

The Divine Female Imagery in Amir Khusrau's Medieval Islamic Poetry Reimagining Spiritual Diasporas for Musically Dialogical Pathways of Love

Tehseen Nisar¹

Abstract

Within the Islamic tradition, Sufism is a form of Islamic mysticism that emphasizes dialogue as the love for fellow human beings and for God, referred to in Sufi literature as 'the Ultimate Beloved.' In Sufism, one of the vehicles of spiritual dialogue between Man and God is poetry set to music, particularly in the form of 'Qawwali.' This research focusses on the work of Amir Khusrau as an historian, mystic and especially as a poet whose poetical oeuvre leads to the birth of the musical tradition known as Qawwali. Examining Khusrau as historian, poet and mystic, the research assesses the broader influence of Sufi-Islamic (mystical) footprints on socio-cultural, political, and religious/spiritual traditions in the Indian subcontinent. Khusrau's use of the Sufi mystical imagination of divine love with its female poetic imagery set in the medieval Indian Islamic tradition is also briefly discussed.

Keywords: Sufisam, Divine, Qawwali, Coke studio, Ghazal, Docile

Introduction

Amir Khusrau: Legendary Sufi Mystic, Poet, and Historian

Amir Khusrau is regarded as a legendary poet, philosopher, writer and scholar of medieval India. His poetry has been written in Persian, as well as in several local dialects of Urdu language, known in those times as *Hindavi*, which was the spoken language of Delhi, at that time the capital of the Sultanet Period. Khusrau was born in 1243 and died in 1325. He is regarded as the founder of *Qawwali* music which remains to this day very popular and widespread local sanctuary music in the tradition of the Indian sub-continent.

¹ Academic Research, Publisher, Policy and Project Development, LUISS Guido Carli University, Rome, Italy. Email: nisar.tehseen@gmail.com

Before examining his poetry and music in more depth, it would be useful to discuss him in the light of the Indian Subcontinental historical and poetic tradition. One must however be cognizant of the fact that Khusrau's contribution should be seen in perspective with the collective support of the communities that helped to spread the music at that point in time. (Neha & Sarang, 2016).

Khusrau's works and contributions: A Commentary by Mohammad Habib and Peter Hardy

Explaining on the historical writing on Khusrau, Neha & Sarang deeply dive in the question of Khusrau's historical writings and explain the emphasis given by Mohammad Habib, who initiated a dialogue in 1927 on such writings. They also analyse the focus of his work— in which he throws an active light on the history of Sultan Alāuddīn Khiljī's reign and his account of the kings and nobles; based on his personal knowledge and experience. This epical historical contribution is called *Khazāin al-Futūh* and *Kiran-us-Sadayan* which focussed on Jalauddin Khilji's early campaigns. Also traced are the other writings of Khusrau like *Duwal Rānī* and *Khizr Khān*. In addition, their research is centralized on the contribution of Peter Hardy as one of the pioneering scholars to narrate the works of Khusrau. (Neha & Sarang, 2016).

Apart from the discussion on significant contribution of many other Persian scholars and writers, Hardy also undertakes in his research an extensive discussion on the story of the epical era of the Sultanate in the medieval period in India, which Khusrau's work has tried to address within the context of the local Indian culture and its resonances of sounds, music, art and tradition (Peter, 1960).

Khusrau's Poetical Oeuvre and the Link to Divine Love

Hassan Abu Hanieh believes that Khusrau's "*Mahabba* or Divine Love carries a focus of the tenants of Sufi mystical philosophy in so far as its reference to the concept of *Ma'rifa* which means a spiritual station or a step that leads to the goal of reaching to God (Hassan, 2011).

In the Encyclopaedia of Islam and the Muslim World, Carl Ernst, also writes that the concept of *Tassawuf* in Sufi Islam refers to the quest to find God through love (Carl, 2004).

Tehseen: Khusrau's Islamic Poetry

Furthermore, the way to define the beauty of God is to imagine absolute love, which is deep and infinite. In many ways the *Ma'habba* or *Divine Love* can be also present as Spiritual Love and Natural Love (Mehraj, 2015).

In Khusrau's words the lover is immersed in the being of an eternal and existentially ecstatic state of love where he/she senses the perfume of the musk of the divine.

Diwana Mekune

Del o Jaan

Khar'aab-R'a a (Mehraj, 2015).

The lover becomes mad with his/her mind and heart ruined and insane. This intimacy resonates deeply in Khusrau's poetics. He writes;

I have lost my heart for you

But to desire you, remains intact, forever

My heart left me but longing for you won't leave my heart

Khusrau fell into the whirling abyss of longing (Mehraj, 2015).

This state of desire for the beloved as the epicentre of all worship where the state of overwhelming emotions mitigates also the sense of any amount of fear and vulnerability (Hassan, 2011).

Khusrau's, divine love is narrated in the following verses:

Khusrau derya prai'm kaa,

Ultee wa'aa keey dha'ar,

Jo otra'a su douuba

Jo douuoba su paar ("The River of Love," n.d.)

O Khusrau the oceans and the rivers of love

Keep moving in the many mundane ways

Those who try jumping drown to end and the ones who happen to be drowned are the one who Can get across ("The River of Love," n.d.)

In the mystical world there is a concept of spiritual metamorphosis which means that the person in love believes that the love of unity with God is the final salvation. The mystic union is not possible without the complete immersion of the self into the divine. One that promises concrete liberation and freedom from the self-ego. This experience of beauty with union along with complete immersion with the divine is only possible through the medium of poetry which has a capacity to break the chains of limiting the definition of love and opening a completely transformed ways to narrate the most intimate expressions of dialogue. The sense of self

disappears, reaching that mystical stage that is called *nihil* (meaning the nothingness where the truth resides. It is a total surrender, absolute and definitive (Marta, 2012).

The Female Imagery of Eternal Love in Khusrau

Khusrau's beloved is a divine feminine, with attributes of a colourful women with ornaments, flowers, bangles and draped with the perfume of love. Khusrau's beloved divine is also an eternally existing creature who will never die (Bilal, 2017).

Within the discourse of Sufi Persian and Urdu poetry the imagery beloved is no one else but a complete personification of a mystically beautiful women, who is a universal symbol of youth, joy and absolute love. The divine woman in the *Sufi* symbology has characteristics of feminine self, with a unique quality to act as a point of union between the Sufis and God. Therefore, all the ways to reaching the divine goes through the love and nearness to this feminine creature; whose love is indistinguishably profound and deep (Marta, 2012).

The divine feminine appears symbolically through metaphors of the beloved, the bride, or the female lover, representing the soul's receptive and passionate relationship with God. This gendered imagery does not signify literal femininity but functions as a mystical language of intimacy, devotion, and surrender, allowing poets and performers to articulate spiritual desire beyond doctrinal boundaries. Such imagery is especially powerful in performative contexts like *Sama* and *Qawwali*, where poetry mediates emotional and embodied experiences of the divine (Miko, 2015).

Khusrau writes;

Tann mann Dhan Baaji Laagi
Dhan Moray Baaji Laagi Re
Laagi laagi sab kahein
Laagi sab kahein.
Laagi Lagi na ang
Laagi tu tab jaaniye
Jab Rahe guru kay sung.
Maula! Ji Maula ("Chaap Tilak Poetry Lyrics," n.d.)

I've Staked All I have-My Wealth, my body, my very soul
And Good fortune has showered its blessings on me
Everyone makes a play of devotion

Tehseen: Khusrau's Islamic Poetry

*Everyone makes a play of devotion
But true devotion is not achieved
You will know the true meaning of devotion
When you devote yourself to your spiritual master
Master! My Master! ("Chaap Tilak Poetry Lyrics," n.d.)*

These lines reveal that Khusrau's beloved is a female divine being and that the beauty of the divine union or *visaal* with the beloved is the aspiration for death.

Khusrau frequently adopts the female voice of the lover, portraying himself as a bride yearning for union with the Divine Beloved. This gendered inversion allows the poet to articulate intimacy, vulnerability, patience, and surrender, qualities essential to the *Sufi* path. Drawing on Indo-Persian and vernacular traditions, Khusrau employs images of the bride awaiting her beloved, the separated woman (*virahini*), and the beloved adorned in beauty, blending Islamic Sufi symbolism with Indian aesthetic forms (Prem, 2016).

In Khusrau's poems, feminine longing becomes a metaphor for the soul's separation from God, while union signifies spiritual fulfilment. The use of women-centered imagery does not affirm biological gender but functions as a mystical language, enabling the expression of divine love through emotional depth and performative resonance, especially in *Sama* and *Qawwali* contexts. Khusrau's divine feminine imagery thus reflects the Chishti emphasis on love, inclusivity, and experiential devotion, positioning feminine symbolism as a powerful vehicle for encountering the divine. Chisti poetry often adopts feminine voices to express mystical devotion (Carl & Bruce, 2002).

Furthermore, in *Sufi* mystical thought, women and feminine imagery are frequently used as symbols of divine beauty (*jamal*) and ultimate union with God rather than as literal representations of gender or sexuality (Schimmel, 1992). This symbolism allows *Sufis* to articulate intimacy with the Divine in emotional and experiential terms. The image of the bride on her wedding night, the beloved woman whose beauty captivates, and the faithful woman waiting for her lover all function as metaphors for the soul's desire for union with God. Rather than elevating human women in a social sense, these images serve as mystical archetypes, expressing the final stage of spiritual fulfilment where separation ends and union (*wiṣāl*) is achieved. Symbolism allows *Sufis* to articulate intimacy with the Divine in emotional and experiential terms. The image of the bride on her wedding night, the beloved woman whose beauty captivates, and the faithful woman waiting for her lover all function as

metaphors for the soul's desire for union with God. Rather than elevating human women in a social sense, these images serve as mystical archetypes, expressing the final stage of spiritual fulfilment where separation ends and union (*wiṣāl*) is achieved (Schimmel, 1992).

To let go off the worldly desires is the requirement for reaching to God, where only the quest for him remains without any other worldly temptation. A stage of the self where the spiritual world only harnesses with its union and merger with God, and where the spirit senses that it has reached its home culminating into one with the divine (Marta, 2012).

*When I Desire you
I lose every bit of me, even my self
repeats, Khusrau
O Khusrau, why look for love and search for the value of your heart?
The stream of life and its spirit before it annihilates instead (Marta, 2012).*

For Khusrau, path of the mystic union is the only one for salvation and liberation. But one must keep up the flame for desiring the unity with the eternal self, and the self that has merged with God (Paul & Sunil, 2013). Neither straight nor plane, the course of the paths of mysticism carries innumerable twists and turns, crusts and troughs, diversions and tilts. Embedded with hope and light though for a desperate return to the divine love much like a stubborn child yearning for the touch and caress of her mother (Marta, 2012).

Nizamuddin Auliya And Amir Khushrau: A Friendship Leading to the birth of a new genre

Khusrau and Nizamuddin Aulia's tryst in the words of
Khusrau himself:

*Your gaze, locked on me
You strip me of my beauty, my worth
You offer me a drink, A cup of
love
Your intoxicating gaze
Locked on me, and I am on a
high*

Tehseen: Khusrau's Islamic Poetry

*I stake all that I have, for
you Nijam
My body, my soul
You have made me yours
Your gaze, locked on me
Your life 'Khusro is no longer yours
Khusro 'you', are now Nijam.
His gaze locked on you Khusro.
The green bangles in pieces As Nijam reaches out
For the fair wrist of Khusro
Dyed in his colour, his bride His gaze, Locked on you
Stripped of your beauty, stripped of your worth by his
gaze, Locked on you (Mehru, 2021).*

Syed Muhammad Nizamuddin Auliya (1238-1325) was one of the most famous *Sufi* saints from the Indian sub-continent region. Also known as Hazrat Nizammuddin, he was also a Sunni Muslim scholar from the Chishti order and Khusrau's spiritual mentor.

Khusrau met Nizamuddin while living at his maternal grandfather's residence. Shaikh Nizamuddin Auliya's life (1238–1325) marked the spiritual culmination of the Delhi Chishti tradition. Nizamuddin's early life was marked by poverty, loss, and ascetic discipline shaped by his spiritual humility and reliance on God (*tawakkul*). Nizamuddin was born in Badaun, India and lost his father at a young age, and was raised by his mother, who played a crucial role in nurturing his religious education. His formal training in *Qur'an*, *Hadith*, and Islamic jurisprudence, *Sharia*, underscored his grounding in Sunni tradition before embarking on the mystical path (Amir, 1992).

A central focus of Amir Khurd's work *Siyar-ul-Auliya*, is Nizamuddin's initiation under Baba Fariduddin Ganjshakar, whom Khurd portrays as the decisive influence in shaping Nizamuddin's spiritual authority. The text highlights Nizamuddin's unwavering devotion to his master, his prolonged periods of fasting and prayer, and his reluctance to assume public leadership until commanded by Baba Farid. Khurd repeatedly emphasizes Nizamuddin's strict avoidance of political power and royal patronage, portraying him as a saint who rejected sultans and gifts in favour of serving the poor (*fuqarā*). His Delhi *khānqāh* is described as a space of radical inclusivity, where Muslims and non-Muslims, elites and commoners, were welcomed alike. Furthermore, *Siyar-ul-Auliya* also documents Nizamuddin's endorsement of

sama when practiced with sincerity, presenting it as a legitimate means of awakening divine love—an aspect that directly influenced Amir Khusrau’s poetic and musical legacy (Amir,1992).

The deep spiritual bond between Nizamuddin Auliya and Amir Khusrau, highlights the master-disciple intimacy. Amir Khusrau reportedly attempted to console Nizamuddin Auliya when he was deeply upset by using music as a medium. He selected meaningful *qaul* (verses) and set them to music that was familiar and accessible to the common people. At the time, the predominant classical musical form in India was *Dhrupad*, which was highly formal and strictly codified, leaving little room for innovation. Khusrau overcame this challenge by composing verses in the vernacular language spoken in Delhi, thereby making the music more relatable. He then selected a group of children, teaching them music that was local and vernacular. These groups evolved over the years to compose *Qawwali* music and are also called *Gharanas*. Over time, this experiment evolved into what became the *Qawwali* tradition, blending devotional poetry with performative and musical expression (Meher, 2019).

***Sama to Sufi* Footprints in South Asia: Link to *Qawwali* Music**

The tradition of *Sama* originated in Persia and Central Asia during the early centuries of Islam, drawing on pre-Islamic mystical rituals and musical forms. *Sama* was particularly associated with *Sufi* orders such as the *Chishtiya* and *Suhrawardia*, symbolizing spiritual communion and the experiential pursuit of divine love (Carl & Bruce, 2002).

By the 13th century in India, *Sama* had become deeply entrenched within the spiritual practices of *Sufi* communities, creating the foundations for a distinct *Qawwali* tradition. The transitional period between Amir Khusrau’s time and the later centuries—especially the 16th to 18th centuries—saw *Qawwali* evolve from these early devotional performances into a more structured, popular, and performative musical genre. *Qawwali* had evolved into a recognized and structured genre with defined forms like *Hamd*, *Naat*, *Manqabat*, *Marsiya*, and *Ghazal* (Regula, 1986).

During this period, *Qawwali* incorporated vernacular language, communal participation, and rhythmic and melodic innovations, blending spiritual depth with accessibility, thereby cementing its role as both a musical and devotional form (Meher, 2019; Mikko, 2015).

Qawwali's historical development, ritual, context, and musical structure, directly addresses its transition from *Sufi* practice to a formalized genre. The form of *Qawwali* during Khusrau's time was more of a spiritual and poetic expression, likely performed in informal *Sufi* gatherings or *Sama*. Over the years, a typical *Sama* ceremonial proceeding starts with the first morning of *Sama* Assembly at the shrine of Hazrat Nizamuddin Aulia; at the day of the birth anniversary of the saint. In the entire process of this event, the music continues with the singers repeating the lines of the hymns one after the other and this continues until the music celebrates the presence of the followers of the saint (Regula, 1995).

Furthermore, the influence of Mughal court culture contributed to the refinement of musical forms and instruments used in *Qawwali*, making performances more elaborate and performative while still maintaining their spiritual core. Despite these developments, *Qawwali* remained closely tied to *Sufi* rituals and dargahs (shrines), rather than functioning as a purely formalized musical genre. During this period, the musical structure of *Qawwali* began to coalesce, but performance practices were still flexible and not yet standardized. The language of expression shifted to include vernacular Persian and regional languages such as *Hindavi*, making the poetry more accessible to diverse audiences while preserving the devotional and mystical messages inherent in the lyrics (Mikko, 2015; Meher, 2019).

***Qawwali* Music in the South Asian Diaspora and Historical Migration**

Qawwali is a form of music that is grounded with an ecstatic form and linked to the tradition of *Sufi* Islam (Regula, 1995).

Qawwali as the music that leads to the path of meeting the divine. *Qawwali* also can be stated as a vibrant form of devotional music rooted in *Sufi* Islamic tradition, designed to transport audiences into a state of spiritual ecstasy and divine communion with God. The term originates from the Arabic "*qaul*," which translates to "to speak," reflecting its role as a medium through which performing artists known as qawwals convey sacred *Sufi* teachings to gatherings of believers. The musical arrangement typically features one or two primary singers supported with a backing ensemble of *qawwals* who provide rhythmic hand clapping, accompanied by musically resounding use of *dholak* a double-sided drum and even the traditional musical instrument called *tabla*. These devotional performances commonly occur at the shrines of *Sufi* saints, particularly during commemorative ceremonies marking the saint's death anniversary or during traditional Muslim memorial observances. Friday,

Islam's designated day for congregational worship, also serves as a popular occasion for *Qawwali* sessions. Beyond these established contexts, *Qawwali* performances may be organized for various other spiritually significant events to provide worshippers with opportunities for religious enrichment and contemplation (Javed, 2022).

The history of *Qawwali* music is deeply intertwined with the events and developments in the post second world war period pertaining to the context of the Indian Sub-continent. The Indo-Pakistan migration led to a flourishing of musical traditions, with nearly seven million Muslim migrants bringing their local dialects, culture, and music practices from various Indian provinces to Pakistan (Yousuf, 2005).

***Qawwali* in Modern Times**

Examining South Asian history reveals a stronger connection between music's theoretical development and actual practice when music is linked to centres of power, such as the royal palaces that patronized artistic performances prior to European imperialism (Katherine, 2010).

Qawwali is performed in multiple languages including Urdu, Persian, Punjabi, and Arabic at various regional shrines, with contemporary artists like Abida Parveen blending Sindhi, Saraiki, and Punjabi elements with Hindi/Urdu in her interpretations of Khusrau's compositions (Javed, 2022).

Qawwali has evolved into a secular, commercial genre performed on international concert stages, a transformation largely attributed to Nusrat Fateh Ali Khan's work with western artists and festivals. The expansion of the entertainment industry has transformed *Qawwali* from a ritual function to international entertainment, largely due to Nusrat Fateh Ali Khan's work bridging traditional *Sufi* shrines and global concert halls (Asia Society, n.d.).

Varieties and Characteristics of *Qawwali*, *Sama* and *Ghazal* Music

The modus vivendi of the *Qawwali* music is the following:

The main actor is the singer who recites the poetry in the form of a song who is simultaneously supported by the instruments and musical resonances of the various sounds played in the background. A musical vibration is generated by the harmonium

vibes that synchronise with the melody of the main music, followed by a continuous rhythming of the chorus.

In the course of the entire musical practice, the devotees find themselves synchronised with the sounds and harmony of the vibes and energy generated within the process of this musical journey.

Also called as *Haal*, the vibes generate a kind of trance that symbolise the resonance of spiritual union between the devotee and the divine; fulfilling the essence of the merger and the unity of being: the present merged with the moment: with mind, spirit and body with complete synchronicity with God

Western and Eastern musicians could help increase the global visibility of qawwali. *Qawwali* offers the modern world a powerful lesson in devotion and community and suggests that collaborations between Western and Eastern musicians could help increase the global visibility of *Qawwali* (Mekyle, 2020).

In the contemporary context it might be added that the practice of Sama while allowed in some Muslim traditions, might also be rejected by others. The reason given is that it may be totally deemed as inappropriate to Islamic teaching. However, on the other hand it might be totally accepted as it provides the channel to achieve the divine union; which explained through the concept of *maa'rifa*; implying the stage which leads to ultimate mystical experience. Today, *Sama* remains a part of *Qawwali*, as both are closely linked terms are often used interchangeably in South Asia (James, 2007).

***Sufi* Mystical Music and the Coke Studio**

Coke Studio began as a television programme featuring the most popular classical singers in Pakistan. Today, Coke Studio is an international music franchise which brings in new talents and fuses various typologies of music.

Commercial platforms like Coke Studio produce a "docile" version of Islam that aligns with Western capitalist interests. *Qawwali* music was intentionally promoted by the Capitalist class of Pakistan; and it became a name of a brand and the reason why Coke Studio promoted the spread of *Qawwali* was that it came to the forefront for promoting the version of Islam that was a counter-narrative to radical Islam. The soft version of *Qawwali* music through its universal appeal for peace was used to promote a liberal Islam that completely confirmed to the Western version of Islam that could prove non-violent and less hostile to the West, without challenging

it (Aliza, 2019). However, a culturally enriched and anthropologically grounded argument in the defence of *Qawwali* music, is supported by the claim that through the beautiful presence of the *Qawwali* music, the Muslim world is able to portray a positively tolerant image of Islam and especially from the South Asian region reasserted by the fact that the *Qawwali* music translates fear into hope and hatred into love adding grace and uniqueness to the Islamic *Sufi* tradition (Farid & Anne, 2019).

Although the market forces have commercialized *Sufi* music but argues that the very "risky musical experiments" enabled by platforms like Coke Studio help preserve the art's defiant, non-commercial spirit. While acknowledging the commercial forces at play, Coke Studio have preserved a unique space for creative musical experimentation, which itself challenges a purely profit-driven logic (Prateek, 2020).

Conclusion

Islamic mysticism, or *Sufism*, emphasizes dialogue as the main arbiter of love for one's fellow human beings and for God – the ultimate Beloved. South Asia has remained under a very profound influence of *Sufi* music which has had an incremental effect on all forms of art, dance, sounds and the aesthetics of life of this area. The history of South Asia therefore cannot be understood without studying the influence of *Sufi* Islam in the region, with all its attributes and manifestations.

This chapter has focussed on *Sufi* poetry through the *Qawwali* music form, illustrated through the case study of the music and compositions of Amir Khusrau. In the greater course of the research on *Qawwali* music, the chapter has attempted to explore the *Sufi* mystical imagination of divine love; in the form of a *Sufi* female imagery distinct to the poetic and artistic resonances of *Sufi* music in the medieval Indian Islamic tradition and especially through Amir Khusrau's mystical poetry. Also outlined are the significance and scope of *Qawwali* music, which has reconstructed the broader influence of *Sufi*-Islamic (mystical) footprints on socio-cultural, political, and religious/spiritual mainstreams in the Indian-subcontinent with particular emphasis on Pakistan.

References

- Abu Hanieh, H. (2011). *Sufism and Sufi orders: God's spiritual paths—Adaptation and renewal in the context of modernization*. Friedrich-Ebert-Stiftung.
- Ahmad, B. (2017). The poetry of Amir Khusrau: An embodiment of Sufism and 'divine love'. *The Criterion*, 8(4), 242–250.

- Ahmad, M. (2015). Mystic fervour in the poetry of Amir Khusrau. *IJELR*, 2(4), 448–453.
- Amin, A. (2019, December 23). Selling Sufism: Qawwali and Coke Studio in Pakistan. *Jamhoor*.
- Amīr K̲osrow Dehlavī. (n.d.). In *Encyclopaedia Iranica*.
- Amin, A. (2019, December 23). Selling Sufism: Qawwali and Coke Studio in Pakistan. *Jamhoor*.
- Asia Society. (n.d.). Qawwali: From Sufi ritual to commercial pop. *Asia Society*.
- Aziz Khan, A. (2018). A study on contribution of Amir Khusrau in medieval India. *Research Directions*, 8(5), 191–197.
- Aziz, S. (2017, July 25). Sama': Music and the Sufi mystical experience. *Asia Society*.
- Baily, J. (1988). Essay review: Sufi music of India and Pakistan: Sound, context and meaning in qawwali, by Regula Qureshi. *Popular Music*, 7(2), 223–225.
- Baily, J. (1988). Essay review: Sufi music of India and Pakistan: Sound, context and meaning in qawwali, by Regula Qureshi. *Popular Music*, 7(2), 223–225.
- Boivin, M. (2020). *The Sufi paradigm and the makings of a vernacular knowledge in colonial India: The case of Sindh (1851–1929)*. HAL Open Science.
- Chaudary, N., & Narayan, S. (2016). Was Amir Khusrau a historian? Examining his work in a contemporary framework. *Inquiries Journal*, 8(3).
- Dahal, P. P. (2017). Amir Khusrau and the genesis of Qawwali: A revaluation. *The Medieval History Journal*, 20(1), 30–59.
- Ernst, C. W. (2004). Tasawwuf. In R. C. Martin (Ed.), *Encyclopaedia of Islam and the Muslim World* (Vol. 1, pp. 7–14). Macmillan Reference USA.
- Ernst, C. W., & Lawrence, B. B. (2002). *Sufi martyrs of love: The Chishti order in South Asia and beyond*. Palgrave Macmillan.
- Habib, M. (1927). *Hazrat Amir Khusrau of Delhi*. D. B. Taraporevala Sons and Co.
- Habib, M. (1974). Politics and society during the early medieval period. In K. A. Nizami (Ed.), *The collected works of Professor Mohammad Habib* (Vol. 1, pp. 291–355). People's Publishing House.
- Hardy, P. (1960). *Historians of medieval India: Studies in Indo-Muslim historical writing*. Luzac & Co.

Hazrat Mehboob e Ilahi RA. (n.d.). *Chapter IV*.

Hämeen-Anttila, J. (2018). *Khwadāynāmag: The Middle Persian Book of Kings* (Studies in

Persian Cultural History, Vol. 14). Edinburgh University Press.

Hussen, J. (2022). The historical and spiritual origins of Qawwali. *TBS News*.

Jaffer, M. (2021, March 14). *Love in the times of hate: The story of Nizamuddin Auliya and Amir Khusro* [Video]. YouTube.

James, R. N. (2007). *Experiencing Qawwali: Sound as spiritual power in Sufi India* [Master's thesis, Vanderbilt University]. CORE.

Khoso, M., & Panhwar, H. (2020). The dramatic monologue in Shah Jo Risalo: A generic study of Sur Marui. *ARIEL – An International Research Journal of Language and Literature*, 29.

Franceschini, I. M. (2012). *Mysticism, love and poetry: A comparative study of Amir Khusrau and Jacopone da Todi* [Doctoral dissertation, Jawaharlal Nehru University].

Jaffer, M. (2021). Love in the times of hate. *Mumbai University Journal*.

James, R. N. (2007). *Experiencing Qawwali: Sound as spiritual power in Sufi India* (master's thesis, Vanderbilt University).

Joshi, P. (2020, February 24). Mystics, mullahs, and markets in post-9/11 Pakistan. *Jamhoor*.

Khan, A. A. (2018). A study on contribution of Amir Khusrau in medieval India. *Research Directions*, 8(5), 191–197.

Khan, K., & Humayoon, M. (2022). Coke Studio: A conduit for culture, music, and identity in South Asia. *Arts Help*.

Lohar, M. (2004). Saint revered by people of all religions. *Dawn*.

Losensky, P., & Sharma, S. (2013). *In the bazar of love: The selected poetry of Amir Khusrau*. Penguin Books.

Majmudar, A. (2019, March). On the selected poetry of Amir Khusrau. *Kenyon Review*.

Mark, J. (2020). The great Persian poets. *World History Encyclopedia*.

Monie, S. (2011). Coke Studio brings people together. *Forbes India*.

Tehseen: Khusrau's Islamic Poetry

- Moye, J. (2013). Music transcends everything: Coke Studio fuses genres and cultures, creates international franchise. *The Coca-Cola Company*.
- Murshed, M. (2019, June 19). Nizamuddin Auliya to Amir Khusro: I am weary of everyone, even myself, but never of you. *Sufinama*.
- Nafisi, S. (Ed.). (2005). *Diwan-i kamil-i Amir Khusrau Delhavi*. Kitabi Duniya.
- Nizami, K. A. (1983). *On history and historians of medieval India*. Munshiram Manoharlal Publishers.
- Qadir, M. A. (2020). Why the world needs qawwali. *Medium*.
- Qawwali and the art of devotional singing. (n.d.). *Asia Society*.
- Qureshi, R. B. (2006). *Sufi music of India and Pakistan: Sound, context and meaning in qawwali* (2nd ed.). University of Chicago Press.
- Qureshi, R. (1995). *Sufi music of India and Pakistan: Sound, context and meaning in qawwali*. University of Chicago Press.
- Rahi, A. A. (2023). Coke Studio. *Confluence: The Gallatin Interdisciplinary Journal*.
- Rashid, H. (2017, July 24). Qawwali and the art of devotional singing. *Asia Society*.
- Raziuddin, A. (2012). Music and related practices in Chishti Sufism: Celebrations and contestations. *Social Scientist*, 40(3/4), 27–47.
- Saeed, A., & Sabri, M. (2018). Metaphors of wine, cup, and tavern in the poetry of Rumi and Hafiz. *Al-Idah Research Journal*, 32(1).
- Saeed, Y. (2004). Amir Khusrau and the Indo-Muslim identity in the art music practices of Pakistan. *Asian Scholarship Foundation*.
- Srivastava, P. K. (2016). Separation and longing in Viraha Barahmasa. *The Delhi University Journal of the Humanities and the Social Sciences*, 3, 43–56.
- Schimmel, A. (1975). *Mystical dimensions of Islam*. University of North Carolina Press.
- Schimmel, A. (1992). *A two-colored brocade: The imagery of Persian poetry*. University of North Carolina Press.
- Schofield, K. B. (2010). Reviving the golden age again: "Classicization," Hindustani music, and the Mughals. *Ethnomusicology*, 54(3), 355–371.
- Sufism and Sufi orders: God's spiritual paths. (n.d.). Internet Archive.

- Thervedi, S. (2018). Sindhi Sufi poet Shah Abdul Latif Bhitai. *Ismaili Heritage Forums*.
- Viitamäki, M. (2015). *Poetry in Sufi practice: Patrons, poets and performers in South Asian Sufism from thirteenth century to the present* [Doctoral dissertation, University of Helsinki].