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## Original Research Article

# A Comparative Study of the Hero Archetype in the Davari Shahnameh of the Qajar Period (1238-1283 A.H.) Based on the Morphological Theory of Propp

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## Abstract

Painting of the Qajar era has expanded meanings. One of these meanings is the existence of the main character with the archetypal theme of the hero archetype. This feature can be seen not only in large-scale oil paintings but also in the small miniature manuscripts of this period. Davari Shahnameh (in Persian Shahnameh Davari) is one of the miniature manuscripts of the Shahnameh in this period, in which the hero archetype is prominent. One of the contemporary theories in this field is the morphological theory of Propp, in which this Russian analyst attempts to classify epic stories and their characters. Iranian culture has a deep relationship with the hero archetype and creates mythical heroes in Iranian literature. This issue is important in the manuscript of Shahnameh Davari as the last official and complete Iranian Shahnameh in the Qajar period. This research aims to study the hero archetype in the Shahnameh Davari manuscript in the Qajar period. According to the cultural changes of this period, the character of the hero is represented differently, and investigating it with Propp's morphological theory can suggest a new meaning of this character in this period. The main question of the research is as follows: According to Propp's morphological theory, how is the archetype of the hero redefined and interpreted in the paintings of Shahnameh Davari? The methodology in this paper is qualitative research to gather non-numerical data to produce insights, and Shahnameh Davari was studied by the descriptive-analytical method. Also, based on Propp's theory, it explains the redefinition of the hero archetype as a mythological archetype. The results of the research clearly show that the archetype of the hero is particularly important in the version of Shahnameh Davari, and it is compatible with evolution and development in the morphology of the figures of this Shahnameh.

**Keywords:** *The Qajar Period, Vladimir Propp, The Shahnameh of Davari, The Hero Archetype, Morphology.*

## Introduction

Investigative the morphology and form of artworks based on hero cultivation is one of the theories used in the contemporary period this idea was presented

by Vladimir Yakovlevich Propp, Soviet folklorist and scholar in connection with the basic structural elements of Russian folk tales to identify their simplest irreducible structural units.

The concept of heroism is of special importance in

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Iranian myth culture, and the connection between these two issues can be identified in the Shahnameh of Davari as the last Shahnameh manuscript. Shahnameh Davari is known as a valuable manuscript from the Qajar period, which is now preserved in the Reza Abbasi Museum in Tehran, and it has four illustrated volumes that show the effects of the past periods of Shahnameh illustration up to the Qajar period. Fifty-five illustrations of this Shahnameh were created by an artist called “Latfali Khan Shuratgar”; The gilding of the main pages was done by “Mirza Agha Madhab Bashi” and “Mirza Youssef Dakhbashi Bashi”.

The aim of this research is to study the changes in heroism in the Shahnameh of Davari manuscript of the Qajar period, which emphasizes the hypothesis that, along with the developments of this period, the hero archetype has emerged in different forms, and the study of this archetype with Propp’s morphological theory leads to new concepts of evolutionism and development in morphology in the art of this period. The main question of the research is as follows: How can Propp’s theory of evolutionism and development in morphology be reconciled with the hero archetype in the paintings of the Shahnameh of Davari? Research is important because it contributes to the development of knowledge and understanding in various fields of hero cultivation in Shahnameh Davari in the Qajar period, which has not been discussed independently with the theory of morphology and classification, and it has been neglected in the shadow of the paintings of the Qajar period. Therefore, it shows the necessity and importance of the present research as a complete manuscript of the Shahnameh in the Qajar period .

## Research Background

In recent years, more attention has been given to the study of visual elements of art according to the opinions of linguists and stylists, various works such as books and articles have been written in this field. Of course, this case cannot be considered a type of heterogeneity. Because, to examine and research visual elements such as painting

and miniature, it is necessary to apply precise scientific topics. One of these examples is Vladimir Propp’s model of structuralism, which is used in the scientific analysis of many sources to clarify the meaning of conceptual understanding in science. After the translation of Propp (2012)’s book titled “Fairy Tale Morphology”, several researches were conducted on the morphology of Iranian mythological stories and narratives. The narrative unit from the point of view of Propp was called function; Function is one of the characters of the story. he takes characters in a story from its action as a function in the narrative. After determining the functions and analyzing their samples, Propp matched the compositions and characters in the stories together. Following this Propp’s method, which arose a new movement, has become increasingly popular in many studies in coming years.

Among these documents, we can refer to the book “Rhythology of Magical Legends” by Khadish (2008) whose authors analyzed the structure and format of stories using the formalist theory and Propp’s constructivism, and the book “Introduction to the Morphology of the Thousand and One Nights” by Khorasani (2005) includes the stories classified based on the hero’s actions from the perspective of progress during the story, and presents the Propp theory used from the two main bases of the narrative, i.e. the Activist and the Patient in linguistics.

Regarding articles, Tama & Dhani (2022)’s article can be mentioned in the study of Propp morphology. In their article entitled “Analysis of Character Functions in the Eternals Film with Vladimir Propp’s Narrative Function Theory”, they analyze that thirty functions out of thirty-one narrative functions are found based on Vladimir Propp’s theory in the Eternals Film. In this article, Jakha (2022) entitled “Toward An Archetypal Narrative: A Jungian-inspired Archetypal Criticism of Propp’s Recurring Narratemes Thesis” attempted to find a middle ground between Vladimir Propp’s formalist criticism of Jung’s theory. Explicitly, Propp’s morphology and Jung’s archetypal psychoanalysis are combined to create an archetypal narrative theory in which the underlying structure of narratives lies in the collective unconscious

of humanity.

Also, another article entitled “Character Analysis of Ensara Wat Bujang Sung Through Morphological Analysis Theory of Vladimir Propp” by Masanat & Shanat (2021) examined how to use Vladimir Propp’s structure of thirty-one functions and seven spheres of action to abstract the characters in the folklore story. In his essay titled “Folklore, Morphology”, Marrone (2020) discussed the historical changes that Propp witnessed (The Russian Revolution and the long Soviet cultural and political regime after that) strongly in his brilliant works.

Regarding documents that introduce the archetype of heroism, one can also refer to the book “The Story of the Heroes of the Shahnameh: The Story of Rustam and Afrasiab” (Hariri, 2017).

Documents that have studied the subject of Shahnameh Davari, we can refer to Kamali Sarvestanni (2003) that in his book entitled “Majlis Shahnameh”, which is the same version of the Davari Shahnameh, there are 55 Majlis, the work of the great artist and painter, “Latfali Khan Shuratgar”. The gilding of the pages of this artistic masterpiece has been done mostly by “Mirza Agha Madhab Bashi” and “Mirza Youssef Dakhlebashi Bashi”. An article entitled “The Role of the Hero in Creating Epic Content in the Story of Rustam and Esfandiar” of Ferdowsi’s Shahnameh by Hosseinzadeh Salati et al. (2022) also studied the most prominent features, thoughts, and actions of the two main heroes of the story “Rustam and Esfandiar” in Ferdowsi’s Shahnameh. In addition, the article “Comparative Study of Text and Illustration in Shahnameh Davari (with emphasis on the story of Sohrab)” by Gharibpour et al. (2019) studied and compared the visual elements of the miniatures in the story of Sohrab in Shahnameh Davari with the visual elements of the related verses. Bakhshandeh (2005)’s doctoral thesis with the title “Analytical study of the paintings of Shahnameh Davari” examined the selected paintings, he compares the works of Agha Lotf Ali and Davari to the characteristics of Shiraz illustration that were preserved until then.

Attarzadeh & Golestan (2017) as well in their article entitled “Comparative study of calligraphy methods in the handwritten manuscript of Shahnamehs of Rashida and Davari” showed that “Rashida’s Shahnameh” had been written with the direct influence of Mir Emad’s style and its emphasis had been on the priority of visual beauty over the readability of the text, and a nonstop connection between the textual and written spaces. Davoudabadi et al. (2018) in their article entitled “Psychological Examination of the Behavior of Heroes in Shahnameh” investigate the personality element of Shahnameh heroes from a psychological point of view, too. Bozorgnejad (2019) in his master’s thesis under the title “Study of Semiology of the Paintings of the Davari Shahnameh” analyzes the gatherings of this edition, especially in terms of color semiology as the last Shahnameh of Qajar and studies the different style of design and use of color in the works of its two artists. Javid (2008) in his master’s thesis entitled “Examination and Analysis of the Paintings of the Davari Shahnameh” has analyzed the paintings of the Davari Shahnameh in terms of content analysis, aesthetics, and artistic style. However, what distinguishes this study from others is the comparative nature of the study in which the archetype of the hero was compared in Shahnameh paintings. For this purpose, the analysis of the conceptual structures of Propp’s morphology was carried out to examine the stages of the emergence of the hero archetype in the story of the Shahnameh in the form of visual language in the Shahnameh paintings.

## Research Method

This study used a descriptive-analytical approach as a method of systematic scientific analysis and interpretation based on Propp’s theory, and the data was collected using library documents, which has been simultaneous with the recognition, transformation, and evolution of the morphology of the artistic style of the Qajar period. The figures of the paintings of the Davari Shahnameh in the Qajar period constitute the statistical population of this research which is chosen as the hero’s

archetype based on Rostam's image, and samples of seven figures including: 1. The battle between Rostam and Ashkbus, the killing of Ashkbus; 2. Battle of Rostam and White Devil; 3. Rostam's meeting with the Khaqan of China; 4. Shengal came to Bahram with seven kings. 5. Battle between the Iranian army and the Chinese army, the capture of the Chinese Khaqan by Rostam; 6. Sohrab was killed by Rostam, and 7. Rostam takes Bijan out of the well in the presence of Manijeh. The figures of the paintings are extracted from the printed documents. Analysis of the morphology of the figures is qualitative, and the adaptability of depictions is divided according to the narrative function of the hero archetype in Propp's theory. Using the pattern of morphology, the function of the archetype of the hero in the narrative of the Shahnameh and the analysis of the relationship between the hero and other visual elements of the story in this painting in accordance with the thirty-one functions in Propp's theory about the content, context, and meaning of the heroic archetype. are described by a list of designations.

## Theoretical Foundation

### •Illustrated manuscript of Davari Shahnameh

The history of book decoration and illumination in exquisite manuscripts in the Qajar period goes back to the previous periods, namely the Safavid period. During the Safavid era, especially during the reign of Shah Abbas I (16th to 17th century AD), Iran's relationship with Europe expanded, and as a result of the establishment of the central government, the political conditions inside Iran became more stable (Maskoub, 2000, 288). "During this period, artists from all over the country were gathered in royal workshops and created unique works in various fields such as painting, gilding, calligraphy, book design, architecture, textile, and carpet weaving" (Dadres & Khosravi Bejaim, 2014, 955). From this point of view, the Safavid rulers, to show this political power and authority, copied old stories such as the Shahnameh in the court art workshops. "In the Qajar period, art was used as a medium to express legitimacy

and royalty" (Panjehbashi, 2023, 168).

In the extension of this process of development and improvement of artistic style in the Qajar period, we also witness noteworthy progress in the field of painting and miniature. In this manner, the origin of Farangi-Sazi's style in paintings, which was shaped in the Safavid period, became common in the Qajar period, which was formed by combining the characteristics of traditional Iranian painting with elements and methods of European painting (Ettinghausen and Yarshater, 2000, 243). "Among the famous artists of this period, we can mention Agha Zaman, Agha Sadiq, Sani al-Dawlah (Abul Hassan Khan Ghafari), Kamal Malik (Abutrab Ghafari), and Mahmoud Khan Malik Al-Shaara" (Chelkovski et al., 2011, 34).

Book designing of the Shahnameh in the Qajar period, parallel to the end of Naser al-Din Shah's reign; The fourth king (1264-1313 A.H./1847-1895 A.D.), and Muzaffaruddin Shah's oath; The fifth king (1313-1323 A.H./1895-1905 A.D.) took place. This Shahnameh written by Muhammad bin Wasal (pseudonym of Davari, 1822-1865 AD) in the Qajar period is one of the last Shahnamehs made in the traditional style. However, unlike court works, Davari Shahnameh was not a commissioned work. According to Assemi, an art historian, "Davari Shahnameh may have been created 'as an ode to a dying art'" (Assemi, 2022, 267). "The figures in this manuscript show the flexibility of the artists when they started working on it, which created unique compositions rooted in cultural and economic ties" (Cho, 2023, 10).

Davari Shahnameh, now preserved in the Reza Abbasi Museum with access number 599 in Tehran, is an exquisite version in four volumes written in the Qajar period. This Shahnameh is embellished with manuscripts with illustrations by Lotfali Shirazi and Mohammad Davari. The first volume of this Shahnameh of 21 Majlis; The second volume of 25 Majlis; The third volume of 16 Majlis and the fourth and last volume of this Shahnameh has pictures of six Majlis (Iqbal Ashtiani, 2008, 439). "This manuscript was made in the style and method of

the illustrated copies of the royal libraries in the days of the Ilkhans, Timurids, and Safavids with the cooperation of painters, calligraphers, scribes, religious and tabular writers” (Mahvan et al., 2014, 57). “This Shahnameh has 68 illustrations, 55 of which are by Agha Lotf Ali Suratgar Shirazi, dated 1278-80 AH/1861-1863 AD, and 12 others by Davari Kateb (Mohammad Davari Shirazi), and one is signed by his brother Farhang” (Sharifzadeh, 1993, 56). To the best of our knowledge, it is the last work of the era of illustration of manuscripts and the end of the patronage of artists by the kings and princes of the court of this art. In this article, the paintings of Shahnameh were examined from the morphological theory of Propp’s point of view. It is a written document of the period of transformation and development of painting style in Iran.

### Archetype of Heroes in Shahnameh

Archetype, “the original pattern from which copies are made,” first entered the English language in the 1540s (Douglas, 2012, 2361). The word comes from the Latin word Archetypum and the Latinization of the Greek word ἀρχέτυπον (archétypon), meaning “beginning or origin” (Liddell & Scott, 1940, 381). Thus, it refers to the beginning or origin of a pattern, model, or type (Çelikel & Taniyan, 2015, 13). According to Jungian theory, an archetype is a primitive mental image inherited from early human ancestors and is supposed to exist in the collective unconscious (Douglas, 1961, 1890). Christopher Booker, author of *The Seven Major Plots: Why We Tell Stories*, argues that the basic archetypes underlying all stories are: 1) Overcoming the monster, 2) Rags to Riches, 3) Rebirth, 4) The quest, 5) Voyage and Return, 6) Tragedy, and 7. Comedy (Booker, 2004, 92). Based on the teme of epic narratives and the main plot of the Shahnameh, the hero archetype is pitted against the antihero. This particular archetype has superhuman powers, overcomes difficulties and encounters with events, and after going through a series of trials and tribulations, achieves greatness and high status.

#### •The morphological theory of Propp

“Structuralism is considered one of the most important formalist movements that have played an

important role in the analysis of literary works in recent decades” (Rouhani & Sfandiyar, 2011). In other words, the achievements of formalists are obtained from the collection of structuralism and linguistic thoughts, which was explained by providing details in the theories of structuralism. One of the ideas raised in the discussion of structuralism is the method of Russian Vladimir Propp (1895-1970 A.D.) in analyzing and classifying the morphology of mythological and epic stories. Propp is one of the first structuralists, studying hundreds of Russian folktales or oral stories, concluded, due to a pattern of the same events in stories that they all follow the same pattern. Propp’s great innovation was to propose a classification based only on the formal characteristics of stories. Therefore, he called his studies morphology, which meant describing the narratives based on their constituent units and the relationships of these units with each other and with the whole narrative. By analyzing the morphology of Russian fairy tales, he classified them with a different attitude (Panjehbashi & Doulab, 2020, 290). Propp defined morphology as the description of stories based on their components and the relationship of these structures with each other or the whole story.

In Propp’s theory, 31 narrative functions are defined for the story, which is defined as a formula of structural signs. These designations for each function are:

1) Lack =  $\alpha$ , 2) Absentation =  $\beta$ , 3) Interdiction =  $\gamma$ , 4) Violation =  $\delta$ , 5) Reconnaissance =  $\epsilon$ , 6) Delivery =  $\zeta$ , 7) Trickery =  $\eta$ , 8) villainy = A, 9) Meditation = B, 10) Beginning counteraction = C, 11) Departure =  $\uparrow$ , 12) First function of the Donor = D, 13) The hero’s reaction = E, 14) Provision of a magical agent = F, 15) Guidance = G, 16) Struggle = H, 17) Branding = I, 18) Victory = J, 19) Liquidation of Lack = K, 20) Return =  $\downarrow$ , 21) Pursuit = Pr, 22) Rescue = Rs, 23) Unrecognized arrival = O, 24) Unfounded claims = L, 25) Difficult task = M, 26) Solution = N, 27) Recognised = Q, 28) Exposure = Ex, 29) Transfiguration = T, 30) Punishment = U, 31) Wedding = W (Propp, 2010). After studying 100 fairy tales in tremendous detail, he identified seven archetypes: the villain, the donor, the helper, the princess, the dispatcher, the hero, and the false hero (ibid, 74).

Morphology in artistic style also refers to the study

of structures, similarities, and transformations of visual form in painting. In such a way “the problem of artistic morphology coincides with the investigation of the origin or root of visual arts in many ways” (Steigerwald, 2002, 294). For brevity, we exhibit only the archetype of the hero in this article.

#### •The archetype of Heroes in Shahnameh

The word archetype, “original pattern from which copies are made,” first entered into English usage in the 1540s (Douglas, 2012, 2361). It derives from the Latin noun *archetypum*, Latinization of the Greek noun *ἀρχέτυπον* (*archétypon*), whose adjective form is *ἀρχέτυπος* (*archétypos*), which means “first-molded” (Çelikel & Taniyan, 2015, 13). According to Jung, archetypes are innate patterns of thought and behavior that strive for realization within an individual’s environment (Douglas, 1961, 1890). Christopher Booker, author of *The Seven Basic Plots: Why We Tell Stories.*, reiterates that the seven archetypal plots—The Quest, Rags to Riches, Overcoming the Monster, Voyage and Return, Tragedy, and Comedy—are not mere literary constructs but fundamental templates that resonate deeply across cultures and history (Booker, 2004, 92). Based on the essence of epic narratives and the main plot of the Shahnameh story, the archetype of the hero is placed against the anti-hero. This particular archetype has superhuman powers that triumph in the face of problems and events, and after going through the stages of trying, it achieves a great and high-ranking position.

#### •Comparison of illustrations of Davari Shahnameh with the morphological theory of Propp

Based on the morphological theory of Propp, one of the most important characters of the Shahnameh is the archetype of the hero. From Vladimir Propp’s *Narratemes* approach, the final (and often optional) phase of the storyline contains at most 31 (thirty-one) functions. In this article, 7 examples of pictures from Shahnameh Davari are studied and the design relationships between the hero’s painting and other visual elements of the pictures are analyzed by a list of 31 adaptations of the narrative function of Propp’s theory about the content,

context and meaning of the heroic archetype.

In the first figure titled “The battle between Rostam and Ashkbus, the killing of Ashkbus” from the 23rd Majlis of Davari Shahnameh, Rostam, the hero of the story is fighting Ashkbus. In this figure, the Iranian and Toran armies took military formation (Fig. 1).

In Fig. 1, Rostam throws a bow ready for shooting on his arm, rushes towards Ashkbus who is galloping on a horse, and calls him to him for hand-to-hand combat. Based on the morphological theory of Propp, the hero of Shahnameh, Rostam, goes to punish the villain of the



Fig. 1. The battle between Rostam and Ashkbus, the killing of Ashkbus, the 23rd Majlis of Davari Shahnameh, by Agha Lotfali Shirazi, Qajar period, Tehran, Reza Abbasi Museum. Source: Ahmadpour, 2019, 56.

story, which leads to the disgrace of the villain. In this painting, Rustam’s strength in confronting Ashkbus, who despises him because he is a pawn, is shown in the depiction of Rustam’s figure in a larger size than Ashkbus. In this picture, the five functions of Propp’s theory correspond to the depiction of the Shahnameh story. It is shown in the form of visual relationships between the hero’s painting and other visual elements of the paintings (Table 1) (Fig. 2).

In the figure “Battle of Rustam and White Devil”, the hero, Rustam, and his companion, Olad, reach the Haft Mountains, where the cave is located and the White Devil lives. They spent the night around there (Fig. 3).

This painting depicts a scene where Rustam is fighting with the White Devil and the hands and feet of Olad are tied to a tree. In Table 2, the five archetypal functions of the morphological theory of Propp have shown the design relationships between the hero painting and other visual elements of paintings (Table 2) (Fig. 4).

In the painting “Rustam’s meeting with the Khaqan of China” from the 24th Majlis of Davari Shahnameh, “Khaqan of China came to Hamawan with his army with the help of the Turanians to fight with the Iranian army, but he lost three of his generals in the battle, Ashkbus and Kamus, and Changesh. Then he rushed to the Iranian army with his troops” (Sharifi, 2008, 1293). Khaqan of China sends his army to confront Rustam (Fig. 5).

In this painting, Khaqan of China sent Changesh to battle with Rustam, who is depicted in front of Rustam in this painting. In the following table, the five archetypal functions of the morphological theory of Propp have shown the design relationships between the hero painting and other visual elements of paintings (Table 3) (Fig. 6).

In the painting “Shengal came to Bahram with seven kings”, Bahram Gore goes to Shengal, the king of India, like the emissaries and anonymously, and he gives him a letter from the Shah of Iran to either pay ransom or fight,

Table 1. Adaptability of the painting of the battle between Rustam and Ashkbus, the killing of Ashkbus based on the function of the hero archetype through the lens of the theory of Propp. Source: Authors.

Designations	Functions of the Hero Archetype	Scenes of the story
E	The hero’s reaction	Rustam’s singing in front of Ashkbus on a horse
N	Solution	Rustam goes to battle while on foot and pulls Ashkbus down from his horse.
Ex	Exposure	While Rustam was in the campaign on foot, he defeated Ashkbus on horseback.
U	Punishment	Rustam shoots another arrow in the chest of Ashkbus, who dies quickly.
I	Branding	With the death of Ashkbus, Rustam wins.

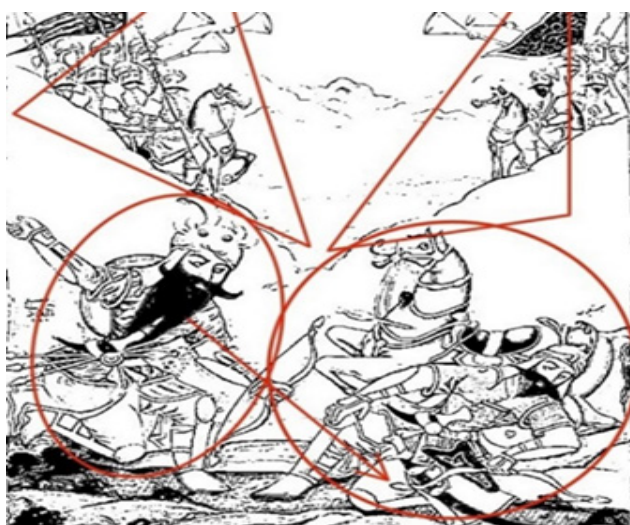


Fig. 2. Adaptability of the function of the archetype of the hero in the battle between Rustam and Ashkbus. Source: Authors.



Fig. 3. Battle of Rustam and White Devil, Davari Shahnameh, by Agha Lotfali Shirazi, Qajar period, Tehran, Reza Abbasi Museum. Source: Javid, 2008, 62.

and Bahram did this (Fig. 7).

This painting depicts a scene of the meeting between Shengal and Bahram. Based on the morphology of the Propp, in this painting, the four functions of the archetype of the hero correspond to the depiction of the narrative of the Shahnameh (Table 4) (Fig. 8).

In the painting “Battle between the Iranian army and the Chinese army, the capture of the Chinese Khaqan by Rustam” from the 25th Majlis of Davari Shahnameh, After Shengal’s defeat of Rustam, when Khaqan Chin realized that he could not do anything, he offered Rustam a reconciliation. But Rustam did not accept and continued to fight until Khaqan tied him with a lasso

while riding on a white elephant (Fig. 9).

In this Figure, Rustam went to the center of the Touran army with several soldiers, and he planned to conquer China riding on a huge elephant. The painting depicts a scene when Rustam drags the Khaqan of China from his elephant. Rustam is depicted galloping on his horse, Rakhsh in the symmetrical composition in front of the Khaqan of China. Based on the morphology of the Propp, in this painting, the four functions of the archetype of the hero correspond to the depiction of the narrative of the Shahnameh (Table 5) (Fig. 10).

In the painting “Sohrab was killed by Rustam”, from the 13th Majlis of Davari Shahnameh, Rustam, and Sohrab fought again and grabbed each other’s waists, and started wrestling. At this time, Rustam knocked Sohrab to the ground, pulled a blade from his waist, and cut Sohrab’s side with it (Fig. 11).

In this painting, several fictional characters are depicted simultaneously. In the center of the picture, Rustam is depicted holding Sohrab in his arms. Based on the morphology of the Propp, in this painting, the four functions of the archetype of the hero correspond to the depiction of the narrative of the Shahnameh (Table 6) (Fig. 12).

In the figure “Rustam takes Bijan out of the well in the presence of Manijeh”, Bijan’s release from the well is depicted. According to the story of Ferdowsi’s Shahnameh, “Rustam comes to the well and pushes aside the big stone and sends a rope into the well. Before Bijan gets out of the well, Rustam asks him to swear that he will not care about Milad’s Wolf after his freedom, and Bijan does not accept. So, Rustam lets go of the rope and Bijan falls back into the well (Sharifi & Purdavoud, 1990, 147) (Fig. 13).

Also, in this figure, several narratives based on 31 functions of the archetype are depicted simultaneously. In the vertical axis of the center of the figure, Rustam is drawn as he is bent and pulling the rope from which Bijan is hanging. Three incidents are depicted: 1. Bijan’s rescue from the well by Rustam, 2. lighting the fire of Manijeh, and 3. watching Rustam’s companions. Based on the morphology of the Propp, in this painting, the six

Table 2. Adaptability of the painting of Battle of Rustam and White Devil based on the function of the hero archetype through the lens of the theory of Propp. Source: Authors.

Designations	Functions of the Hero Archetype	Scenes of the story
K	Liquidation of Lack	Rustam went to fight with the White Devil for the freedom of Iranians.
↑	Departure	Rustam and his companion, Olad go to Haft Mountains, where the cave where the White Devil lives is located.
B	Meditation	To fulfill the rite of chivalry, he woke him up and fought with him.
Ex	Exposure	Rustam cut the demon's heart with a dagger and took out his liver to treat Kikavus' narrowed eyes.
I	Branding	With the death of White Devil, Rustam won.



Fig. 4. Adaptability of the function of the archetype of the hero in Battle of Rustam and White Devil. Source: Authors, 2024.



Fig. 5. Rustam's meeting with the Khaqan of China, the 24th Majlis of Davari Shahnameh, by Agha Lotfali Shirazi, Qajar period, Tehran, Reza Abbasi Museum. Source: Ahmadpour, 2019, 70.

functions of the archetype of the hero correspond to the depiction of the narrative of the Shahnameh (Table 7) (Fig. 14).

Since the archetype of the hero of these paintings has several different functions, based on the pattern of designations of Propp's theory, the archetype of the hero of each figure can be arranged in Table 8.

In Table 8, the function of the archetype of the hero is arranged as a pattern that shows the expected imbalance of the storyline in some paintings. In the painting "The Battle between Rustam and Ashkbus, the Killing of Ashkbus", the archetype of the hero follows functions such as The hero's reaction, Solution, Exposure, Punishment, and Branding, which has somewhat followed the narrative trajectory of the story sequence based on the morphological theory of Propp. But in the painting "Battle of Rustam and White Devil", the hero archetype has used the Meditation function (linking event) when

Table 3. Adaptability of the painting of Rustam's meeting with the Khaqan of China based on the function of the hero archetype through the lens of the theory of Propp. Source: Authors.

Designations	Functions of the Hero Archetype	Scenes of the story
η	Trickery	The Khan of China offered Rustam a reconciliation.
H	Struggle	Rustam and Changesh fought in the battle.
Pr	Pursuit	Rustam followed Changesh who was running away.
Ex	Exposure	Rustam put Changesh on the ground and separated his head from his body.
I	Branding	With the death of Changesh, Rustam won.



Fig. 6. Adaptability of the function of the archetype of the hero in Rustam's meeting with the Khaqan of China. Source: Authors.



Fig. 7. Shengal came to Bahram with seven kings, Davari Shahnameh, by Agha Lottfali Shirazi, Qajar period, Tehran, Reza Abbasi Museum. Source: Javid, 2008, 29.

he fights the white demon after awakening him to fulfill the rite of chivalry, which creates a kind of disharmony and imbalance.

Also, in the painting “Sohrab was killed by Rustam”, the archetype of the hero follows the functions of Recognised when Rustam finds out the identity of his son, and Transfiguration when the victory of the hero turns into defeat after knowing the truth that this issue leads to imbalance in following the morphological theory of Propp, too.

#### •Analyzing the hero archetype in the Davari Shahnameh based on the morphological theory of Propp

The exaggeration in the depiction of the hero archetype in the paintings of Davari Shahnameh, Rustam, is shown in these figures in larger dimensions than other characters. In addition, there are fewer visual elements in the painting background in the figures of Shahnameh Davari, unlike the figures of the previous versions.

Table 4. Adaptability of a painting of Shengal came to Bahram with seven kings based on the function of the hero archetype through the lens of the theory of Propp. Source: Authors.

Designations	Functions of the Hero Archetype	Scenes of the story
L	Unfounded claims	.Bahram introduces himself as a letter carrier
↑	Departure	.Bahram goes to see Shengal
↑	Departure	Shengal goes with seven kings to see Bahram.
Θ	Delivery	Seven kings accompany Bahram.



Fig. 8. Adaptability of the function of the archetype of the hero in Shengal came to Bahram with seven kings. Source: Authors.



Fig. 9. Battle between the Iranian army and the Chinese army, the capture of the Chinese Khaqan by Rostam, the 25th Majlis of Davari Shahnameh, by Agha Lotfali Shirazi, Qajar period, Tehran, Reza Abbasi Museum. Source: Ahmadpour, 2019, 74.

Therefore, according to the narrative trajectory of the story sequence based on the morphological theory of Propp, some of the 31 archetypal functions of Shahnameh’s hero were recognized in these paintings. In addition, it was found that in these paintings, the depiction of the hero archetype is accompanied by major modifications in the exaggeration of the function of the main character of the Shahnameh narrative. In this respect, the archetype of the hero as the main core of the pictures is often placed in the central linear pattern of the figures or the analogy of the opposite character. Other visual elements, such as anti-heroes, soldiers, and other characters, are drawn in the side and margins of the illustrations. Therefore, we are facing a process of change and transformation in the style of writing Ferdowsi’s story in Davari Shahnameh, which is a result of a kind of evolutionary process in the paintings of the Qajar period. It is noteworthy that the left hemisphere is responsible for rational thinking and logical skills such as mathematics and language, which is the same as perceptual reception. The right hemisphere is responsible for creative activities like arts and connecting to others in an emotional way, which is

Table 5. Adaptability of painting Battle between the Iranian army and the Chinese army, the capture of the Chinese Khaqan by Rustam based on the function of the hero archetype through the lens of the theory of Propp. Source: Authors.

Designations	Functions of the Hero Archetype	Scenes of the story
η	Trickery	.Khaqan of China offers peace to Rustam
H	Struggle	Rustam along with his troops attacked the center of the .Touran army
Ex	Exposure	Rustam rides his horse towards Khaqan pulls his head with a lasso and drags him from his elephant.
J	Victory	With the death of Khaqan of China, Rustam wins.

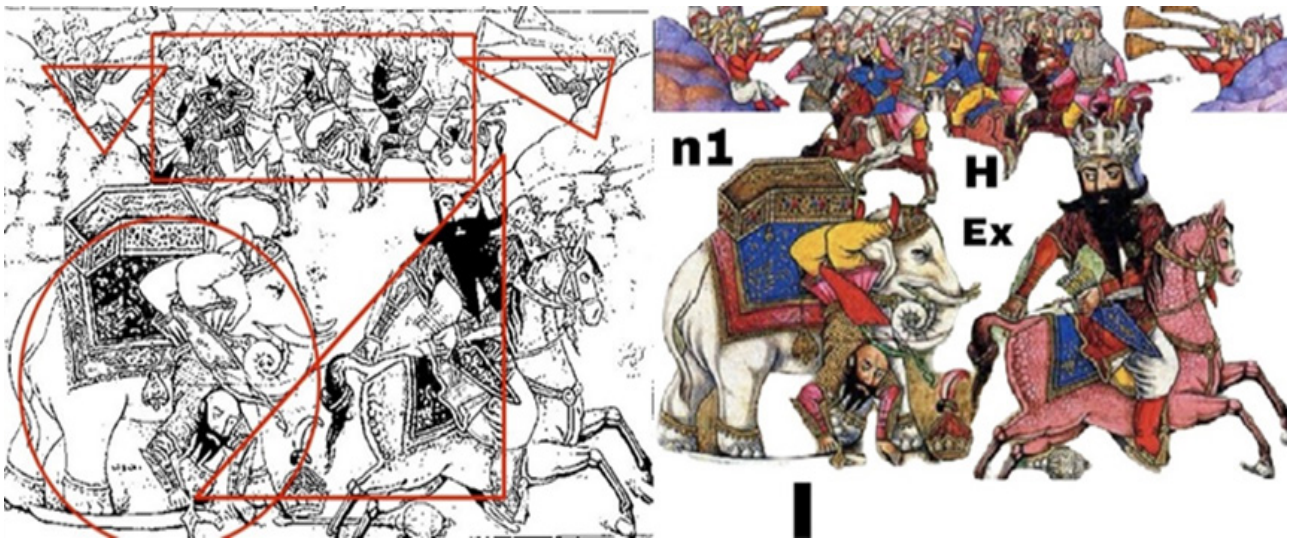


Fig. 10. Adaptability of the function of the archetype of the hero in the Battle between the Iranian army and the Chinese army, the capture of the Chinese Khaqan by Rustam. Source: Authors.



Fig. 11. Sohrab was killed by Rustam, the 13th Majlis of Davari Shahnameh, by Agha Lotfali Shirazi, Qajar period, Tehran, Reza Abbasi Museum. Source: Ahmadvpour, 2019, 82.

generally spontaneous and improvised based on the artist's creative choices "in a moment" to achieve unique results, which is conceptual art. Therefore, in the discussion of the detailed understanding of the morphological process and the evolution of the concept of heroism, We should pay attention to this duality of conceptual art and perceptual art.

In explaining this process, it should be mentioned that The fact that the term "artistic style" refers to the individual characteristics of an artist, and also, features that have been evolved by a culture over the centuries pay attention to the issue that this development and transformation may be precisely due to the evolution and growth of the artistic style (culture) in dealing with the entry of artistic features of another style or culture. Therefore, the change and transformation of the artistic style in such a development is evidence of the creative and powerful energy of the artist. In addition, regarding the importance that should be given to periodical changes in the direction of the stylistics of cultures, it refers to the stylistics of artistic styles in the process of evolution.

Table 6. Adaptability of painting Sohrab was killed by Rustam based on the function of the hero archetype through the lens of the theory of Propp. Source: Authors.

Designations	Functions of the Hero Archetype	Scenes of the story
E	The hero's reaction	Rustam's return to the campaign scene despite the fact that Sohrab spared him
H	Struggle	Grappling of Rustam and Sohrab
Q	Recognized	After Sohrab was injured, Rustam found out the identity of his son.
T	Transfiguration	The victory of the hero after knowing the truth leads to defeat.



Fig. 12. Adaptability of the function of the archetype of the hero in Sohrab was killed by Rustam. Source: Authors.



Fig. 13. Rustam takes Bijan out of the well in the presence of Manijeh, by Agha Lottfali Shirazi, Qajar period, Tehran, Reza Abbasi Museum. Source: Fartash Tolo, 2014, 73.

In this way, researchers in the field of art often consider the growth and transformation of the language of an artistic style as representing an important insight into the maturity, vitality, or stability of a culture or that style. However, these stages of cultural development are rarely related to the morphology of that culture. Nevertheless, just as in biological morphology, metamorphosis, and transformation occur in the direction of physiological growth, in the morphology of artistic style, this transformation and growth leads to the formation of a new artistic style. In the Qajar period, as a result of the expansion of political relations with the Western countries, the arrival of artworks from Europe, and the exchange of cultural and artistic styles by artists, the arrival of Farangi-Sazi led to the formation of an eclectic style in Iranian painting. Also, in the study of this trend of artistic styles such as the paintings of Davari Shahnameh, there can be a kind of duality in perceptual art that human perception becomes a valid index to measure an artwork., and conceptual art that new experiences are considered artistic, To understand more precisely the morphological process of the concept of heroism in the paintings of Davari Shahnameh, it

Table 7. Adaptability of painting Rustam takes Bijan out of the well in the presence of Manijeh based on the function of the hero archetype through the lens of the theory of Propp. Source: Authors.

Designations	Functions of the Hero Archetype	..... of the story
↑	Departure	.Rustam and a group go to Turan to rescue Bijan
B	Meditation	.Manijeh collects firewood at night and makes a big fire
D	The first function of the Donor	Throwing a rope into the well to save Bijan
γ	Interdiction	Requesting an oath from Bijan that after his freedom, he should not pay attention to Milad's Wolf.
C	Beginning counteraction	Rustam releases the rope and Bijan falls back into the well
D	The second function of the Donor	Rustam saves Bijan from the well.

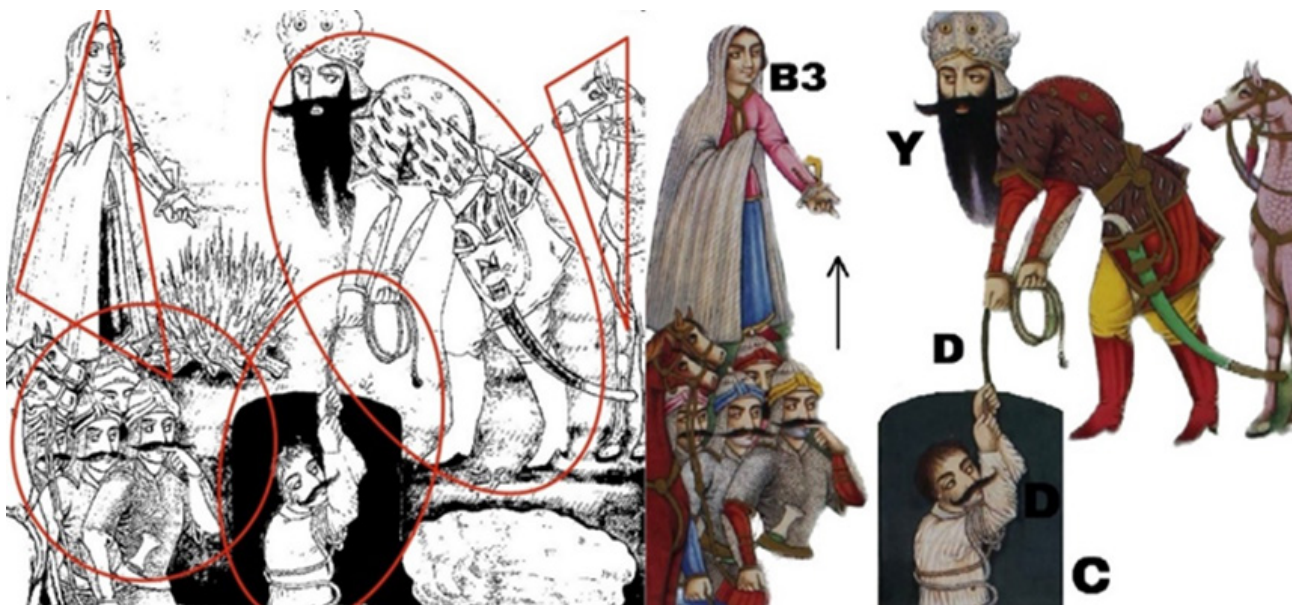


Fig. 14. Adaptability of the function of the archetype of the hero in Rustam takes Bijan out of the well in the presence of Manijeh. Source: Authors.

Table 8. A model of the function of the hero archetype based on the morphological theory of Propp. Source: Authors.

The Name of the painting	Designations
The battle between Rustam and Ashkbus, the killing of Ashkbus	E N Ex U I
Battle of Rustam and White Devil	K ↑ B Ex I
Rustam's meeting with the Khaqan of China	Ex I Pr η H
Shengal came to Bahram with seven kings	L ↑ ↑ Θ
Battle between the Iranian army and the Chinese army, the capture of the Chinese Khaqan by Rustam	η Ex I H
Sohrab was killed by Rustam	E H Q T
Rustam takes Bijan out of the well in the presence of Manijeh	D Y C D ↑ B

becomes important. For this reason, if these pictures are still looked at from the level of perceptual art, a perception will be obtained in the context of sensory perception in the audience. If the audience looks through the window of conceptual perception leads to a new ideology related to the style and artistic style of these pictures.

## Conclusion

The classification of Qajar painting shows that the previous pictorial traditions that were manifested in the art of illustrating manuscripts continue their course in the Qajar period and the Davari Shahnameh. Davari Shahnameh in dealing with the painting of the Qajar period is influenced by the way of thinking and performing and reflecting the art of this period. The magnified drawing of the hero as Rostam and the emphasis on his personality and performance are evident in the figures, and in the central linear pattern of the paintings, it is placed in the center and parallel to its complementary character and is compatible with prop evolutionism. Davari Shahnameh is influenced by Western art and can be considered the end of the common path of hero breeding in manuscripts, and only the mere representation has not been noticed, which is compatible with morphology and Propp's point of view in semantic evolution. The heroism and archetypal meaning in the Shahnameh paintings show the sequential arrangement of the morphological theory of Propp and the recognition of designations. On the other hand, a single pattern can be seen in the formation of the hero archetype in all the figures of the Shahnameh. So, this study shows the adaptability of the hero archetype in the center of the image with the content of thirty-one functions of the morphological theory of Propp. In the study of the paintings of Shahnameh Davari, it can be seen that the artist's creative expression is mixed with cultural originality and he has unavoidably benefited from the influences of Western art in his works, which implicitly expresses the process of evolution and evolution of Propp's morphology, and it emphasizes the importance of Iranian mythical heroism.

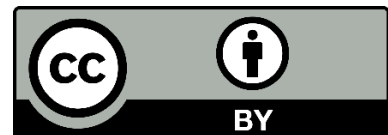
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