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## **Sadiq Hedayat: An Analytical Study of Parvin Dokhtar-e- Sassan**

Sadiq Hedayat(1903-1951) was one of the distinguished Modern Fiction writer of the 20<sup>th</sup> century in Iran. Hedayat belongs to an Aristocratic family of Tehran. His forefathers like Reza Quli Khan Hedayat was a great poet and writer of his time. Sadiq Hedayat started his study at Darulfanoon in Tehran. Being a Persian, he was well known with French and Arabic Language. After completing his studies in Tehran Hedayat left Europe and completed his studies in dentistry and Architecture, inspite of that he learned and study the language and culture of ancient Iran. He returnsto Tehran in 1930. Hedayatwas very closely associated with Ancient History,culture,Art and Language, because of this interest magnetised him to learn Pahlavi language, Hedayatespecially came India to study and learn Pahlavi language in 1936.

"I have been learning Pahlavi for some time... though I don't think it would do me much good in this or the other world everyone try to make a living by some sort of trade. For example, somebody draws the arch of letters nun well, another memory classical verse, and somebody else writes flattering articles, and till the end

of days the enjoy of living from what they do. I can now see what I have so far been useless.”<sup>1</sup>

The contribution of Sadiq Hedayat in modern Persian literary world as a fiction writer is par excellent. Hedayat wrote short stories, Novels, Dramas and Letters etc but gain much popularity from the Novel “Buf-e-kur” in Iran as well as throughout the world. Hedayat’s stories are not of the same nature and genre, his stories are in a critical realistic style that unveil the social, political and cultural issues of that time. Hedayat was also considered the founder of the Modernism in Persian fiction. Hedayat was influenced by European and non-European writers and scholars like Shelly, Keats, Rousseau, Dostoevsky, Beethoven, schumann, Tchaikovsky and Kafka. The influence of these writers clearly seen in the literary works of Sadiq Hedayat.

*Parvin Dokhtar-e-Sassan*

Parvin Dokhtar-e-Sassan is a three Act Play and each Act consists of four, five and scenes. Play has seven characters and each character has its own Notability. This Act Play with scenes and characters who are played on the stage of {Raga} Ray the backdrop of Arab conquest of Iran, Hedayat portray the picture of ancient Iranian downfall and the importance of their rich culture and civilization. The characters are of two opposite sets of people namely the Iranians and Arabs. On the one side characters representing Iran shown as a rich civilization, culture old aged religion, glorious ancient etc, On the other hand Arabs shown as dictators, conquest of land, imposition of religion and language

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<sup>1</sup>SadeqHedayat, His work and his wonderous world: HomaKatouzian, University of Toronto, 2008, P 3.

etc. Hedayat wrote this Play Parvin Dokhtar-e-Sassan after coming back from Paris to Tehran in 1930. Through this Play Hedayat tries to unfold different societal and political issues during that particular Time. In this drama Parvin Dokhtar-e-Sassan shows a sign of Romantic-Nationalism in all the scenes. Main characters like Parvez and Parvin play a vital role throughout the drama. Parvin and Parvez exchanges rings and were bonded with each other in love. When the Arab commanders entered the house of Parvin and ordered to accept our Religion, if anybody denied will be punished to death, but Parvin immediately rejected the invitation. She added that you {Arabs} will destroy our Language, culture and Religion and after that you think we Iranian will accept it easily, it is impossible. Even Arab commanders offer her costly jewellery and golden coins but again she rejected it and said my soul do not allow me to take any decision which would go against of my motherland. Hedayat hinted out in the Drama Parvin Dokhtar Sassan...

"ترجمان: سردار

ما بیش از آنچه که شنیده بود شما را زیبا و دلفریب یافته و هر آینه به کیش اسلام بگروید شما را بزناشویی برخواهد گزید. سر تا پا را گوهر میریزد یکی از بهترین کاخها جایگاه شما خواهد شد. زنان دیگرش فرمانبردار و کنیز شما میشوند. آسایش شما از هر گونه آماده و فراهم می شود.<sup>2</sup>

After all these offers, she rejected their orders without any hesitation. Suddenly the Arab interpreter who has learnt Pahlavi language tells about the Parvin's fiancée who was a commander in Sasanian Army. He sacrifices

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<sup>2</sup> پروین دختر ساسان: صادق هدایت چاپ بیروز تهران سال 1333 ش.

his life near Suren river, while fighting with Arabs during the battle of Nihavand, after listening to this sad news she took knife and sacrifice her life also.

“The night before last night our Army attacked your army along the Suren River. The Persian fought courageously and were all killed. I had learnt Persian. It was a cold and depressing moonlit night. Somebody pulled the bottom of my ‘aba. I turned and saw a youth with dishevelled hair, his left shoulder bleeding. He lifted his head painfully. I asked him in Pahlavi “Who are you?” He responded in a very broken voice, “swear to your faith listen to me.” In his left hand he had held a piece of paper, something drawn on it. He lifted his right hand and told me “Take the ring, <sup>3</sup>and if you pass Raghā one day give it to my fiancée in the painter’s house.”

Secondly in every part of the scenes, Hedayat begins his Act with the symbol of Iranianisms. He proud of his Ancient ancestors and rich heritage. All the Acts starts with features a characteristic of the Art and Architecture of the Sassanian dynasty. women’s rights, love and cruelty towards animals are also the important folds which Hedayat discuss in his play as well. Hedayat maintains the three essential units of time, space and characters of drama PervinDokhta-e-Sassan. He executes his projects with an art and as it is a historical tragic drama, he tries to incorporate all the realistic and historical elements in all the works so as to make it realistic and artistic.

The play tries to portrays the desolation of an ancient Iranian empire. The play tries to bring out the prevailing

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<sup>3</sup>SadeqHedayat, His work and his wonderous world: HomaKatouzian, University of Toronto, 2008, P 49

narrative of Arab's aggression during the war. Hedayat considered religion as one of the primary reasons for the devastation of ancient Iranian culture and history.

Hedayat's perception of Iranian race was for superior than his counter- part Arabs. During the times when Iran was going through the constitutional movement - Hedayat through his writings tries to bring out the oppression and tyranny done by the rulers of that Era to the people of his times. Hedayat was also a champion of women's rights, he opposed the orthodoxically ideas of seeing women only as a reproductive machines or sexual objects, therefore he opposed patriarchy and fought against the unequal status of women in the society. Therefore, Hedayat considered women as par- with men in every aspect of life.

Thus, Hedayat picturized all the social, cultural, historical and political folds very handsomely through his characters. Thus, Hedayat tries to unfold the historical tragedy of ancient Iran in his Play (Parvin-Dokhtar-e-Sassan). It brings out different aspects of Sassanid empire through their famous art, culture, and a very well administered political system. It shows how with the coming of Arabs the Golden Era (Sassanid period) of Iran has vanished its popularity from Iran forever.

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