



Study and Comparison of Satire Style of Dehkhoda and J.Mohammadgholizadeh

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Abstract: *"Jalil Mohammadgholizadeh" and "Mirza Aliakbar Dehkhoda" are two important writers of constitutional age, in addition to their pen influence and leaving impression on awakening thoughts of people, each one of them has pioneered at least a literal movement: "Jalil Mohammadgholizadeh" is pioneer in critical-realistic literature and "Mirza Aliakbar Dehkhoda" is founder of modern prose and pioneer of modern satire in Persian literature. Study and comparison of works of "Jalil Mohammadgholizadeh" and "Mirza Aliakbar Dehkhoda" shows that there are some similarities between the satire styles of these two. These similarities include the sameness of common concepts and contents and the way of entering the main matter, using conversational and simple tone (oral literature), approaches of prayers, plenty of allegories and other items. The present article has studied the similarities between the way of satire of "Jalil Mohammadgholizadeh" and "Mirza Aliakbar Dehkhoda" using comparative and analytic approach and tries to explain the issue of attention of Dehkhoda to the way of writing of Azerbaijani satirist and taking patterns from his style by presenting examples of this sameness.*

Keywords: *J.Mohammadgholizadeh, Dehkhoda, Molla Nasraddin, Charand-parand, Satirei*

INTRODUCTION

Due to the cultural and historical incredible proximities between Iran and Republic of Azerbaijan and also due to the importance and position of "Jalil Mohammadgholizadeh" and "Dehkhoda" in contemporary literature of two countries and also the effect that their thought and pen has left among intellectuals and writers, the issue of examination of existed similarities between Mohammadgholizadeh and Dehkhoda's satire and which has been accepted by most researchers of contemporary literature – whether in Iran or in Azerbaijan from early twentieth century up to now, is one of the duties of those interested and acquainted with these two literal fields.

If we go by the spiritual penetration, expansion and effect of Mirza Jalil's ideas in general level (due to the wide fortune that Molla Nasraddin had among Iranians) and among intellectuals – which of course it is not possible to assess it exactly – the study of his writing style and pen influence on other writers and explanation of existed similarities between his way of writing and others' is of special importance.

One of those whom in different references similarities between his works and Jalil Mohammadgholizadeh's works have been mentioned is Allameh Dehkhoda. Dehkhoda's importance in contemporary literature of Iran and the unique role which he has had in Persian prose generally and in Persian satire specifically, makes

more clear the necessities for scientific , continuous and further studies about his characteristics and way of working and various dimensions of his virtuosity.

Among the works related to the subject of the present research, we can name an article " comparison and analysis of structures of the newspapers, MollaNasraddin and SooreEsrafil" written by Tahereh Ahmadi (Ahmadi, 1391:225) and master of art thesis by Zahra Mokhtari Samarien (Mokhtari Samarien, 1389) with the title of " The effect of Aran(Azerbaijan) satirist on the satire of constitutional age (Saber and Nasim) / "Jalil Mohammadgholizadeh" and " Mirza Aliakbar Dehkhoda".

SooreEsrafil Newspaper: A short glance at "Charand-parand"

SooreEsrafil Newspaperis supposed as one of the impressive journal of its time from the first day of its publication. This newspaper beside " Nasimeshomal" and some important journals of constitutional age, in addition to the incredible role which had in the progress and continue of trend of Iran nation's fight against foreign and domestic colonialists, could literarily and specially prose-writing transformation leave a positive and historical impact on literal environment of that era. The main load of this literary impression was on the shoulder of famous column of "Charand-parand" and powerful and sensitive pencil of Dehkhoda .

SooreEsrafilhas been published between 1325 – 1327 Anno Hegirae (A.H) and totally in 35 numbers , 32 numbers of it before exile in Tehran and its next 3 numbers in "Iverden" of Switzerland in the exile years of Dehkhoda . Since numbers 9 and 10 of the newspaper lack "Charand-parand" column, and numbers 7 and 8 went under publication simultaneously and in one number, in fact, we encounter 32 examples published "Charand-parand". The forming matters and subjects of "Charand-parand", and also its writing style is influenced and similar to the satire written texts of "JalilMohammadgholizadeh" - famous writer of Republic of Azerbaijan in the early twentieth century A.D.

Study of similarities between Mohammadgholizadeh and Dehkhoda's satire

We will here try to show examples of similarities between Mohammadgholizadeh and Dehkhoda's satire in the most important satire works of Dehkhoda, i.e; "Charand-parand" briefly.

a) Content similarities

Dehkhoda, beside all his social and political conflicts and considering less chance of his satire column in SooreEsrafil, tries to get into these groups of conflicts made by Mohammadgholizadeh and mostly because of MollaNasraddin as an unwritten responsibility and duty of Muslim intellectuals. Some of these conflicts including revealing real face of east Muslim rulers, regular confirmation of people's way of vain thinking and specially irreligiousness and carelessness of some of the apparently religious clergymen had changed to a kind of intellectual belief.

Before this, we remembered a list of subjects mentioned in "Charand-parand". Now, we mention one or two of these subject similarities as an example.

- Women's rights:

It can be dare said that attention to women's rights beside several other important subjects, is one of the most frequent subjects and matters of JalilMohammadgholizadeh's works. Mirza, whether using various subjects or with the help of colorful caricatures of Mullah Nasraddin, severely criticized the tradition of old men marriage with very young girls. As it was mentioned before, "Zeinab" the hero of the story "adventure of the village of Danabash" is a woman who has troubled in temptations and bullying of "KhodayarBeigh" – the elder of the village and an ex-friend of her husband – after the death of her husband and is married to him in collaboration with the village mullah (an Islamic scholar) with deceit and force. Mullah Nasraddin continuously illustrates the men who marry successively without regarding family limits and simply for acquiring more sexual enjoyments. In page three, issue tenth, the first publication year, Mullah Nasraddin narrated the adventure of a woman who sends her husband "Ghasem" to a neighbor village to bring his sister to help her in baking bread, but when "MashhadiGhasem" arrives in the village "Tazekand" , "Mullah Jafar" takes him to his house from the middle of the way, and after a brief hospitalityto him, scolds "Ghasem" for coming that distant way

according to his wife words and says: "Are you at the service of the devil?" and when he wants him to put hands in his hands, "Ghasem" surprisingly does this. Then, he conscientiously says "son of my paternal uncle, Ghasem, let me take a wife for you!" And thus, "Ghasem" enters the village with a new wife instead of the sister of his wife. (Mohammadgholizadeh, 1906: 10)

Dehkhoda has taken this issue into consideration in issues 22, 26 and 28 of SooreEsrafil Newspaper. In issue 22 of Charand-parand with the title of "written", when the writer asks her mother the reason of perpetual difference and fight between his father and mother, her reply is worth listening to: "..... when my father died, I was engaged to my cousin (son of paternal uncle). His possessions were not bad; he didn't have any inheritor except me. His co-owner wanted to make me unpaid. I sent him after this unmanly, less than a woman, who was the mullah of the area and attorney of the quarrel, to come and go to the quarrel with the co-owner of my dad" After one week, he claimed that I have concluded a marriage contract with you, whatever I hit myself, I cried, I made any endeavor, he said you are definitely my wife; Oh lord, he will never see a good day in his life". (Dehkhoda, 1325: 22).

In issue 28, Dehkhoda narrates the story of a clergy who has come to everything from nothing in a short time, and married an orphan and eleven-year-old girl who has a wealth from her father and along with plundering all her possessions has accumulated four legitimate women and several concubine women in less than one year:

<< ... Hajji Sir followed the matter up to the time when he brought the eleven-year-old girl into his home with five hundred tomans trousseau, after ten or twenty days, he made a concubine his wife secretly. After a few months, he married another woman. At the end of the year, he married another concubine woman. (Dehkhoda, 1326: 28).

- The subject of superstitions

If one day a question like this is proposed that "What is the greatest pencil message of JalilMohammadgholizadeh, and for what problem, has he attempted the most in confirming or fighting with?", undoubtedly, most of the readers, prefer one reply more: Fight and animosity against superstition and ignorance.

Mirza in a topic titled "smoke" – after nearly thirteen or fourteen years of Mullah Nasraddin publication – moaned with painful expressions as follows:

Smoke is spread all the places, in houses and meetings, smoke of cigarettes and alcoholic drinks, in alleys, smoke of bathroom, in intellectual problems, smoke of superstitions, in soul and heart, smoke of filth; In short, nation is drowning among smoke and as they drown, they are waiting for rescue. From whom? From every owner of conscience, from every real patriot, from everyone whose heart becomes sad for the mankind. Nation is suffocating, smokes have surrounded nation from every side. If you don't go to their help quickly, possibly, no trace of nation will remain. Hurry is necessary. (Mohammadgholizadeh, 1921:7)

Under the influence of these wide attentions, the issue of superstition was severely criticized in "Charand-parand" column of SooreEsrafil.

Mullah Nasraddin has mentioned this issue in the form of satire several times that the revelation of the journal about soothsayers and fortune-tellers, dervishes, snake charmers, writers of amulets and prayers, and revealing their deceits causes market of these classes to be stagnant and as a result, causes a lot of Iranians to become jobless. This issue was sometimes expressed in letters arrived to the journals. As an instance, in the letter which was apparently received from "Astara", an individual reproached "Mullah Nasraddin" as follows:

<< ... for example, "Salman" earns at least two tomans, ten, fifteen loaves of bread and sweet paste a week. You who write so, what on earth can he, the poor, do? (Mohammadgholizadeh, 1906:13)

Dehkhoda in one of his "Charand-parand"s writes:

<< Yes, I feared since from my words was little by little implied that two hundred twenty seven thousand writers of amulets and prayers, five hundred forty six thousand soothsayers, one hundred fifty one thousand fortune-tellers, ... should become jobless. (Dehkhoda, 1325: 14).

When you read "Charand-parand", issue 11 of SooreEsrafil, if you have read writings of JalilMohammadgholizadeh about "the evil eye" and "to burn seeds of wild rue" at least for a moment, you find yourself not only in front of SooreEsrafil, but also in front of Mullah Nasraddin newspaper. (Mohammadgholizadeh, 1906:15 and 20) Dekhoda in the mentioned issue used "the evil eye" as subterfuge and tried skillfully to show faults and inadequacy of social training:

An ordinary and honest woman sends a letter to "Dekho" and in it, meanwhile mentioning successive deaths of the children and remaining alive of just one of her sons, complains about her husband, relatives who felt jealous of her son and have the evil eye of him. The woman who doesn't believe in any philosopher, since her son withdraws himself from the society, and doesn't put any stone on the rail of the train, doesn't bother anyone and doesn't spread earth on people, gets worried and asks cure from "Dekho":

<< ... God protect your blinds and bald from the evil eye as well, God bless you and make a lot out of your little; Oh, God, you don't see their deaths in your old days. As much as you know cure and prayers, you should cure my child in two days. Although I am pinched for money, I do my best to satisfy you. >> (Dekhoda, 1325: 11)

Dekhoda also like Jalil Mohammadgholizadeh in similar cases, after filling a long and humorous prescription for the woman, says: I hope he won't require medicine any more. If he doesn't feel well again, God forbid, I can't do much for him. Go to Hassan Abad neighborhood and give him to Agha SeyyedFarajollah, an exorcist, to cure catarrh. (Dekhoda, 1325: 11).

The reason for so much attention was that most of these superstitions didn't always remain to the extent of superficial believes of the common people, but it sometimes expanded widely and included an apparently elite stratum of the society. Talebof, one of the commanders of the movement of awakening in new era of Iran shows in his works "philanthropists' way of life" shows that how even incompetent ministers of the country set up barricade behind these believes and in order, for example, to remove sedition of England in south proposed as follows: << Mirza Hassan Ghohari comes and writes a prayer for England queen's tongue-tiedness and things go by normally. >> (Yazdani, 1386:224) In Mullah Nasraddin, the issue of sneeze and patience or "one sneeze" and procrastination of things after that, was criticized and laughed over and over. In a place mentioning to a night meeting in "star" palace which was held with the mediation of transportation minister about establishing of railway between Tehran and Shiraz, writes: <<... such a pity, at the same time that the king intended to sign the contract, bringing a "one-sneeze" caused to stop the work and delay it to the thirteenth of holy month of Rajab. >> (Mohammadgholizadeh, 1906:17)

Dekhoda in issue 26 of SooreEsrafil writes: << We wanted to write and publish in detail the major events of last year too; but I don't know what happened that we didn't write. It looks like it was not to be. We sought divine guidance for it and we also had one-sneeze. If it was evil, we didn't write it; if it was one-sneeze, we also didn't write it. >> (Dekhoda, 1326: 26)

In a place, after mentioning the news of invention of a machine in west "which can return the life of drowned, frost-bitten and poisoned people, he narrates the dialogue between "Mother Hasani" and the wife of right-hand neighbor from the roof of a building in Khashan as follows:

<< "Mother Hasani?" Mother Hasani answered: What is the matter? She said: How is Uncle Hussein? She said: Gracious me! He's dead. She said: How is he dead? She answered: His teeth are locked together; his eyes are toward the ceiling. She said: put a bit soil into his throat. She answered: I say: he's dead. She said: don't say so, don't say so.... Life is not in my or your control, is it? Life is in control of oppressed Hussein. >>

- Subject of language and authorship:

Another important and considerable issue in literary heritage by "JalilMohammadgholizadeh" is his special attention to the importance of mother tongue. His acts in successful publication of Mullah Nasraddin which the most prominent signs of it is high circulation of this newspaper and the large number of its subscribers even in the farthest parts of Khorasan, beside its advantages and consequences, was considered as an attempt that Mohammadgholizadeh showed to prove Azarbayjanian language to stay alive and make its writing

capability appear after centuries silence and blackout. Due to his sensitivity to the issue of correct usage and use of language, he made a fool of the negligent spokespersons and pen-pushers in a new way and pointed out inadequacy and problems of writing script of some non-Arabian Muslim countries without any conservatism. << ... Forwarded letters to the newspaper department are written in any language: Russian, Western, Latin, Japanese, Chinese, Indian, Arabic, Persian, and>> Certainly, you ask how you read the papers of seventy-two nations. ... We put it in front of us and start putting points in their places ... , papers imported from Iran are really unique considering beauty of handwriting, I guess that this issue firstly results from our handwriting beauty and secondly is influenced by cleanliness of water of Iranian bathrooms.>>(Mohammadgholizadeh, 1906:5)

In one of "Charand-parand" series – as it was mentioned earlier - Dekhoda displays carelessness of some Iranian Persian writers, problems of Persian handwriting and nonsensical prejudice of some of irritable religious learned men at the same time as the usual style of Mohammadgholizadeh:

A letter has been arrived to the newspaper department, Dekhoda who imagines the Written is in Arabic, sends it to an honorable Sheikh for translation. When the translation is sent back, Dekhoda tries a lot but he can't read it. He wears glasses, but he can't "understand" it again. When Sheikh sees Dekho's inability, he says: "If you are unable to read it, give it to "Mashhad Oyargholi" to read it. But when "Oyargholi" looks at the letter, he says with annoyance: "Sir, Are you making fun of us? I can hardly read Persian language, you tell me to read Hebrew language!" (Dekhoda, 1325: 16)

B. Expression and style similarities:

As it was mentioned before this, the most similarity between satire style of Dekhoda and J.Mohammadgholizadeh has occurred in the field of the way of expression and writing style. This similarity expands from the way of entering the main points to using simple and colloquial tone (oral literature), the way of prayers, abundance of allegories, insistence on bringing exact digits, bringing various examples for more stabilization of the speech, kind of creating a narrative atmosphere, using poetry and great men's words,

- The way of entering the main points:

As mentioned by Mrs. "TaherehAhmadi" too (Ahmadi, 1391:14), one of the existed similarities in the writings of Dekhoda and J.Mohammadgholizadeh is their ways of entering the main points.

Mohammadgholizadeh doesn't get into the main points directly in most of his editorials and other satire segments, but he brings an introduction. Sometimes it is very simple to understand its relation with the main purpose and sometimes it needs a bit thinking and care.

This introduction sometimes was a famous proverb, sometimes it was a word narrated from a great man and sometimes it was words that the writer himself brought up to enter the main discussion.

As an example and in order to prevent verbosity, I refer the readers to an article which has compared irresponsibility of Khans and pleasure-seeking of muslim great men of Irvan and Gharebakh in Teflis winter with dutifulness and philanthropy of Aramaneh Khans in front of their peasant's hunger.(Mohammadgholizadeh, 1908:4)

Mirza Aliakbar Dekhoda who also is completely aware of the efficiency of this artistic method, has brought up the speech firstly in the form of an allegory or an ordinary subject and then goes into the main point artistically and elegantly , exactly in Mohammadgholizadeh's way.

"Save me from Leila's yogurt and water, little yogurt, a lot of water. Maybe I tell vice versa in Meftah(opening), maybe in Talkhis(summarization), maybe in Motavval(outstretched), and maybe in Hadayegolsahar(boxes of secrets), I don't quite remember. Once we were reading "

And after talking a bit about the above parable, he writes:

"For example, let us suppose that his excellency Amir Bahador comes to the meeting at war of four years ago, and after delivering a brilliant speech in an hour, he takes out of his pocket the holy Quran and takes an oath

to the Quran at the presence of two thousand people for the reinforcement of council meeting and says in eloquent Arabic language three times for its emphasis: I promised God with certainty A month after this treaty and oath, one sees the same Amir Bahador of the war"(Dehkhoda, 1325: 1)

- Similar set designs:

Clear similarities can be seen between style of creating right ambiance and set designs of samples of "Charand-parand" column with satire segments of Mohammadgholizadeh:

In issue 15 of SooreEsrafil, report of formation of "the rifferaff" assembly on behalf of the journal writers for the study and decision-making on the acceptance or refusal of presents and in fact forwarded briberies by "Nosratoddolleh" – cruel ruler of Kerman – is the main subject of this issue of "Charand-parand". Here, each of the participants (Horsefly, Damdami, and Oyargholi and ...) offers their proposals and at last, they decide to return the presents. (Dehkhoda, 1325: 15)

This subject has been written under the effect of the atmosphere of one of the literary segments (felyeton) by J. Mohammadgholizadeh with the title of "Reply to a tough problem!" in which Mullah Nasraddin(J. Mohammadgholizadeh), has gathered the fellow journalists together (Mozalan, Laghlaghi, Hoop Hoop ...) and "put their minds together" to discuss about this tough problem which "In a teacher's office which has sixty four Muslim students, how even two students are not able to speak in Muslims' language?"(Mohammadgholizadeh, 1906:23)

- Revelation while revelation

Another interesting method that Mohammadgholizadeh utilizes in his articles and satire segments abundantly and with special eagerness, jumping from one subject to another and from evidence to newer evidence. The writer using this method indirectly makes the readers understand that his motivation from creating desired satire critics is larger and more important than the imagination of the listener. In this method, he beside the main revelation divulges new secrets and sometimes this later revelation is the main revelation. These new revelations begin with expressions such as "as you already know' In the same way ...", "hm I remembered", "such as" and so on:

It is clear that every owner of a construction puts an abacus and a notebook in front of him and calculates his benefits and losses at the end of the year. I also collected my friends together a week ago, shut the doors and started calculating our expenses, in the same way that for example some Muslims gathered in a house in "Akhdam", close the doors, ... and then go to inform the government that for example such and such a Muslim keeps gun in his house, such and such a person has committed such and such a fault in the past >>(Mohammadgholizadeh, 1907:1)

Dehkhoda in the very previous example, after mentioning the blending of soil and clod and so on with wheat by government agents and claiming the discovery of drug of giving up opium, divulge a new secret by bringing the expression of "for example":

<< ... for example deceased Hajie Sheikh HadiMojtahed built a hospital. He determined endowments for it that eleven ill people could be there all the time. As long as Hajie Sheikh Hadi was alive, hospital used to have eleven ill people, As soon as Hajie Sheikh Hadi passed away, seminary students of the school ... >>(Dehkhoda, 1325: 1)

-Different oaths

Among satire works inserted in Mullah Nasraddin, a special method of oath-taking is observed. In this method, MirzaJalil swears to things which apparently seem irrelevant and ridiculous simply to open new chapter of revelation:

<<oh Mullah Uncle, in this time of old age, what is this that old Hajies made us disgraced. I don't know who gives you this information and news? I swear you to the life of that Karbelai who is tired of guarding on mosque monetary Fund box, to the life of those who for their seventeen years old in 1906 and for their fourteen years old in 1908 an affidavit has been issued, to the life of the Khan who... .

>>(Mohammadgholizadeh, 1908:5)

Dehkhoda once has spoken of such oaths in issue 18 of SooreEsrafil:

<< I swear to the seminary of Sir Sheikh Abolghasem, I swear to the pain of the religion of Sir Seyyed Ali, I swear to the constitutionalism of Ghavamolmolk and Amir Bahador, I swear to the loyalty of Prince ArfahAldoleh to the government, I swear to>> (Dehkhoda, 1325: 18)

- Use of Turkish language expressions:

Among Dehkhoda's satire writings, we meet expressions in every place that were copied from an Azarbayjanian phrase or expression and frequency of its usage in Azarbayjanian oral literature which is the main resource of MirzaJalil's writings, is much more than its usage in Persian literature and language.

-<< First I looked at a little, I saw I failed to grasp anything (didn't understand), I wore glasses; I saw I failed to grasp it. Whatever I did, I saw I failed to grasp any word. >>(Dehkhoda, 1325: 16)

<<Succeed to grasp something>> is a copied of an Azerbaijani expression. "I failed to grasp something" is a word by word translation of the sentence "BashaDooshmoram" which means: "I don't find out" or "I don't understand".

Utilizing Turkish way of expressing phrases can be seen in prayers and curses of Charand-parand.

Mohammadgholizadeh borrowed his prayers and curses mostly from the treasury of oral literature:

<< O wife, may God make old people of Zenooz (a city in east Azerbaijan. n) your enemy; May God cause you to unite with Russian women on the resurrection day...; May God cause you to encounter jinn and Satan ...; May God make your hands numb in such a way that you can't stretch your hand to the broth bowl.

(Mohammadgholizadeh, 1906:29)

And Dehkhoda: (of course with Turkish expressions again)

-<< May God not release him from the pains of the hell; May God cause him to be disgraced in front of holy prophet; May God cause bread to mount and him to dismount!(God makes him poorer) >>(Dehkhoda, 1325: 22)

Dehkhoda has a complete sentence in Azerbaijan language at the end of Charand-parand, issue 25 and laments in the death of "Sheikh Aleslam" to Mullah Nasraddin with a Turkishpoetry in issue 23 of SooreEsrafil. (Dehkhoda, 1326: 23)

The most famous and probably the most beautiful of his poetry which has been composed with refrain "Recall the dead candle, recall" in the martyrdom of MirzaJahanghir Khan Shiraz is influenced by the intonation and rhythm of an Azarbayjanian poetry (poetry by Saber adopted from the poetry of RajaizadehAkram, a Turkish poet).(Refer to Aryanpoor, 1372: V.2 /95)

Conclusion

In 32 published samples of Charand-parand, whether considering content and concepts or considering style of expression and way of expressing a matter, some similarities are seen between J. Mohammadgholizadeh and Dehkhoda's satire method. In fact, the most important sameness existed between style writing of these two, is their common way of "thinking and expression". The subjects proposed Charand-parand, including: the problem of women rights, superstitions, extreme tendency of Iranian to title, irresponsibility and illiteracy of some of apparently religious clergymen, revealing the real face of rulers and their incompetence, simple-mindedness and lack of experience of the populace are generally parts of permanent contents of J. Mohammadgholizadeh'sworks. Dehkhodawhile being aware of purports of the mentioned writer's works and by understanding the effect of his way of satire, also utilizes his writing style in creating a narrative atmosphere of the matter, the way of entering the main purpose and other important cases.

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