


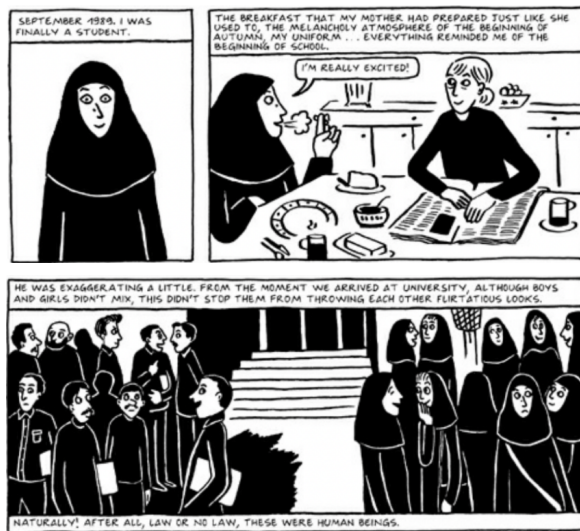


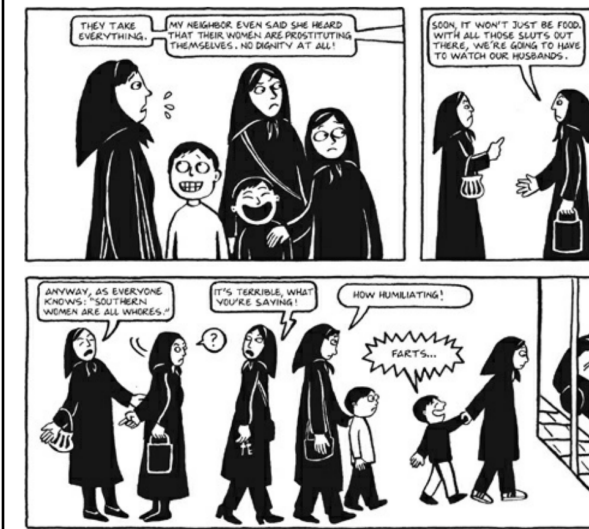
Persepolis Reading Journal

As you read, fill out this chart. For each observation you make on your chart, you must include an excerpt. Given that it is a graphic novel, you should be taking screenshots of cells—it is probably best to use the PDF I gave you for this purpose. Be on the lookout for literary devices and opportunities to use your graphic novel vocabulary--you'll need them potentially for your Individual Oral, Paper 2, and the HL Essay. You should try to find evidence for each theme, but you'll quickly find that each work we study (or even your personal interest) is dominant in some areas and light (even empty!) in others. Note that page numbers correspond to the actual page numbers displayed on the bottom of each page in the book.

Persepolis				
Themes	Persepolis 1 Pages 1-80	Persepolis 1 Pages 80-154	Persepolis 2 Pages 154-276	Persepolis 2 Pages 276-End
<p>Youth</p> <p>How does the text mark childhood?</p> <p>How is the child protagonist politicized?</p> <p>How do play and politics intermingle in her life?</p>	<p>On page 8, Marji is shown to be asked the question, “What do you want to be when you grow up?” by her teacher in a classroom, which is typical for most children to experience at some point during school. Marji answered saying that she will be a prophet when she grows up, which creates concern towards her teacher as the answer is out of the ordinary, especially for her age. Her classmates around her laugh at her answer, saying that she is crazy. Marji widely demonstrates using imagination to visualize what she wants her future to be as a prophet, which possibly had made her more interested in taking the role of being a prophet.</p> 	<p>On page 91 of <i>Persepolis</i>, the theme of youth is shown through three panels, where the children asked Marji if she had any toys, which she replied to them saying no, and that she only had books. They further elaborated the different toys that they had in their house, showing the differences in how youth can be depicted in the text. Youth can be seen differently among different individuals, as some have the privilege to have more access to certain things that people expect children to have, while others do not have access to.</p> 	<p>On page 164 of <i>Persepolis</i>, youth is shown through Marji asking about how to say something in a different language; however, her peers had given her the wrong translation which is completely different from what she meant. She asked another person for what she thought was the right word, and the only reactions she received was the person being confused, and her peers laughing at her. This shows the immaturity from the behaviors, and the embarrassment of Marji. Onomatopoeia is used to show the boys laughing, as well as an illustration of them holding their stomach, with a joyful expression.</p> 	<p>On page 291 of <i>Persepolis</i>, the theme of youth is shown as Marjane finally becoming a student again. She was reminded of the beginning of school with the atmosphere and the breakfast that her mother had prepared for her, which is what many students can relate to every first day of school, growing up. It was also common for the youth to have fun with their peers, building relationships and flirting with one another. Marjane expresses these ideas through the use of three panels shown below.</p> 
<p>Women</p> <p>How are women portrayed as active participants in civic life?</p> <p>How do women accommodate or resist authority?</p> <p>How does this text expand or challenge your ideas about the veil?</p>	<p>In <i>Persepolis</i>, women and children are required to wear a veil. On page 74, Mrs. Satrapi encountered harassment by two men, insulting women. She believes that in order for her to have avoided that issue, she should have worn the veil to protect herself. This shows that the veil has a symbolism of protection towards women, for them to feel more secure, and to draw less attention towards men.</p>	<p>On page 93, a conversation was overheard from two women, discussing about how women have been prostituting themselves, and how they believe that “all southern women are whores.” This would be deemed offensive to many, as some may be doing it in order to support themselves, but in other peoples’ perspectives, they view them as having no dignity. The conversation was first shown in the first panel below, with reactions from the conversation, and the speech bubbles pointing outside the panels, showing</p>	<p>On page 181, Marji is shown to be in a discussion with Julie, about Julie’s sex life. In my opinion, I think that women would often discuss with other women openly about these topics as they would feel much more comfortable to do so instead of around men. These series of panels demonstrate how this discussion topic is usually like among women. Marji is shown to be clearly surprised during the discussion, and Julie looks like she feels used to it.</p>	<p>On page 296, the theme of women is shown when Marjane stands up for herself, and for many other women, asking why there are so many rules for the way they dress, while men have so little restrictions. These series of panels convey the idea of the inequality shown between men and women, where women are mainly focused on to give more restrictions to, while men have more freedom with their basic everyday lifestyle. In the first panel shown, Marjane raises her hand to immediately ask a question after being</p>



that they are able to listen to the women's conversation from afar.



asked if there are any questions. The two women in the midground were shown to be confused and had worried expressions as it seems that no one else would dare to ask a question or object to what was said. In the fourth panel, reactions from other women listening to Marjane's point are all supportive, with happy expressions.



Domestic space

How is the domestic sphere affected by moments of national distress?

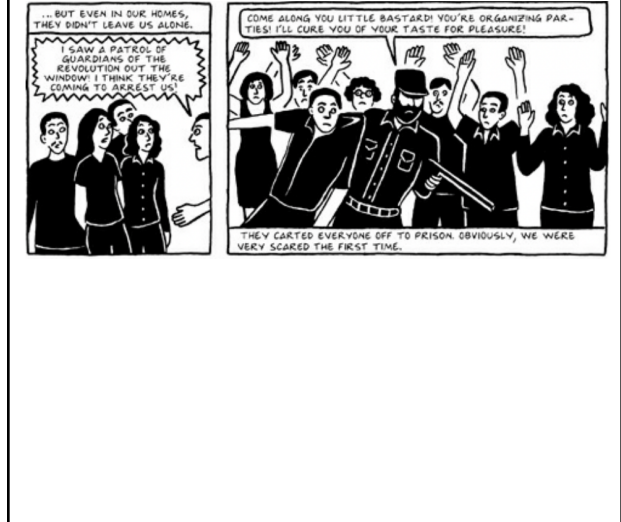
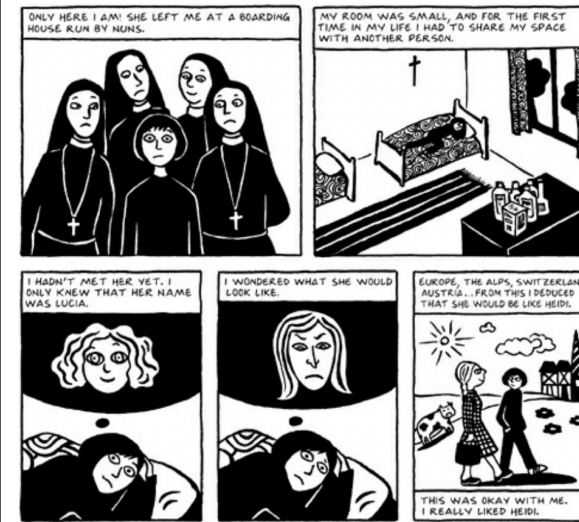
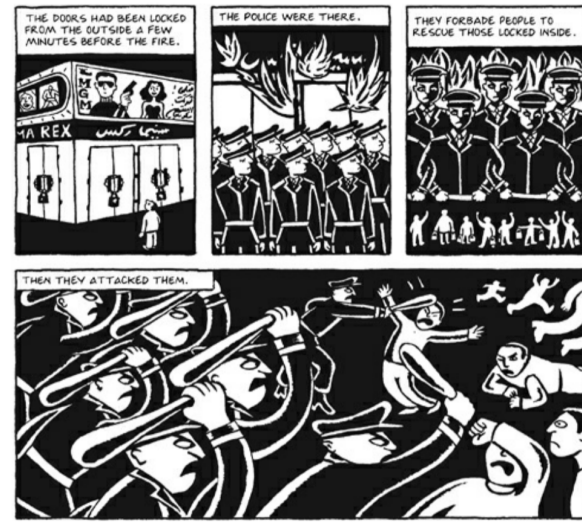
How does war literally and figuratively enter the home?

On page 14, a cinema was burned down, and the doors were locked from the outside. The police did not allow people to rescue the people locked inside, and then proceeded to attack them. This caused a huge inconvenience as the fireman did not arrive until forty minutes later, which had already led to the death of many individuals.

On page 85, the theme of domestic space is shown in this series of panels, showing how people shopping for groceries are more selfish due to the war. The women in the grocery store were arguing over who should get the item that they wanted to purchase, and were not cooperating and being selfless. The main reason for their behavior was because of the war, and their main goal is to survive. While Mrs. Satrapi tries to break them apart, to no avail, as they tell her to mind her own business.

On page 154, these series of panels show Marji's first time living in a small space with another person, which she had never done before. This made Marji think about what her roommate would look like, and what she is like due to curiosity. The use of a speech/thought bubble is shown above Marji's head to illustrate how Marji would imagine Lucia, her new roommate, would look like.

On page 305, the theme of domestic space is shown as the patrol of guardians crashes the party, invading their own domestic space. Parties were prohibited in this space, but many of the individuals did not care and wanted more freedom for themselves, resulting in them throwing parties often. However, they are often crashed by the patrol of guardians, which would lead to many inconveniences and consequences. In the first panel, the speech bubble is drawn using jagged lines, to show the urgency of what the character had just said.



Class

Why is the difference between social classes important to the story?

Compare and contrast how class shapes the lives of Marji's family, friends, and neighbors.

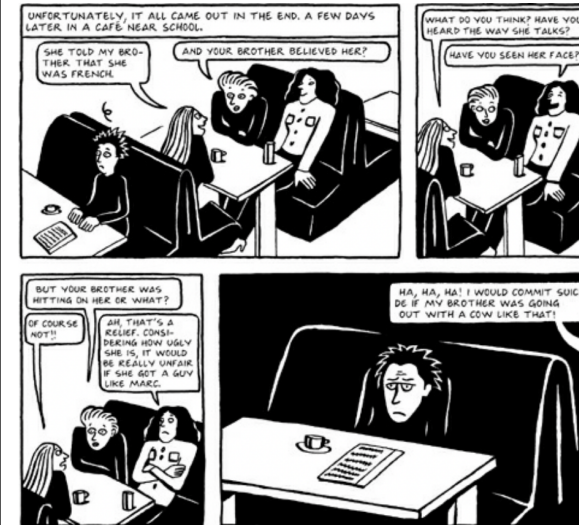
On page 39 of *Persepolis*, the illustration portrays Mrs. Satrapi slapping Marji and their helper, Mehri. This shows the differences of treatment between Mrs. Satrapi, her child, and their helper. There is a division between social classes, where individuals in higher social classes have the privilege to do more things compared to individuals in the lower classes. In this case, Mrs. Satrapi did not hesitate to slap her own child and their helper, which shows that she feels acts like this are normalized. However, if Marji or Mehri were to do this same act towards Mrs. Satrapi, it would be considered inappropriate and disrespectful.



On page 102, the two panels show the differences in social classes, one contrasting the other. In the first panel, the author utilized motion lines to show human figures falling. This indicated the lower classes, consisting of young children, exploding on the minefields. However, in the second panel, Marji was able to go to her first party, showing the juxtaposition of Marji's life, and individuals from lower classes.



On page 195, class is shown as Marji experienced other individuals talking behind her back about her culture, and who she is. They might see Marji as someone from a lower class based on where she was from and why she had to move. This leads to the girls behind her to talk about her behavior, how she talks, her face, and even called her a cow, which had made her more furious. The last panel shown below shows Marji's expression, with a speech bubble pointing outside the panel, which would be one of the girls talking behind her.



On page 286, the theme of class is shown as Marjane had made a poor innocent man arrested for no particular reason. This shows the difference in social classes, as no one believed the innocent man as he was just sitting on the stairs, while Marjane all of a sudden decided to get him arrested for her own benefit. She had pretended to be a poor woman who needed protection; therefore, getting the man arrested, even though he did not do anything at all.



War/national strife

Due to the Islamic Revolution in 1979, it became obligatory for female students to

On page 80, the theme of war is depicted through the use of onomatopoeia and motion

On page 199, these series of panels show Marji's excitement for her to be able to see

On page 277, the theme of war is shown when Marjane is speaking to Reza. As they

<p>How are war and national strife depicted?</p> <p>How are different characters affected by revolution and/or war?</p> <p>How is looking at war through the lens of a cartoon different to looking through a photograph, newspaper, or television news?</p>	<p>wear a veil at school in 1980. The students did not understand the significance of the veil, which also led to them not liking to wear the veil. On page 4, it shows the Cultural Revolution, where all bilingual schools were announced to be closed down as they are supposedly symbols of capitalism. From Marji's point of view, she did not seem very bothered, but only accepted the fact that whatever happens happens; however, on page 5, it shows that everywhere on the streets were demonstrations for and against the veil.</p>	<p>lines. The sound of an explosion was shown in the second panel, with the sound, "BOOM". Motion lines were used in the sixth panel, where fighter jets were shown to be zooming upwards into the sky. Marji and Mr. Satrapi were confused at first, but eventually realized that it was Iraqi fighter jets attacking, causing panic around them.</p>	<p>her mother, Mrs. Satrapi, again after nineteen months due to many troubles relating to the war in Iran. The war had resulted in Marji being separated from her parents, and after a long duration of time, she was able to finally reunite with her mom again. Unfortunately, her father was not able to visit, which could be disappointing, but Marji is already grateful that her mom is visiting.</p>	<p>were learning more about each other, Marjane had asked him if he had fought in the war, and to which he said that he did. These panels show that men did not have much practice when fighting for the war, especially when Reza mentioned that he did not really know where he hit when he was the tank gunner. The panels show silhouettes of the figures of both, Marjane, and Reza, as they were conversing.</p>
<p>The self</p> <p>How many ways is the self portrayed?</p> <p>How does Marji's self change over time?</p>	<p>On page 6, Marji had already thought a lot about her future. Although she did not really understand the significance of the veil, she understood that she was born with a religion. She knew that she wanted to be a prophet when she grows up when she was 6, and created plans on what would happen if she became a prophet - which were allowing the maid to eat with the family, everyone having a car, and old people having no pain.</p>	<p>On page 85, the self is shown through Marji's uniqueness compared to her classmate. Marji and her classmates were instructed by the teacher to write a report about the war, even though the teacher knew that it would be a difficult subject to write about. Marji's classmate found it difficult to find a starting point, asking her if she knew what she was going to say. Marji confidently responded with, "totally!", showing her interest and knowledge about the war.</p>	<p>On page 162, the theme of the self is shown when Marji is watching a movie with her friend, Lucia. The people around her were seen to be laughing and enjoying the movie, but Marji found it hard to understand due to the language barrier. Onomatopoeia is used to show the people laughing, while there are exclamation points and a question mark above her head, to show her confusion. This would make her feel as if she is the odd one out, and did not belong in that setting.</p>	<p>On page 278, the theme of the self is shown when Marjane identifies the differences between herself and Reza. She tied connections to how she was, as well as how he is, realizing that they are both polar opposites. Marjane expresses the idea of them being polar opposites by illustration, describing their rooms, childhood friends, favorite activities, ideal lives, relationship with their mothers, social lives, and their images of each other. This is something that tied them closer together.</p>

I REALLY DIDN'T KNOW WHAT TO THINK ABOUT THE VEIL. DEEP DOWN I WAS VERY RELIGIOUS BUT AS A FAMILY WE WERE VERY MODERN AND AVANT-GARDE.

I WAS BORN WITH RELIGION.

AT THE AGE OF SIX I WAS ALREADY SURE I WAS THE LAST PROPHET. THIS WAS A FEW YEARS BEFORE THE REVOLUTION.

O' Celestial Light!

BEFORE ME THERE HAD BEEN A FEW OTHERS.

A WOMAN?

I AM THE LAST PROPHET.

I WANTED TO BE A PROPHET... BECAUSE OUR MASJID DID NOT EAT WITH US.

BECAUSE MY FATHER HAD A CADILLAC.

AND, ABOVE ALL, BECAUSE MY GRANDMOTHER'S KNEES ALWAYS ACHED.

COME HERE MARIAM! HELP ME TO STAND UP!

DON'T WORRY, NOW YOU WON'T HAVE ANY MORE PAIN, YOU'LL SEE.

IN CLASS, THE TEACHER ASKED US TO WRITE A REPORT ABOUT THE WAR.

IT'S A DIFFICULT SUBJECT, BUT IT CONCERNS US ALL. THINK ABOUT IT CAREFULLY.

I DIDN'T NEED TO DO MUCH THINKING. I KNEW ALL ABOUT THE WAR.

YOU KNOW WHAT YOU'RE GOING TO SAY?

TOTALLY!

EVERYONE WAS WATCHING A MOVIE. THEY SEEMED TO BE ENJOYING THEMSELVES EXCEPT ME! I WAS HEARING "ALHS" AND "OHS," "HIHS" AND "MICHS," BUT NOTHING THAT I COULD UNDERSTAND.

HA! HA! HA! HA!

Hi! Hi! Hi!

?

I DECIDED TO LEAVE DISCREETLY.

BYE BYE LUCIA.

SHE DIDN'T EVEN ANSWER ME.

EVERYTHING ABOUT US WAS OPPOSITE

HIS ROOM MY ROOM

HIS CHILDHOOD FRIENDS MY CHILDHOOD FRIENDS

HIS FAVORITE ACTIVITY MY FAVORITE ACTIVITY

HIS IDEAL LIFE MY IDEAL LIFE

HIS RELATIONSHIP WITH HIS MOTHER MY RELATIONSHIP WITH MY MOTHER

YES, MOM, I'M COMING HOME IN AN HOUR AND A HALF. DON'T WORRY!

DON'T YOU WANT TO LET YOUR PARENTS KNOW?

NO, WHY?

HIS SOCIAL LIFE MY SOCIAL LIFE

HE SOUGHT IN ME A LOST LIGHTHEARTEDNESS.

AND I SOUGHT IN HIM A WAY WHICH I HAD ESCAPED.

THE IMAGE I HAD OF HIM THE IMAGE HE HAD OF ME

IN SHORT, WE COMPLEMENTED EACH OTHER.