



COMPARISON THE CHARACTERISTICS OF FORM AND CONTENT OF THE WORKS WITH THE SAME THEME BELONGING TO DIFFERENT CENTURIES (BASED ON THE WORK “MAQTALI-HUSEIN” BY YUSIF MADDAH AND THE WORK “HADIQATUS-SUADA” BY MUHAMMAD FUZULI)

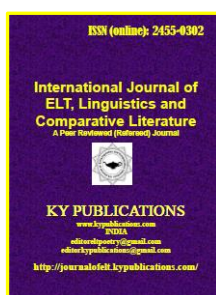
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ABSTRACT

In scientific research work, we have addressed the classical Azerbaijani poets of different periods and two works written by them on the same topic. The first of them is the classical Azerbaijani poet Yusif Maddah, who wrote and created in the literary environment of Eastern Anatolia in the 14th century, and his work “Maqtali-Husein”, and the second is the genius Azerbaijani poet Muhammad Fuzuli, known for his native-language works and his work “Hadiqatus-suada” in the 16th century. Although these two works differ from each other in terms of form, the theme that unites them is the event of Karbala. Both of the works that we involved in the study were written in the maqal genre. We must state that the purpose of our comparative analysis of these two works is to investigate the linguistic and stylistic characteristics of both periods, as well as to determine how the event of Karbala, which has come down to the present day from a historical point of view and is valuable for Muslims, is described in both periods and in both environments, how the facts are given, the extent to which the images coincide with real events, and other issues such as this, is to come to a suitable conclusion. Inform you that the subject we involved in the comparative analysis is our first research work and is a scientific innovation.

Key words: Comparison, maqal, Yusif Maddah, Muhammad Fuzuli, Hadiqatus-Suada, Maqtali-Husein, poetic poem

Introduction

Creating any work is not an easy task. The literary examples of the classical period were made from the fusion of three languages. This scientific article is one of the chapters of our doctoral work. In this chapter, we have achieved a suitable result by describing a great event, which two classical Azerbaijani poets talked about in different centuries, by approaching it scientifically. We must say that Muhammad Fuzuli's “Hadiqatus-suada” work was studied by the well-known literary scholar of Azerbaijan, professor Ataami Mirzayev ((2011). *Fuzuli's work Hadiqatus-suada (as a medieval translation monument)*), who compared Fuzuli's mentioned work with

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“Rovzatush-shuhada” work, showed similarities and differences, and also investigated the features of poetry poetics in artistic prose. However, no research has been conducted on Yusif Maddah's work “Maqtali-Husein” in Azerbaijani literary studies, its history and idea, research history, publication and textological research, originality, artistic architectonics, poetic features, and no scientific attitude has been reported to the work. Work prepared certain plans to investigate the mentioned work in detail both from the point of view of linguistics and literary studies. A comparison of the form and content features of works with the same theme from different centuries, which we have planned for the article within the plan of research work can be considered as a beginning in this direction. Yusif Maddah's work “Maqtali-Husein” was performed by referring to Kenan Ozcelik's ((2008). *Yusufi Maddâh and Maqtali-Husein (Review-Text-Dictionary)*) research in terms of text. That is, the original texts were mainly selected from this book, and comparisons were made using them. This study, which we prepared using the comparative method, is a novelty in Azerbaijani literary studies. For a long time, this work written by Yusif Maddah, who has memorized languages only with “Varga and Gulshah” in our literary studies, proves once again that the poet, who knows three languages, created such a perfect example of artistry in his native language (Azerbaijani) in the environment of Eastern Anatolia by addressing the Arabic theme, and became an example for the poets who lived after him.

When talking about the classical oriental literature, Yusif Maddah and his religious topic “Maqtali-Husein” masnavi attract more attention. Yusif Maddah is one of the classic Azerbaijani poets who wrote and created in the geography of Eastern Anatolia in 14th century. He has a unique writing technique. One of the features that distinguished Yusif Maddah from other poets of the time was that, he was a “maddah”. Maddahs were called people who exaggerate a person or something. Since we have very little information about his life and work, the uniqueness of his work indicates that the poet was familiar with the rules of the time. In scientific literature, the word “maddah” is explained in different ways. The Turkic writer Ismayil Hikmet considers the word “maddah” to be compatible with the Arabic word “ghass and ghassas” (story teller) and the Persian word “qissakhan” (storyteller, narrator) and notes that the poet is a “masnavikhan”, who takes “a kashkul” (a container made of coconut shell, in which dervishes and galandars carry and put things they beg) in one hand and “tabar” (an axe) in the other and travels among the people in the territory of Azerbaijan and sings his works to the masses, he is a dervish (*Ismayil 2, 4*).

In 763 of Shawwal (August, 1362) the masnavi translated from the work of the same name by one of the Shia scholars Abu Mihnaf, named after the ruler of Jandaröğlü Jalaladdin Bayazid, who is remembered with the nickname “Koturum (Shikest)”, was prepared in the form of “failatun, failatun, failun” of aruz, consisting of 2824 verses and 10 assemblies. We should note that the tradition of writing “Maqtali-Husein” in the form of 10 assemblies was created from Arabic literature, by adapting Abu Mihnaf's work on this subject and his writing technique (*Kenan 6*). This masnavi has an interesting artistic structure. This masnavi written in the maqal genre. In the work, Imam Husein's struggle for the well-being and comfortable living of the people and his martyrdom, along with the presence of the Ahl al-Bayt with him in this struggle, in short, the story of Karbala is described in a simple language with artistic colors. The writer and scholar also mentions in his work that the tragedy that happened with Imam Husein and those who were on his side was written in this work, consists of ten assemblies (*Ataami, The Fuzuli stage in the history of literary translation in Azerbaijan, 89*). “Maqtali-Husein” masnavi was written in a language appropriate to the environment of the 14th century.

The same theme and events found its broad description in the context of the genre of the 16th century in the work of Muhammad Fuzuli called as “Hadiqatus-suada”. The rich examples of craftsmanship created by the genius Azerbaijani poet Muhammad Fuzuli, who is well acquainted with the traditions, language, and culture of the whole East, are famous in the world. As we all know, Fuzuli is a master poet who perfectly reflects the main



directions of the development of the 16th century Azerbaijani literary language in his literary and artistic creations. By creating most of his works in his native language, he preserved the national and folk ground of the Azerbaijani language, benefited from the winning languages (Arabic and Persian) of the time. The poet entered his native language into a lively competition with these languages and confirmed that he won this competition with his artistic creativity. The genius Fuzuli used all the genres of classical Eastern poetics. He created beautiful works of art, taking into account the possibilities and characteristics of each genre, according to the theme, content and idea. A colorful, poetic picture of the life of the 16th century is clearly visible in the unique examples of art. Expressing his attitude to the works he wrote in different genres, the poet showed the power of native artistic words according to the characteristics of the genre technique. His "Hadiqatus-suada" is the poet's largest work in terms of volume. In scientific works, we witness the opinion that "this work, which is considered the most classic example of artistic-religious prose, was created due to a historical necessity" (Fuzuli 5). Muhammad Fuzuli, the possessor of poetic thought, is a person who respects and loves God and all his creatures. This respect and divine love can be seen in all his works. Writing the story of Karbala in one's native language, creating a pattern of rhyming prose, as well as establishing the technique of prose-verse sequence comes from the magic of Fuzuli's pen. We are not going to deny the efforts of other writers who created works on this topic. Simply we want to say that this kind of comprehensive, flawless prose-poetry art can only benefit from Fuzuli's pen. Scientific sources note that the date of writing "Hadiqatus-suada" is not known (Fuzuli 7). Nevertheless, the complexity of the content in the language of work, the versatility of the word order and the capacity of poetic meaning suggest that the work was written in old age. When we get acquainted with the work, can see that the love expressed by Muhammad Fuzuli is completely different. Here, it is possible to see not the love that two young people have for each other, but "divine love", "love of the country", "love of the people", loyalty and such positive human qualities.

1. Comparative Aspects Between "Maqtali-Husein" and "Hadiqatus-Suada"

In addition, when we were given information about the work, we encountered such an idea: "Fuzuli was saddened by the lack of an example of a maqal in the Turkic language and finished his work with the desire to create a new work in his native language" (Fuzuli 13). We should add to this idea that the Azerbaijani poet Yusif Maddah, who lived in the literary environment of Eastern Anatolia in the 14th century, wrote the masnavi "Maqtali-Husein" in the maqal genre, in his mother tongue - in Azerbaijani language, so, even before Fuzuli, there was an example of "maqal" in the native language. Although the periods of writing are different, the historical event, which is the same in terms of subject, is described with distinctive language and craftsmanship. When analyzing both works attract more attention from the point of view of structure, similar scenes. As in all religious texts, both works begin with the phrase "Bismillahir-rahmanir-rahim". In addition, the definition of God is given in both works with the same content, but with a different form of writing. For example:

Dilerüz biz de senden yâ ilâhî
Bize hem gösteresin doğru yolu
Çamu kalmışlara yol gösteren sen
Çamu azmışlara inşâf viren sen
Ki sensin âlem içre Ferd-i Muṭlaḳ
Çamu maḥlûḳa ḥâkimsin muḥaḳḳak
Buyurursın yire iner melekler
Senüñ emrüñ-ile döner felekler
Ki bildük senüñ emrüñsüz iş olmaz
Saña kimse vezîr ü hem eş olmaz



Kime kılduñsa yā Rabbī hidāyet
Ki andan zāhir eyledüñ kerāmet. (Kenan 117)

Ey feyzresani-erebū türkü ecem,
Qıldun erebi efsehi-ehli-alem,
Etdün füsehayi-ecemi İsadem,
Ben türkzebandan iltifat eyleme kem.

İlahi! Vaqifi-keyfiyyeti-hal ve alimi-deqayıqi-ef' ali-alemsen, bilürsen ki, senden qeyr mü'in ve müzahirim yoxdur ve etrafü cevanibde hasid ve müanidim çoxdur. Emimi-mekariminden ve kemali-merahiminden teveqqö' budur ki, bu binayi-mücedded te'mirinde ve bu mülki-müebbed tesxirinde elfaz ve me'aniden cemi'imesalihim müheyya qılasan ve eshabi-hesed ve erbabi-inad hücum etdikce bana mü'in ve müsa'id olasan: "İnneke ela küllü şey'in qedir". (Fuzuli 31)

As can be seen from the examples, Yusif Maddah surrounded his work with verse from the beginning to the end, while Fuzuli described the events in the form of alternating prose and verse. In comparison, the "Praise of God" in both examples of maqṭal is very similar in content. Both of poets overcame this by using the possibilities of all three languages (Azerbaijani, Arabic and Persian).

It can be said that total of 39 verses are dedicated to the praise of God, in masnavi "Maqṭali-Husein". At the end of the definition of God, Fuzuli notes that the work consists of 10 chapters and an ending and still asks God to give him patience and guidance to complete the work. The interesting thing is that the poet divides each chapter into different chapters and lists the events he wants to report. For example, Muhammad Fuzuli "Babi-eyvel: Enbiya ehvalın beyan eder" assembly;

Fesli-ibtilayi-Adem aleyhiselam;
Fesli-ibtilayi-Nuh aleyhiselam;
Fesli-ibtilayi-Hezret-Ya'qub;
Fesli-ibtilayi-Musa;
Fesli-ibtilayi-İsa aleyhiselam;
Fesli-ibtilayi-Eyyub;

Fesli-ibtilayi-Zekeriya və Yahya – explains in parts under the headings. There is no such division in "Maqṭali-Husein". Yusif Maddah simply remembers Muhammad Mustafa (s.a.), the Nile River, Gaf Mountain, King Suleyman and the conversation of ants in 39 verses entitled "Haza Kitabu Maqṭali-Husein" (translation: This is the book of Maqṭali-Husein) and conveys his thoughts briefly:

Kimini bir siñek ile kovarsın
Kimin NİL ırmağı içre boğarsın
Kimin dünyədə Kāftan Kāfa sultān
İdüben qorsın adını Süleymān
Qarincanuñ dilinden yine, İy Şāh,
Naşihatler idersin ola āgāh
Anuñ kim haqqı hatm-i enbiyādur
Hābībūñdür Muḥammed Muşafādur. (Kenan 118, 119)

At the beginning of the chapter, that is, in the 1st assembly, Yusif Maddah lists the reasons for the occurrence of the Karbala incident in a consistent manner. It is given under the title "Tarifi-maqṭali-Imam Husein radiallahu Anh" (translation: May God be pleased with him, explanation of Imam Husein's maqṭal). In the first



meeting, information is given about the caliphs who came to power after the Prophet Muhammad (s.a.), during their rule, the living conditions of people, mainly Imam Hasan and Imam Husein, are described. After Umayya's partners seized power, the family of the Prophet Muhammad was persecuted. This is the root cause of the Karbala incident. Yezid's group had decided to destroy Imam Ali's sons Hasan and Husein by cunningly planning them. After the poisoning of Imam Hasan in the assembly, the people went to the side of Imam Husein and promised to be with him until the end in this struggle. After this description, Yusif Maddah writes with chronological order other events in the first meeting.

In "Maqtali-Husein" the description of events in the form of assemblies is given so vividly that every reader who reads the work leaves for a moment the time he lives in and feels himself inside the work. The vitality of the work comes from the fact that it is written in the vernacular. Looking at each assembly, it is possible to observe the processing of words and phrases locally. Yusif Maddah enriched our native language epic poem with a new plot and theme with his masnavi. Basically, the creation of love and heroism in unity has its effect on the later literary examples in our literature (*History of Azerbaijani literature 309*). The poet's education, worldview, perfect knowledge of three languages, using words in the right place create conditions for the creation of such an easy-to-understand example.

We can see Fuzuli's magic, worldview, the uniqueness of the individual style and a unique writing method in the maqal examples of the 16th century. In a comparative analysis, it can be said that two works were prepared with different stylistic methods, but originating from the same historical event. Both of these works are not historical works, but are based on episodes of a historical event. The source is the same, but the approach, the description is completely different. For example, Muhammad Fuzuli mentions Imam Husein, Karbala and Ahl al-Bayt at the end of each chapter in his work "Hadiqatus-suada", as well as giving a conclusive ending about "patience" in each case of his lists. In "Fesli-ibtilayi-Adam aleyhissalam":

Eger melamete sebr eylemezsen, ey qafil,
Melamet eyleme eşqi, yürü selamet ile.
Kemali-eşq melametdedür, xeyal etme
Ki, eşq zövq vere, olmasa melamet ile. (*Fuzuli 35*)

At the same time, Fuzuli describes the visit of Prophet Adam after the murder of Imam Husein in a prose-verse sequence at the end of the chapter. For example:

"Sehifeyi-Rezeviyye"de mesturdur ki, qatili-Hüseyn duzexde bir ateşin tabut içinde mebus ola ki, rayiheyi-kerihesinden ehli-duzex nifret qıla. Bitekellüf, Hüseyini-mezlumin qetli vaqieyi-e'zem ve hadiseyi-ekberdir ve ol çekdiği möhnet Adem çekdiği möhnetden beterdir. Egerçi Adem behiştten cüda düşüb vadiyi-qürbetde sergerdan oldu, emma Hezreti-Hüseyn Medineyi-mütehhere ve Mekkeyi-mü'ezzeme ve Rovzeyi-Resulullahden mehrum olub qürbeti-Kerbelada azar və iza buldu. Ve eger Adem bir ferzendenin qetlinden münzecer olub melalet çekdi, ol Hezrət övladi-müteeddid şahadetin müşahide qılub eşki-nedamet tökdü. Sheir:

Möhneti-Adem degil manendi-enduhi-Hüseyn,
Filmesel bir şö'ledir berqi-beladan ol şerer.
Eşrefi-xelqi-cehanın ekseri-övladını
Qetl eden dünyadevü üqbade olmaz behrever. (*Fuzuli 41*)

In general, Fuzuli talks about patience, which is one of the highest human qualities, and his wisdom in work. In general, let's note that up to the main events in "Hadiqatus-suada", that is, up to the seventh chapter related to Imam Husein, those parts are entirely dedicated to the Karbala event and are woven with heartache



and tears shed for him. All this in itself played the role of a preparatory stage for drawing the reader's attention to the main event (*Ataemi, Fuzuli's work "Hadiqatus-suada" (as a medieval translation monument) 35*). If you pay attention to the work, you can see that it is considered more acceptable to brave every difficulty with patience:

In "Fesli-ibtilayi-hezreti-Ya`qub":

Sebr qıl, sebr ile meqsudine sebr ehli yeter,

Sebr eden sebr ile serrışteyi-meqsud duter. (*Fuzuli 60*). (The meaning of the example: Be patient, those who persevere will achieve their dreams with patience, who is patient will achieve his dreams with patience).

Verses about patience can also be found in Yusif Maddah's "Maqtali-Husein" masnavi:

Şabr kıl sen fürkate bunda bugün

Tā kim anda göresin yarın vişāl. (*Kenan 207*)

Şabr eyle iy ciger-güşem hemİN

Hāğ buyurdi kim yuħıbbu'ş-şābirİN. (*Kenan 210*)

Taħrı sever şabr idenleri yaħİN

Hāğ buyurdi kim yuħıbbu'ş-şābirİN. (*Kenan 217*)

In all three examples shown that it is easier to reach the goal with patience. Yusif Maddah wants to draw attention to patience, which is the highest aspect of a person, as a beautiful quality that always leads to victory by saying "those who are patient today will find success tomorrow". Patience is the only key to overcoming adversity.

2. Comparative Points Appear in both Works During the Analysis

When looking at the internal structure of both works and the sequence of events, some interesting points attract attention. One such interesting point is in Holy Qur'an, patience is considered the most valuable quality that pleases God. Patience is the key to every hard-opened door, patience is the test of difficulties. "Imagine" how many devotees fought along with their prophets and never faltered despite whatever "losses" they suffered in the cause of Allah, nor did they weaken or give in! Allah loves those who persevere" (*Fuzuli 67*); "O believers! Patiently endure, persevere, stand on guard, and be mindful of Allah, so you may be successful" (*Vasim 75*).

Folk expressions about patience have been used in our language throughout history. For example: "Patience, even though it is bitter, but fruit is sweet", "Patience is safety", "Patience makes ripe grapes halva" - ("Halva" is an ancient sweet in Azerbaijani kitchen) proverbs and sayings are always used as a source of comfort in difficult times.

In the religious theme "Maqtali-Husein" masnavi there are a few more quotes from the verses of the Qur'an, which makes it necessary to elaborate on expressions related to "patience". In our opinion, Yusif Maddah does not have such a stylistic feature similar to Muhammad Fuzuli. Although Yusif Maddah's poem is depicted in colorful colors, "rush" is felt in the listing of events and the position of the characters in the trajectory of movement. All of Yusuf Maddah's works, in general, consist of many scenes reminding of loyalty to religion and belief, respect for science and knowledge, following all the requirements mentioned in the verses of the holy book, humanity, purity, loyalty to oppressed slaves, and the Day of Judgment. The classical poet tried to convey such positive human qualities to the people by traveling from city to city with verses and poetic expressions, and he almost succeeded. Because when you look at the geographical map of the poet's travels around the world (Azerbaijan, Konya, Ankara, Gastamon and Sivas), it is easy to say that he conveyed his voice



and words to the entire Turkish world as long as he lived. The meaning of Maddah's nickname is "the one who recites poetry in front of the people, skillfully presents the examples he wrote". In every province Yusif Maddah created a work where traveled to. Proverbs, idioms and wise sayings are considered to be the tools that make the language even more attractive and increase its meaning. Yusif Maddah skillfully used puns, folk idioms, words and expressions belonging to the people, and gave his works a stylistic and fluid tone (*Kazım 6*).

In the comparison of maqtals, we see that although Yusif Maddah used ghazals in meetings, he wrote down the events unfolding in the work in the order of occurrence. We must note that this is Yusif Maddah's personal style and writing technique. It can be seen in other well-known works of the poet (for example: "Varga and Gulshah" work). In the mentioned work the ghazals are given in the same size and under certain headings. Nevertheless, it is noted in scientific sources that these titles were not present in the ancient version of the work "Maqtali-Husein" and were added later by copyists (scribes) (*Kenan 32*). In the work, the poet also describes the story narrated by Veysel Garani in the form of a poem (verse) (*Kenan 267*).

There are many narrations in the work of Muhammad Fuzuli. Each chapter in itself consists of both narration and events, the sequence of events is almost confused. There is a scene in the work "Hadiqatus-suada" that will attract attention: "Elqisse, eşrar qelebe edüb ebrar meğlub olduqda fūrset bulub İbni-Qimme Hezreti-Resulun cebinimübareklerin ki, metle'iafitabi-sidqü sefadır, sengi-cefa ile mecruh edüb, ol cerahetden cari olan xunabeyi Hezret pak edüb derdi ki, eger bir qetre bu qandan ruyizemine tökülse, belayi-asiman nüzul qıla" (*Fuzuli 91*). In terms of content, the story described here can also be seen in the work of the classical Azerbaijani poet İmadaddin Nasimi: "They say that in that century there was someone who was a sheikh of Islam who ordered his murder. He goes to the extreme and declares that Nasimi's body and blood are impure, and if a drop of blood touches any limb, that limb must be amputated. A drop of Sayyid's blood splashed on the mufti's finger as he spoke while waving his hands. There one of the leading". Sufis says: "Because of your fatva, your finger should be cut off." Mufti: "I said for example. It is not necessary to do something because of religion," he answers. Seyid, who saw this situation on the execution ground, immediately recited these lines, indicating that the mufti had escaped his sentence (*Saadat 320*). For comparison, let's pay attention to the "Maqtali-Husein" masnavi:

Qanı yire çün döküldi ol zamān
 Düşdi gavgā `āleme taldı fiğān
 Zelzele düşdi bu yire dār-u-gīr
 Göge degin çıkdı feryād ü nefir
 Ğulgule düşdi ħalāyık ağıladı
 Ay u güneş yüzünü hem bağıladı
 Yir ü gök oldı qarañu ol zamān
 Yaradılmış qamusı kıldı fiğān
 `Arş u kürsī ay u gün ins ü melek
 Cümle ağıladı hemān-dem tütma şek. (*Kazım 257*)

When we compare what is described in the verses with the works of both Muhammad Fuzuli and İmadaddin Nasimi, we can see that the same description is poeticized and penned through different words and phrases.

Ghazal consisting of twelve verses is also included in the second assembly of the "Maqtali-Husein" masnavi.

Chapter II is completed with the sequence of prose and verse. Between the second assembly of "Maqtali-Husein" and the second chapter of Fuzuli's "Hadiqatus-suada", both the topic, content, structure, names of



characters, names of places where events take place, etc. on other such points no similarity is noted, they are entirely different descriptions. For example, the second assembly of “Maqtali-Husein” the events of this meeting revolve around Ubaydullah's attempts to find Muslim in various ways. These attempts eventually lead to the killing of Muslim by Ubaydullah's soldiers. In addition, the fate of Muslim's two young children is described in this meeting. So, after Muslim entrusts his two sons, one ten and one eleven years old, to an old woman, she decides to send these children to Mekke. For this purpose, he joins his son with them. His son shows the way to Mekke to the children halfway and turns back. Children get lost on the road and have to wait by a river. The events begin after that. A servant who came to the water sees the children and from his conversation with them it is clear that they are the children of Muslim. After the servant tells the story to the mistress, the Muslim children are brought home and kept in a secret place. Children's crying at night warns the owner of this. Enraged, Khariji (as he is called in the work against Imam Husein) took the children with him early in the morning and set out on the road, and half way ordered his son and slave to cut off their heads. When they did not agree to this, he killed both of them and then cut off the heads of Muslim children and threw them into the river. At that time, a terrible roar is heard. Both heads, without a body, start reciting the Qur'an without stopping. The person who committed the murder takes the heads and brings them to Ubaydullah. Those who saw this panicked and cursed the Khariji, and then tortured him to death. They throw the dead body into the river, the river does not accept the cursed body and throws it away. Then they want to bury it in the ground, but the ground does not accept it. They are forced to burn the body. We would like to mention one aspect that it is considered a sin to cremate a person who has been in Muslim funeral customs. Since cremation is not in the Muslim religion, there is no ruling on it (<http://www.ahlibeyt.ge/islam-elimlari/3921-defn-edilmeyen-olunun-gebir-sorgusu-nece-olur.html>). In addition, the following hadis was narrated from our Prophet (s.a.) regarding the human body (through Hazrat Aisha): “Breaking a dead man's bone is like breaking him alive.” (Muvatta, Janaiz, 15; Abu Davud, Janaiz, 58-60; Ibn Majah, Janaiz, 63). That is, just as it is wrong to break someone's bone while they are alive, it is also wrong to break the bone of a dead person. Burning the corpse should also be evaluated from this point of view (<https://www.muselmanlar.com/fitvalar/1375.htm>). Chapter II of “Hadiqatus-suada” talks about completely different events and talks about a different topic. Chapter II is given under the title “Declares the troubles suffered by the Prophet from the Quraish”. Fuzuli divided this chapter into chapters as in Chapter I: (Addition: Unlike Yusif Maddah, Muhammad Fuzuli also divided Chapter II of the work “Hadiqatus-suada” into chapters and described the events according to the name of each chapter.)

Fesli-şehadeti-Ubeyde,

Fesli-şehadeti-Hamza,

Fesli-şehadeti-Cafer.

Unlike Yusif Maddah, Muhammad Fuzuli divided the II chapter of “Hadiqatus-suada” into parts and described the events according to the name of each chapter. Stories and poems alternate in each chapter.

The third meeting of “Maqtali-Husein” is called “Al-majlisu`s-salis dar daasi-muqaddimeijang” (On the announcement of the beginning of the war). In “Hadiqatus-suada”, the third chapter is given with the title “The quality of Hazrat Seyyidul Mursal – announces his death”. There is no affinity between these two names, each describing different events. Muhammad Fuzuli gives a description of the last hours of the life of the Prophet (s.a.) and the issues that worried him the most in Chapter III. Thus, the Prophet (s.a.) was informed from the unseen that the most terrible vaqie (mean: event) will happen after leaving the world. This is how it is described in the work in the sequence of prose and verse.



Yusif Maddah wrote that Imam Husein, along with his family and those who were with him, left for the city of Kufa in the third assembly of the work, at this time, he describes the news that he met Zuheyr's camel caravan, that Muslim was killed and Mukhtar was imprisoned.

When comparing the events and images described in the III assembly of "Maqtali-Husein" with the III chapter of "Hadiqatus-suada", the similarities are not noticeable. The different aspects are that the described events are on separate topics, one is given in verse, and the other is given in a prose-verse sequence. In addition to these, many descriptions are recorded in simple language, accurately as if they had witnessed the events.

Chapter IV of "Hadiqatus-suada" is called "Declares the death of Fatima Zahra". The events described in the chapter do not correspond at all with the IV assembly of "Maqtali Huseyn". Neither the course of events, nor the names of the characters, nor the place are in any way inconsistent with each other. As the research scientist said: "Though this chapter actually describes the life of Fatima Zahra from her birth to her death, Fuzuli did not fully cover its contents" (Ataami. *The Fuzuli stage in the history of literary translation in Azerbaijan 18*). Apparently, the scientist came to this conclusion by comparing Fuzuli's magtal with "Rovzatush-shuhada".

We should mention one aspect that Fuzuli gives "poems" in the form of verse in chapter IV of "Hadiqatus-suada". We can see this similarity in the fourth assembly of Yusif Maddah's "Maqtali-Husein" masnavi: "Sheiri-Husein", "Sheir", "Sheiri-Seyyid", "Sheiri-Hurr".

When we compare the works, we see that Yusif Maddah describes the intensification of the war between the two sides in the V majlis of the work "Der beyani-majlisi panjum" with different poetic colors.

Chapter V of Fuzuli is called "Hazrat-Murtaza Ali declares the death". As in chapter IV, the name given in the title and its content do not coincide with each other. The content of the V madjlis of "Maqtali-Husein" does not match the V bab in Fuzuli's work, it is different. In "Maqtali-Husein", the events start from the first meeting and complement each other, but this kind of sequence cannot be observed in Fuzuli's work. The interesting thing is that when Yusif Maddah mentions the name of each wrestler in the masnavi, he tries to comprehensively describe their stature, the light on their faces, and their appearance in general. Example:

Ca`fer-i Tayyāruñ ođlı var-ıdı
Pehlevān-ı ħūb hem dil-dār-ıdı
On sekiz yaşında idi kendūzi
Yūzi güldür sükkere beñzer sözi
Kaşı kara gözi nerges yūzi gül
Şad hezārān serv ü sünbül aña ħul. (Kenan 201)

Yusif Maddah did not avoid the description of miraculous scenes in his masnavi. For example, when Qasim, the son of Imam Hasan, was killed on the battlefield, one of the kharijis (foreigners – the first religious-political group that emerged in Islam in the VII century) cut off some of his hair. At that time, the sky was covered with black clouds, the sun was eclipsed, everything was covered in darkness, all the universe mourns and cries. These descriptions we have listed are given in the work with special poetic colors. We should also note that Yusif Maddah did not associate the name he gave to each assembly with its content. He listed consecutive events simply by showing them in numbers. But Muhammad Fuzuli separated chapters from each other with numbers and named them with separate titles.



Conclusion

During the comparative analysis of both works, we can say as a result that the events described in works with similar themes belonging to different periods, the characters portrayed are very similar to each other. In terms of similar aspects, it is possible to give an example that Yusif Maddah's work "Maqtali-Husein" belonging to the 14th century consists of 10 bab (chapters), and Muhammad Fuzuli's work "Hadiqatus-suada" belonging to the 16th century consists of 10 majlis. The scene of Imam Husein's martyrdom in both works is similar. Yusif Maddah gives this incident in the VII meeting of the magtal. Looking at the end of the works, Fuzuli, like Yusif Maddah, thanks the author of the obituary and appreciates this reward. During the comparison, it is observed that the events mentioned in Chapter VIII of Muhammad Fuzuli's work are presented in the form of dialogues, and this is the same as the description in the II meeting of Yusif Maddah's work. So, the characters and their spoken language are almost similar in both works.

Looking at the stories given in the X part of the works, it is possible to see that there are differences in both structure and content. Thus, Yusif Maddah X summarizes the events within the assembly without giving specific titles. However, Muhammad Fuzuli divides the last chapter into chapters, gives "Khatima" with sub-headings and concludes the work with "minacat" (Meaning: minacat – call of mullah informing about smb.'s death). When we look at the end of both works, we see that both Yusif Maddah and Muhammad Fuzuli thanked the author of the tragedy and appreciated this reward.

Yusif Maddah is fluent in Turkish and its dialects, which contained all the rules and regulations related to divan literature during his lifetime, who is familiar with all the intricacies of Aruz poetry, who uses folk words and idioms in his creations. He also spent most of his life among the people as a perfect artist who explained the Qur'anic verses with special delicacy in poetry.

During the analysis, we observed that the stories in the "Maqtali-Husein" masnavi are written with a structure characteristic of the poetry style, but in "Hadiqatus-suada" the stories are given in the sequence of poetry and prose. Despite these differences, both poets showed their love and loyalty to Imam Husein at a high level with their signatures, they confirmed this once again with their poetic skills in the language of the work. We must inform that even today this event is treated with respect, the people remain loyal to the tradition of the Karbala and this tragedy is commemorated every year in the month of Muharram.

As a result, of the comparative scientific analysis of both works, we must say that although the times of writing belong to different centuries, and the events that happened in these two works in the genre of maqal are similar to each other, some features of the poet's style are manifested without departing from the tradition of oriental poetry. Yusif Maddah, who wrote his work in the environment of Eastern Anatolia in the 14th century, and the genius Muhammad Fuzuli, who benefited from the wealth of words in the environment of Baghdad in the 16th century, deeply absorbed the scientific knowledge of his time, had a special place in the classical Azerbaijani literature, and spoke all three languages (Azerbaijani, Persian and Arabic) are Azerbaijani poets who are deeply familiar with its rules.

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