

The most important difference between Shia and Sunni views on dance

Is dance from the category of lahv or play (la'[a,e]b) لهو و لعب ?

Dance is above both categories, what is the difference?

The difference between Shia and Sunni narrative and hadith books, which they have brought for dancing, is in the title of play-la'[a,e]b لعب. In the Sunni books, dance narrations are mentioned under the title "play: game". Bukhari's Sahih book has given the narrations of dance in two chapters: the chapter of playing with "Harab" and the chapter of "Harab and Deraq" on the day of Eid. Sahih Muslim book has given dance narrations about "permitting a game during the days of Eid that does not involve sin". However, the Shia muhaddiths considered dance and singing to be from the category of "laho", but the Sunni muhaddiths interpreted it as a game and chose the term "lab" due to the approach of Halit to dance and zafn.

- The first speech: playfulness in the definition of dance

The key word for dance in the only Shia tradition is the word "zafn". In some definitions of Zafn, "play" is mentioned. The same meaning is said for Zafn in Sukoni's narration. But the jurists who consider the diagnosis of the issue to be customary, have brought the dance under the Leho collection. For example, Tabrizi (one of the contemporary Shiite jurists) considers dance to be a game, but in his fatwas, he considers dance to be an example of laho, and in another definition, he specifies that it is an example of laho from the Shari'i point of view.

- The second speech: the thematics of dance in the jurisprudential studies of Imamiyyah jurists

o - First part: Thematics of dance before Sheikh Ansari (19th century AD)

(Thematics with the title of playfulness)

In jurisprudence studies before Sheikh Ansari (19th century AD), dance is mentioned on the sidelines of other topics, such as the discussion of prayer, wealth, gambling, qadha and testimonies. These reviews are called "Dance" and "Zafan". The second title is influenced by Sukoni's narration.

Ibn Idris Hali (6th century Hijri) in Makasab Mahrameh, has included dance under the set of Laho instruments. Allameh Hali (eighth century of Hijri) in his book Nahayeh, brings dance under the category of leho (Makasab Mahrameh). Shahid I (eighth century of Hijri) brought dance under the category of "Malahi" in phenomena whose purpose is to use it as forbidden. Ibn Fahd Hali (ninth century of Hijri), in the book of Qadha, considers one of the cases of hadd ta'zeer to attribute "Quls" to others. Ghalas is a type of dance. Therefore, saying "dancer" to others is an insult to respectable people, and the speaker will be punished. Jazayeri (12th century) considers dancing and clapping to be minor sins and gives the example of dancing and dancing to relate sins and filth to each other. Kashif al-Ghata (13th century Hijri), considers the seventh category of people of duty as a group who are people of laho, such as dancing. His son considers dance in the discussion of those whose certificates are not accepted. Naraghi (13th century Hijri) also cites the narration of dance for leho being haram. Sahib Jawahar (13th century Hijri) gives the example of dancing to sit in a negative assembly and on a table that is associated with sin.

The second part: thematics in the jurisprudential studies of Sheikh Ansari and contemporary jurists

Sheikh Ansari mentions dance twice in the book Makasab Muharram:

A) Ghana. In this discussion, he enters into the discussion of Leho and considers dance as a criterion for identifying Leho, and Leho as a criterion for recognizing wealth.

B) Leho. Their point of view is the sanctity of income generation with laho and the standard of laho is haram.

Leho comes with one of two features:

First. A lot of joy, when a person loses his balance and is in an unusual position that causes dancing and the like.

Second. The intensity of happiness is caused by sensuality.

From this point of view, dance is on the edge of leho and ghana, but it is the criterion for distinguishing these two phenomena.

After Sheikh Ansari, this review about the lehavi of the dance continued:

First. Mohammad Taqi Shirazi, like Sheikh Ansari, considers the harmony of music and dance to be a characteristic of their haram type. His explanation for lust is that he does not see dance from a sexual point of view, rather, dancing in itself is a sign of lewdness and haram chanting.

Second. Irvani considers singing (singing) haram to be a singer and a dancer. A song that moves people is forbidden.

Third. Mohammadreza Esfahani considers the music suitable for dance to be haram. Therefore, playing musical instruments is not ghana if it is without effect, and moving body parts is not dancing if it is weightless. His view is the closest jurisprudential theory to Ibn Jani's definition and contemporary definitions of dance.

Fourth. Khomeini considers Esfahani's point of view (forbidden wealth suitable for dance parties) incorrect. He has determined that dance is a sin, singing with dance is haram, and singing without dancing is not known to be haram.

the fifth Khomeini considers music as haram but dance as permissible in his polls. However, he considers haram music suitable for dance parties, even though dancing itself is not haram.

Bringing dance in the examples of Lahu has its roots in Shia narrative and hadith books.

The Sukuni narration (the only Shiite narration about dancing being haram) in the book of Kafi (Sheikh Kalini-4th century Hijri), is the seventh narration of the Chapter of Ghana. Qazi Nu'man (a jurist of the Ismaili religion in Egypt - 4th century Hijri) gave this narration about entering women and how to socialize with women. Sheikh Aamili and Muhaddith Noori gave this narration about the prohibition of using malahi (any type of leho) and the sanctity of buying and selling it. The book of Jafariyat also gives this narration about the prohibition of malahi. The reason for this approach to the narration is the presence of musical instruments in the narration. Those who have seen a common point between music and dance, have included it in the discussion of richness, and the scholars who did not consider dance as a category of richness, put these two titles (dance and musical instruments) in the more general title of "Leho". are included

The meaning of the word lahv لَهْو

Leho is anything that makes a person busy, whether it is sensual or happy. The woman has also been called "Lehu"; Because it amuses a person, that's why they called a woman "toy". Azhari (Muslim lexicographer) considers Lehu to be busy and forget, to let go, to turn away from something and to play. A "lahi" person is someone who is busy with something and does not let it go. Sahib bin Abbad (Muslim lexicographer),

in addition to taking "Lahwa" as a woman, he also considers "Lahw" to mean a woman. Leho is also used for children and sexual acts. The characteristic of these three issues (woman, child and sexual act) is to prevent people from other matters. Johori Leho is letting go and giving up on something, getting busy and playing with it. He, like Ibn Abad, took lahu as an allusion to sexual act, and in the Qur'an verse, he considers lahu to mean a woman or a child. Ibn Athir Jazri took leho as a game that causes one to get busy with that thing and neglect other things. Ragheb Esfahani considers laho to be busy with something and to stop from important work: "everything that gives pleasure and benefit is interpreted as laho". "Playing" is something that does not have a specific purpose or motivation. In the method of Ibn Jani (a Muslim linguist in the 10th century AD), words with the same root as Lahu are: Waleh, Waleh, Hol, Loh. Loh means mirage. Waleh means fear and impatience, Waleh means sadness and hul means fear and fright.

The comprehensive meaning of leho is entertainment that makes people busy with absurd things like mirages. On the other hand, because it causes the loss of opportunities and human life, it is the cause of sadness, fear and impatience. This entertainment can be with or without enjoyment. The result of this entertainment is neglect and avoiding more important work. That important work can be from worldly affairs or the hereafter. Dance is also like this, the woman, who is the main element of dance, has this work.

The meaning of the word play (la'[a,e]b) لعب

The meaning of the word "play" is play, a lot, child's saliva, mirage and ray of the sun. Ibn Darid considers play as something that is the opposite of seriousness. A joke, a bird that plays with its shadow, snake venom, a mirage, and the wind that plays with the door of the house are other meanings of play. Ibn Faris (Muslim lexicographer) says that two words are derived from the roots of Lam, Ain and Ba: Laeb means play and Ziyad. And "Luab" which means flowing, like the saliva of a child's mouth and the

gum of a palm tree. Ragheb Esfahani also considers laab as the meaning of play from the root of laab (saliva and drooling), but "laab flan" is used when someone does something without the correct intention and purpose.

Words with the same root as "Lab" are: "Baal" meaning wife, owner, lord and palm tree which is used instead of rainwater when thirsty. Another meaning of Baal is difficulty. "Swallow" means to sink and "Blooah" means a well that sinks water. "Abal" means coarseness, heaviness and drooping of tree leaves. "Abal" is also a big stone. "Alab" is a sign on the body, like the sign of prostration on the forehead. Also, a container made of camel skin in which milk is milked. The common feature of these meanings is triviality, like drooling. On the other hand, they play an important role in life, like playing in childhood, and they are like big rocks in their size and importance. Therefore, playing has two characteristics: first, it is not serious. Second, a liquid that is fluid.

Dance is also an activity in which the dancer moves and moves on the ground like flowing water. On the other hand, it is not a serious and important everyday work, and like a child's behavior, it is caused by the instinct of pleasure. Of course, this feature is not compatible with functional dances (such as therapeutic dance, sports dance or ritual dance).

The meaning of Lahu from the point of view of Shia jurists

Shia jurists have three approaches to the word Lehu. Some are satisfied with the literal meaning. Some like Mohammad Reza Esfahani have expressed the meaning of the term. The third group, such as Naraghi and Sheikh Ansari, consider the meaning of Lahu ambiguous.

From Naraghi's point of view, leho means busyness, forgetfulness, and neglect, and sometimes it means playing. Sheikh Ansari gives three meanings for Lahu, then he states its forbidden form. Lehu haram also has two characteristics: First, it should be of extreme joy and happiness. Farah

intensity is where a person loses his balance and behaves abnormally like dancing. Second, the intensity of Farah is caused by sensual powers.

o The code of realization of Lahu from the point of view of Shia jurists

Leho, like dance, is an intentional title, and it is not like a game that is done spontaneously. There are three points of view for identifying examples of leho:

The first point of view: According to Naraghi, wherever alat leho applies, any use of it is forbidden. The intention or lack of intention of the obligee does not affect the truth of leho, but if the intention is to create leho with non-leho tools (such as a plate), mystics do not call it leho. The characteristic of Naraghi's rule is common sense, not human motivation.

The second point of view: Sheikh Ansari states two rules for Lehu:

First: Intent to entrap, even if that thing or behavior is not a crime by itself.

Second: What the custom considers to be an example of leho, even if there is no intention of leho in it.

The third point of view: Boroujerdi (20th century Shia jurist) considers the Law of Laho as a change in the human psyche that takes a person out of the normal state. The sign of such a state is light and indecent behavior that makes a dignified person stand out from the society. As a result, any action is not a looho, any device is not a looho tool, and every assembly is not a looho assembly. The characteristic of all of them is the state of "selflessness" and drunkenness, which is the criterion for wine being forbidden. Other entertainments (rolling the voice in the throat, the sound of music or the twist of a dancer) also make a "lahi" person so unconscious that the same state occurs in him. This rule is the same state of grace and style in Ghana that makes Ghana haram.

Conclusion

First point: Aristotle considers dance as an imitative art. Art is a fun and entertaining phenomenon that sometimes is without playful movements, such as painting and calligraphy, and sometimes accompanied by playful movements, such as performances. Therefore, dance is both an example of entertainment and an example of rhythmic play. However, from the point of view of phenomenology, playfulness and playfulness are two separate issues, which are one and the same in some people. Carl Diem (German theorist) considers play as an aimless activity that is done for its own sake and is the opposite of work. Hajoviri also considers dance to be of two types: Lehu and Lagh. Lehu is a dance performed with intention and seriousness. But the cancellation is a dance that is done with the motive of the joke (non-serious).

The second point: considering the two words Lehu and Laeb to be the same comes from the religious approach and Islamic dictionaries. The central point of "leho" is negligence, whether it is derived from sexual desire or from carnal desires in a general sense, which may be associated with falsehood. This meaning exists in most games. The central point of the word "Zafan" is play, that is, all rhythmic movements are a kind of play and fun, but this play and joy is not associated with negligence unless it arises from sensual desires. So the relationship between these two words is general.

Third point: Perhaps the reason why the term "play" has received less attention from jurists is the difference between play and play in religious valuation. Lehari's view of dance is a value-based and biased view, but the playful view of dance is a value-free view. Whoever considers dance as a game has not interpreted it religiously (positively or negatively) and has only expressed its function or nature. Since the jurists seek to express

religious rulings, they have a value-seeking view of dance. Therefore, rather than emphasizing the playful aspect of dance, they have emphasized the playful aspect of its "entertainment and carelessness". The lahoness of dance is also not measured in relation to all the phenomena of life, but its criterion is the neglect of "Remembering God: Zikrallah" which is examined. Other words (cancellation, futility, void, hazal) go back to these two key words "leho and lab".

The fourth point: the function of the title Leho is beyond the sacredness. If the amusing phenomenon is pointless, the result is "humiliation and humiliation of the self". If Lahu becomes a profession or job or is more than normal, such a person is called "Lahi". The consequence of overdoing it is the loss of social credibility; Because such a job was special for the lower classes, hence the title "Jariah: Maid" is mentioned in Ghanaian traditions. In the definition of oriental dance, it is also mentioned that it is for slaves and free women did not consider it their dignity to dance like this, let alone men. Musicians, singers and dancers have been called "Tarab staff" for a long time. Fame for dancing is accompanied by the label of "self-humiliation".

The fifth point: The label "humiliation" has legal consequences. In Shia and Sunni jurisprudence, the legal certificate of those from the lower classes is not accepted in "Qada and Shahadat". Being inferior does not mean being poor, but jobs that, despite the high income for their owners, are considered distasteful in society.

From the point of view of Allameh Hali (8th century Hijri), the certificate of an immoral Muslim is not accepted, but the certificate of a Christian and a Jew who are under the responsibility of the Islamic government is accepted. He states that the certificate of the performer is accepted, but the certificate of the musician (and dancer) is not accepted. The certificate of a musician and a listener of music is not accepted either, except playing the

tambourine in weddings and circumcision. The reader's certificate is also not accepted except for those who read Hodi.

In Sunnis, Malik (the founder of the Maliki religion) does not accept the testimony of a singer if he is famous for his wealth. Shafi'i (the founder of the Shafi'i religion) also does not accept the certificate of a man or a woman whose profession is wealth or who has become famous for this profession; Because wealth belongs to the category of laho, which is abominable and similar to falsehood, but it is not forbidden. But a man and a woman who are sometimes from Tarab and Ghana, their testimony is accepted. Abu Ishaq Shirazi (Shafi'i jurist in the 11th century AD) also considers not accepting martyrdom because of dancing to be a dancer, that is, dance is his profession.

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