs of its owner and blows on it, and zeal disappears from him; in such a way that another man sleeps with his wife and he has no jealousy",

11. Citing the Ṣaḥīfah al-Shahām: "In the Ṣaḥīfah al-Shahām, it is narrated from Imam Ṣādiq (AS): "There is no safety at a house that a Ḥarām song is heard, and no prayer is answered in it and the angel does not enter it",

12. Citing the narration of Hassan Ibn Harun: "I heard Imam Ṣādiq (AS) says: The House of Ghinā is a House that God has no grace and mercy on its people and it is one of the examples of what God Almighty has said about: (And some people buy the Ḥarām word...)",

13. Citing the narration of Abu Dāwūd: "Abu Dāwūd narrates from

Imam Ṣādiq (AS) who said: Whoever plays the harp in his house for forty days, God will rule over him with an evil named Qafandar; so he does not leave any part of his body unless he sits on it. When this happens, shame and zeal will be taken from him and he will have no fear of what he says and what is being said to him."

14. According to the story of Ibrahim ibn Mohamed Al-Madani: "Imam Ṣādiq (AS) was asked about Ghinā , he said: stay away from the houses that God has turned away from them",

15. Citing the narration of Yāsir: "Abi al-Hassan said: Someone who keeps himself away from Ghinā and music, God commands the wind to blow on the leaves of a tree in Paradise and those leaves move, then he hears a pleasant sound that he has not heard like it, but he who does not distance himself from Ghinā, is deprived of that pleasant sound, and he does not hear it."

16. Citing the narration of Saydavi, "I heard from Imam Ṣādiq (AS): playing the oud, creates hypocrisy in the heart of a man as the water grows the green",

17. Citing the narration of Moses ibn Habib: "Imam Sajjad (AS) said: God does not purify a nation in which he shouts and sings and there is a loud moan in it",

18. Citing the narration of Jahm Ibn Hamid: Imam Ṣādiq (AS) said to me, I thought you knew the best places! I said, I was passing by someone, he took me, and so I entered his house and looked at his maids. Imam said that this is where God does not look at, and tell me you see your people and money safe from God?

19. Citing the narration of 'Anbasah: "Hearing the song grows hypocrisy in the heart as the water grows the field",

20. Citing the narration of Ibn Yaqteen: "Abi Ja'far (AS) said: One who listens a speaker, he has worshiped him, if the speaker speaks of God, he has worshiped God and if he speaks of the devil, he has turned to worship him" (Feyz Kashani, old edition, 34),

21. Citing the narration of Abdullah Ibn Hassan Dīnwarī: "I asked Abu al-Hassan (AS) about the ruling of a Christian maid that I buy her from a Christian person, the Imam said: Buy her and sell her. I asked: Should I marry her? The Imam was silent for a while and did not say anything, then he looked at me and said in a low voice: It is permissible for you. I said: is it permissible to take Singing women or maids who can sing well and earn my daily bread from their Ghinā? Imam said, "Buy and sell" (Feyz Kashani, old edition, 35), Feyz Kashani, after quoting these narrations, continues: There an evidence in the book of Salah regarding the recitation of the Qur'an with a good sound. Ghinā is allowed for uttering good words not uttering falsehoods, and it is not allowed to play instruments such as oud, and so on, but those who accompany brides at a wedding night and recite a poem or speech to her that is far from blasphemy and falsehood, but other singers, no matter how much they sing, their work is not permissible at all; whether they are at weddings or not at weddings", he attributes this ruling to Sheikh Tūsī that the boycott of Ghinā is forbidden because it includes a series of Ḥarām acts. If Ghinā is not accompanied by false and lahw words, it is permissible.

It is stated in the hadith that whoever listens to a speaker, in fact he worships him, and also in the narration of Imam Bāqir (AS) who asked: When

God separated the right from the wrong, which side was placed Ghinā? The narrator said on the false side and the Imam also confirmed what he said. (Feyz Kashani, old edition, 35).

Sheikh Ansari's view on the prohibition of Ghinā and music based on verses and hadīths

Does it mean quality? In arguing these narrations, the emergence of the first category can be damaged in this way, but the second category of narrations is that it is from the category of theology, because "false word" has been interpreted as "Ghinā" and this is what is said in some news. He confirms that: One of the cases and examples of "false word" is that a person says to a person who is engaged in Ghinā: "bravo" is also "Lahw al-Hadīth". Therefore, the Ḥarām Ghinā is reserved for a case that contains "false words". Therefore, it does not mean that the quality of sound itself, even if it is not false in speech, is also Ḥarām. And from this word, the defect that is in the argument to the third category of narrations is also clarified (Payani, 2014: 64-66).

Abhorrence of Absolute Lahw: Accordingly, it is fair that these narrations do not imply the Ḥurmat of the quality itself, unless we say "Lahw al-Hadīth" refers to the fact that: Lahw is absolutely abhorrent for God Almighty, it is also "false word", although realized in the quality of the word, not in the word itself, as when the quality of the utterance of the true word is by Ghinā, such as the Qur'an, prayer, and lamentation. In general, any sound that is considered invalid by itself and ignoring the words for which this sound was created, is Ḥarām (Payani, 2014, 67) and Ghinā is Samā'. As it is clarified in "Ṣiḥāḥ al-Lughah",

and he has also said: «معہ Q جاریہ م» is a "singer" and it is the narration of A'mash that Ghinā has been included in the major sins. "One of the major sins is Malāhī," Imam said, "which makes man forget God, such as: Ghinā and playing tar." This news indicate Ghinā is Ḥarām because of its falsehood and invalidity. (Payani, 2014, 70 - 71).

The sound of sinful people is Ḥarām: In short, a sound that is forbidden is a sound that is from the voice and tone of the people of immorality and sin - with which the recitation of the Qur'an is forbidden - whether the meaning of Lahw is equal to the meaning of Ghinā, whether it is general or special. (Payani, 2014, 71-72).

The rhythmic lahwi sound is Ḥarām: In any case, due to the aforementioned reasons, the sound that is rhythmic in a Lahw form is Ḥarām, because Lahw:

1. As sometimes it is created: without sound, by Lahw instruments such as playing tar...

2. Sometimes it is realized by blowing sound in lahwi instruments, such as: blowing in mezzmar and reeds,

3. Sometimes it is realized by single sound, accordingly, any sound whose quality is lahwi and is considered one of the songs of the people of immorality is also Ḥarām, even though it is not supposed to be "Ghinā", and any sound that is not Lahw is not Ḥarām. Although the assumption of "Ghinā" applies to it, of course, this is an unrealistic assumption; because there is no reason for the prohibition of Ghinā except in terms of force, invalidity, cancellation and Lahw (Payani, 2014, 81).

Realization of Lahw: And yet, Lahw is realized in two ways:

1. With the intention of Lahw, even though it is not considered Lahw,

2. the sound itself is Lahw in the eyes of the listeners, even though the singer does not intend to Lahw. (Payani, 2014, 82).

Criterion of Lahw: The criterion for distinguishing Lahw is mores, and the realization is ruled by conscience, so that if it hears a sound, which is suitable for accompanying some instruments of lahwi or dance, or in the presence of something that the instinct of lust enjoys from it it (Payani, 2014, 82-83).

Ghinā in the Qur'an, Prayer and Lamentation: From what we have said about Ghinā, it is clear that there is no difference between using this quality in the word of truth or falsehood. Therefore, reciting the Qur'an, prayer and recitations with a voice that has a Lahw rhythm is forbidden, and its punishment is multiplied (Payani, 2014, 83-84).

Doubts: Perhaps in the same way, in recent times, doubts have arisen over the issue of Ghinā: 1. sometimes from the principle of the rule of Ghinā, 2. sometimes, due to the subject of Ghinā, 3. sometimes, due to the allocation of ruling to some instances (Payani, 2014, 85).

Beautiful voice is not considered Ghinā: Yes, if Ghinā is set for the absolutely good sound - as this meaning comes from some of the expressions used in the interpretation of the meaning of "Taṭrīb" - the words of Feyz and Sabziwārī will be justified, but I do not think someone give a fatwa that a good voice is absolutely forbidden, and there are news in praise of a good voice, and that a good voice is one of the most beautiful beauties, and that the recitation of the Qur'an and prayer with a beautiful voice are recommended, and that a good voice

adorns the Qur'an, and that the Prophets and Imams have a good voice. (Payani, 2014, 92-93).

Examining the mentioned news: And everyone knows that these narrations are not able to resist the applications, because in their meaning, they do not have a significant emergence; because the first narration of Ali ibn Ja'far appears in the realization of sin by Ghinā himself. Thus, Ghinā refers to the absolute rhythmic sound, which is sometimes lahw, in which case it is Ḥarām, and sometimes it does not reach this level and no sin has occurred. And from this emergence, the justification of the second narration of Ali ibn Ja'far also becomes clear. (Payani, 2014, 97-98).

Ghinā and Tarjī' in the Qur'an: And from what we have stated, it became clear that there is no contradiction between "the prohibition of Ghinā in the Qur'an" and the words of Imam Bāqir (AS): "Make your voice in the Qur'an as Tarjī' that God loves a beautiful voice"; because "Tarjī'" means turning the voice in the throat. And it is clear that doing so, if not in a lahw way, is not Ghinā and Ghinā. Therefore, the purpose of the matter is to recite the Qur'an in Tarjī', so not to read it like the phrase of "books". But Tarjī' is not Ghinā, and for this reason, the Prophet (PBUH) in his speech said: "They recite the Qur'an as Tarjī' of Ghinā ", considers the Ghinā Tarjī' as a kind of Tarjī'. (Payani, 2014, 107).

Exceptions to Ghinā: The discussion of Ghinā remains only in the two cases in which some have made an exception to Ghinā:

1. Hudā – on the rhythm of "Duā' i.e. Prayer" - a song in which there is Tarjī', and is sung to drive the camels fast. Despite the frequency of news on the prohibition of Ghinā, there is no

evidence that the authority to exclude Hudā from the prohibition of Ghinā is available, except for the prophetic narration quoted by Shahid Thānī in "Masālik": The Messenger of God (PBUH) selected Hudā Abdullah ibn Rawāhah, who had a good voice, to speed up the movement of the camels. But there are problems in the meaning and document of this narration that are not hidden,

and 2. The Ghinā of the female singer in weddings is an exception when there is no other Ḥarām, such as: false words, playing Ḥarām instruments, men entering women. The famous saying is an exception to this, because of the two previous stories of Abu Baṣīr about the salary of a female singer who sends brides to the wedding room, and it is like those two news, the third news which is again quoted from Abu Baṣīr and also the wage is Ḥalāl if the act is Ḥalāl. And the claim that "the salary of a female singer is only for the preparation of the bride, not for the Ghinā with the bride", is contrary to appearance (Payani, 2014, 112-114).

The views and Fatāwā of the Supreme Leader regarding the prohibition of Ghinā and music

Answers to questions:

Q 387. Is it correct to pray in a place where Ḥarām music is played or not?

R. If praying in that place requires listening to Ḥarām music, it is not permissible to stop there, but the prayer is correct, and assuming that the music causes a lack of attention and concentration, praying in that place is Makrūh.

Q 399. Is it permissible to play happy music from the mosque on the occasion of the birthday of the Imams (AS)?

R. It is clear that the mosque has a special religious status, so if playing

music in it is contrary to the sanctity of the mosque, it is forbidden, even if the music is non-music.

(<https://farsi.khamenei.ir>)

Q 448. What is your opinion regarding the continuation of mourning processions on the nights of Muharram until midnight with the use of drums and reeds?

R. Organizing mourning processions for Sayyid al-Shuhada and his companions (AS) and participating in such ceremonies is a very pleasant and desirable thing and is one of the greatest deeds that bring man closer to God, but one should refrain from any action that causes harm to others or is forbidden in itself according to the Shari'a.

Q 1128. What is the criterion for distinguishing Halāl music from Harām? And is classical music Halāl? It is very appropriate to state the criteria.

R. Any music that according to the mores is Lahw music and is deviating from the way of God and is suitable for debauchery gatherings, is considered Harām music, and it does not matter whether it is classical or non-classical music. Recognition of the subject is also left to the customary view of the obligatee, and if the music is not like this, there is no problem by itself.

Q 1129. What is the ruling on listening to tapes that have been authorized by the Islamic Propaganda Organization or another Islamic institute? And what is the ruling on using musical instruments such as bows, violins and reeds?

R. Permission to listen to the tapes is subject to the discretion of the obligatee. If he finds that it doesn't contain bad and Lahw music and is not deviating from the way of God and is not suitable for revelry and

entertainment parties and has no false and invalid content, it has no problem to listen to it, so its prescribing is not allowed by the Organization of Islamic advertising or any other Islamic institution alone for its being permissible, but the use of them is permissible for rational purposes, but the use of them depends on the diagnosis of the obligatee himself.

Q 1131. Does the character of the musician and the place of playing or the purpose of it affect the verdict of the music?

R. Harām music is Lahw music that is deviating from the way of God and is suitable for gatherings of sin. And sometimes the character of a musician or word with a song or place or other conditions is effective if the music is placed under the title of lahwh music, as well as Harām music, or other Harām (title), as if it leads to corruption.

Q 1134. Is it permissible for women to beat dishes and other items that are not musical instruments at weddings? What is the ruling if the voice reaches outside the party and the men hear it?

R. The permission of this action depends on the quality of playing. If it is in the usual way in traditional weddings and it is not considered lahwh and there is no corruption in it, there is no problem.

Q 1135. What is the ruling on playing daf by women at weddings?

R. It is not permissible to use musical instruments to play Lahw music deviating from the way of God.

Q 1136. Is it permissible to listen to Ghinā at home? What is the ruling if it does not affect a person?

R. Listening to Ghinā is absolutely forbidden, whether it is heard alone at home or in the presence of others or whether it affects him or not.

Q 1139. I work in a place where the owner always listens to dance music and I have to listen to it, is this permissible for me or not?

R. It is not permissible to listen to the tapes if the tapes contain dance music or Lahw music suitable for sinful gatherings. But if you have to be there, there is no problem for you to go and work there, but it is obligatory not to listen to dance music, even if you hear it.

Q 1141. Sometimes there are songs on the radio and television that I think are suitable for dance and immoral gatherings. Do I have to refuse to listen to them and forbid others to do so?

R. It is not permissible for you to listen to them if they are of the type of Lahw music that is deviating from the way of God and suitable for Lahw gatherings. But to prohibit the others from listening to such music depends on their view that whether they also consider the same music as forbidden music or not.

Q 1143. What is the ruling on Ghinā in the Ghinā form by any man or woman, whether on cassette tape or on the radio or with or without music?

R. Ghinā is Ḥarām, and it is not permissible to sing in the form of Ghinā and listen to it, whether it is by a man or a woman, directly, or through a tape and with the playing of instruments or not.

Q 1144. What is the ruling on playing music for rational and lawful purposes in a holy place like a mosque?

R. It is absolutely not permissible to play Lahw music that is deviating from the way of God and suitable for gatherings of Lahw and Sin, even if it is outside the mosque and for a rational purpose, but there is nothing wrong with performing revolutionary songs and the like with music in a holy place and on occasion, as long as it does not

conflict with respecting that place and does not disturb the worshipers in places like the mosque.

Q 1145. Is it permissible to learn music, especially the dulcimer? What is the ruling on persuading others?

R. There is no problem in using musical instruments to play non-Lahw music, if it is to perform revolutionary or religious songs or to perform useful cultural programs and other programs with a rational purpose, as long as it does not require other corruptions, and it is permissible to learn and teach musical performance for the above purpose. But the promotion of music is not compatible with the lofty goals of the holy Islamic system.

Q 1147. Is traditional music, which is the national heritage of Iran, forbidden or not?

R. What is customarily considered to be suitable for Lahw music and sinful gatherings is absolutely forbidden, and in this case there is no difference between Iranian and non-Iranian music and traditional and other music.

Q 1148. Sometimes some music songs are broadcast on Arabic radios, is it permissible to listen to them because of the interest in hearing Arabic?

R. Listening to Lahw music in accordance with Lahw and sinful gatherings is absolutely forbidden, and the interest in listening to Arabic is not considered a religious permission for it.

Q 1149. Is it permissible to repeat poems that are sung without music?

R. Ghinā is forbidden, even though it is not accompanied by playing musical instruments, and Ghinā means making the sound rhythmic in a way that is suitable for parties deviating from the way of God and immorality, but there is no problem in just repeating the poem.

Q 1150. What is the ruling on buying and selling musical instruments? And what are the limits of their use?

R. There is nothing wrong with buying and selling common instruments for playing non-Lahw music.

Q 1151. Is Ghinā permissible in the recitation of Qur'an and prayers?

R. Ghinā is a sound that is accompanied by rhythm and is suitable for gatherings of dance and sin, which is absolutely forbidden, even if it is in prayer, the Qur'an, Adhan, mourning, and so on.

Q 1152. What is the ruling on music being used today to treat some mental illnesses such as depression, anxiety, sexual problems and cold temper in women?

R. If it is established that the opinion of the specialist and trustworthy physician is that the treatment depends on using music, it is okay to use it as much as the patient's treatment requires.

Q 1153. What is the ruling on listening to Ghinā if it makes a person more inclined to his wife?

R. The increase in desire for a spouse is not considered a sharia license to listen to Ghinā (<https://farsi.khamenei.ir>).

Q 1154. What is the ruling on a woman performing a concert for women knowing that the musicians are also women?

R. If the performance of the concert is in the form of Lahw (Ghinā) or the music that is played is of the Lahw type, which is deviating from the way of God and suitable for sinful gatherings, it is Ḥarām.

Q 1158. Some of the songs are revolutionary in appearance and custom considers them revolutionary, but we do not know whether the singer

intended to sing a revolutionary song or a joyous song, considering that the singer is not a Muslim but his songs are national and involved in sentences against occupation as well as inciting the people to resist against oppression, so what is the ruling on listening to these songs?

R. If their quality is not, according to the listener, Lahw and deviating from the way of God, there is no problem in listening to them, and the intention of the reader and the content of what he is reading have no effect on this.

Q 1160. Is just listening to music Ḥarām or is hearing it also Ḥarām?

R. Listening to Ghinā or Lahw music is not a matter of listening, except in some cases where hearing is traditionally considered listening.

Q 1162. What is the ruling on drumming in birthdays and other celebrations?

R. Using musical instruments and music in a Lahw way and suitable for lahwa gatherings and sin is absolutely forbidden.

Q 1165. What instruments are considered to be lahwa and their use is not allowed at all?

R. Instruments that are typically used in debauchery and sin parties and do not have a Ḥalāl benefit.

Q 1166. Is it permissible to get fee for duplicating audio tapes that contain forbidden things?

R. Any audio tape that is forbidden to listen to, it is not permissible to reproduce and get fee for it.

Q 1175. What is the ruling on women dancing against men at village weddings where musical instruments are used? And what is our duty towards it?

R. It is Ḥarām for women to dance in front of strangers, as well as any

dance that causes corruption and arousal of lust, and it is Ḥarām to use musical instruments and listen to them, even if it is in the form of music, and the duty of the obligatee in these cases is to forbid the evil deed.

Q 1179. Is a show fight with a cane allowed at weddings? What is the ruling if musical instruments are used with them?

R. If it is in the form of a recreational sport and there is no fear of danger to human life, it is not a problem in itself, but it is not permissible to use musical instruments in a playful and joyous way.

Q 1208. What is the ruling on the distribution of films approved by the Ministry of Guidance? Also, what is the ruling on distributing music tapes approved by the Ministry of Guidance in universities?

R. If the films or tapes seem to traditionally contain Ghinā music or music suitable for parties and gatherings, it is not permissible for him to distribute and present them, as well as to see and listen to them, and once approved by some relevant departments, it is not considered a religious reason for permission as far as the obligatee's opinion in the diagnosis of the matter is contrary to the opinion of the approvers,.

Q 1210. Is it permissible to buy and sell a video camera?

R. There is nothing wrong with buying and selling a video camera as long as it is not intended to be used in Ḥarām affairs.

Q 1429. Is it permissible to attend meetings and gatherings where vulgar tapes of Ghinā are listened to? What is the ruling if he doubts that it is Ghinā, given that he cannot prevent the tape from being played?

R. It is not permissible to attend the Ghinā Assembly and Lahw music appropriate to the Lahw and Sinful parties if it leads to listening to or approving it, but if there is any doubt about the matter, there is no problem in attending that assembly and listening to it per se.

Q 1441. What is the ruling on using drums, cymbals and trumpets, as well as chains with razors, in mourning ceremonies and groups?

R. It is not permissible if the use of such chains causes the religion to be disrespectful to the people or causes significant bodily harm, but the use of trumpets, drums and cymbals has no problem.

Q 1449. What is the ruling on using musical instruments such as the organ (it is a musical instrument similar to the piano) and cymbals and others in mourning ceremonies?

R. The use of musical instruments is not appropriate for the mourning of the martyrs, and it is appropriate for the mourning ceremony to be held in the usual way that has been common since ancient times.

Q 1459. Is it permissible for a woman to sing in mourning ceremonies knowing that non-mahram men hear her voice?

R. If there is fear of corruption, it should be avoided. (<https://farsi.khamenei.ir>).

New Fatāwā

1-Q. What is the ruling on participating in sports classes where music is played? What if we use headphones in such a way that we do not hear the music or hear it poorly?

A.If the music is not Lahw, there is no problem and it is his responsibility to recognize it.

2- Q. What is the ruling on listening to women's songs if it is not lahwi in terms of poetry and music?

A. It is not permissible to listen if her song is such that it arouses lust or if listening to it causes corruption.

3- Q. It is difficult for me to distinguish Ghinā and between Ḥarām and Ḥalāl music. What is my duty?

A) Recognizing the Ghinā and Ḥarām music is according to the customary opinion of the obligatee.

4-Q. Is Maddahi permissible for women?

A) Maddahi by a woman where she knows that a non-mahram hears her voice is not permissible if it attracts the attention of a non-mahram or makes another corruptor.

5- Q. Please state the ruling on women Ghinā at weddings (Ghinā on the wedding night).

A) In Ghinā and Ḥarām music (which is a lahwi song deviating from the way of God) there is no difference between a wedding and anything else.

6- Q. What is the ruling on selling and renting Indian films that also have unlicensed songs?

A) It is not permissible if it contains Lahwi music suitable for parties and revelry.

7- Q. What is the ruling on a woman Ghinā for her husband?

A. There is nothing wrong with a woman Ghinā for her husband unless it is Ghinā or accompanied by music.

8-Q. Can a man listen to a woman sing?

A. It is not permissible to listen to a woman Ghinā, which is often corrupting. (<https://farsi.khamenei.ir>).

9-Q. Is it possible to play and perform epic songs inside the mosque on national occasions such as the Fajr decade?

A. It is clear that the mosque has a special religious status, so if playing music in it is contrary to the sanctity of the mosque, it is forbidden, even if the music is non-Lahwi.

10-Q. I'm a student, sometimes there is music in the art class and I cannot leave the class. What is the ruling?

Any music that is considered Lahwi according to the mores and is deviating from the way of God is Ḥarām and its recognition is subject to the customary obligation, and if the music is not like this, there is no problem in itself, so if the music is Ḥarām, by fulfilling the conditions of prohibition of the evil deed, you must just prohibit verbally, and if it does not work, it is obligatory for you to avoid listening to forbidden music, and if you involuntarily hear the sound of forbidden music, nothing is on you. (<https://www.leader.ir>)

Conclusion

According to the title of the article, which is a comparative study of the ruling on Ghinā and music from the point of view of Feyz Kashani, Sheikh Ansari and the Supreme Leader; Feyz Kashani and Sheikh Ansari, citing verses and hadiths, express the type of Ghinā and forbidden music, as well as forbidden instruments and the Supreme Leader in response to the questions have stated the cases of Ghinā and forbidden music, which we conclude in cases such as:

1. The fee of female singers to whom men enter,

2. It should be accompanied by lahwi and false words,

3. Buying and selling Ghinā maids and teaching and hearing their voices,

4. A voice that is from the voice and tone of immoral people and it is a sin,

5. Ghinā in the Qur'an, prayers and mourning,

6. The condition of using common instruments between Ḥalāl and Ḥarām music,

7. Promotion of Lahw music,

8. Increasing the number of music schools,

9. Playing and teaching Lahw music and Ghinā for the purpose of expertise or acquaintance of students,

10. Western or non-Western music and inclination to Western culture,

11. Countering the cultural and political invasion of the West for a while,

12. Playing music in the celebration of Imams (AS) in the mosque that is contrary to the sanctity of the mosque even if the music is non-joyous,

13. Ghinā in the form of Ghinā by a man or a woman, whether through a cassette tape, etc.

14. traditional music suitable for sinful parties though not playing musical instruments,

15. Hearing Ghinā should be considered as listening in terms of custom,

16. Getting fee for duplicating audio tapes,

17. Playing lahwi music in movies,

18. Buying and selling video cameras in Ḥarām affairs,

19. A man enjoying his wife in Ghinā, and ... It includes Ḥarām and forbidden music, as:

1. Mezzar,

2. Drumming,

3. Playing the oud,

4. tar,

5. reed,

6. playing Daf,

7. Iranian and Western manual and electronic instruments,

8. Trumpets,

9. cymbals, etc.

These are forbidden instruments of Ghinā and music, but because the forbidden cases are cited by Feyz Kashani and Sheikh Ansari in their time and the Supreme Leader in the present and in response to inquiries about Ghinā and music, in the future, there may be other cases, whether in the case of Ghinā or musical instruments, which are more advanced and complex than today, so in this regard, alignment and presentation of solutions by music scholars as well as from a religious perspective is necessary for religious authorities and scholars.

References

Payani, Ahmad (2014), *Translation and Explanation of Makāsib*, correction and research by Mohammad Massoud Abbasi Zanjani, second volume, fifth edition, Qom: Dar al-Ilm Publications.

Hosseini, Seyed Mojtaba (2008), *The Rules of Music in Addition to Dance and Gambling*, fifth edition, Qom: Ma'aref Publishing Office.

Feyd Kāshānī, Mohammad Mohsen ibn Shah Morteza (nd), *Al-Wāfī*, Tehran: Islamic Library.

Mokhtari, Reza and Sadeghi, Mohsen (1998), *Ghinā, Music*, Volume 3, First Edition, Qom: Islamic Propaganda Office Publishing Center.

Nouri, Mohammad Ismail (2007), *Music and Ghinā in Islam*, Second Edition, Qom: Boostan-e Ketab Institute.

Internet resources

<https://farsi.khamenei.ir>

payaname.com

qomirib.ac.ir

vista.ir/article

www.imam-komeini.ir

<https://www.leader.ir>