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Persepolis the story of a childhood pdf

English-language covers of Persepolis Books 1 and 2DatePersepolis Childhood Stories: Stories of the 2000 Persepolis Return: 2004Publisher: Association Creative Creation Team Creators Marjane Satrapi Publications 2000 Publication Date: 2004ISBN2844140580Translation Publisher Pantheon Books Date 2003, 2005ISBN0-224-08039-3 Persepolis is an autobiographical series by Bande Desine (French cartoon) by Mar Jane Satrapi (French comic) depicting her childhood. The title Persepolis is a reference to the ancient capital of the Persian Empire. Originally published in French, the graphic memoir has been translated into many other languages, including English, Spanish, Catalan, Portuguese, Italian, Greek, Swedish, Finnish, Georgian and Chinese. As of 2018, it has sold more than 2 million units worldwide. Persepolis was written in 2000, and Persepolis 2 was written in 2004. The French manga publisher L'Association published the original in four volumes between 2000 and 2003. Pantheon Books (North America) and Jonathan Cape (UK) published two English translations in 2003 and 2004. In 2007, an omnibus version of the French and English versions followed, and it was released to coincide with the theatrical release of the film. Because of its graphic language and image, there is controversy surrounding the use of Persepolis in U.S. classrooms. [Citation required] Persepolis was listed in the American Library Association's top 10 most challenging books in 2014. [3] Plot Summary: The English-language synopsis of the novel is divided into two sections, one for each book. Persepolis 1: The story of Persepolis 1 as a child begins by introducing the 10-year-old protagonist Marzi. Set in 1980, it focuses on her experience growing up in Iran's Islamic Revolution. Her story details the impact of war and religious extremism on Iranians, especially women. Marzi, who belongs to an upper-class family, has access to a variety of educational materials, including books and radio, and is exposed to Western political thought at an early age. By discovering the thoughts of many philosophers, Marzi is eager to reflect on class privilege and learn about his family's political background. The inquiry inspires her to take part in popular demonstrations against the Shah regime, where people are seeking his asylum as a way to protect their rights. Unfortunately, after Shah's departure, Marzi noticed the rise of religious extremism in her society and is dissatisfied with it. The visit of her uncle Anoush deepens her interest in politics when he tells her story of being imprisoned as a communist revolutionary. His story makes her value the idea of equality and resistance. NewThey then began reforming Iranian society, especially covering themselves while women were in public, imposing restrictions on social freedoms. Marzi's family begins to fear for their lives because their friends and thousands of Iranians were fleeing the new regime to Europe or the United States, but they are determined to stay. Anoush is arrested again and accused of being a spy. He is executed for his political beliefs. Marzi is upset that God did nothing to help her uncle and rejects her faith. After a sudden family trip to Europe, Marzi returns to Iran, where she learns from her grandmother that the government has declared war on Iraq. As her hometown of Tehran is attacked, she finds safety in a basement that doubles as a bomb shelter. One night, the family hears the Iranian national anthem play on television, moving them to tears. It later came to light that the government had released soldiers and air pilots who were in prison to protest. The soldiers agreed to fight on the condition that the country's national anthem be played on public broadcasts. As the war continues, her family revolts against the new regime by secretly having parties and consuming alcohol, which is banned in the country. Marzi, a two-year war force, explored her rebellious side by skipping classes, obsessing over boys and visiting the black market, which grew as a result of shortages from war and oppression. As the war intensifies, Marzi rushes home one day to find a long-range ballistic missile hitting her street. Her family escapes the missiles as they hit a neighboring building that housed the home of their (very rare) Jewish neighbor Baba Levy. Traumatized to see his friend's corpse, he expresses his anger at Iran's political system. Her family began to worry about her safety and sent her out to Austria for further research and to flee the war. The novel ends with her leaving for Europe. Persepolis 2: The Story of the Return The second part of the series will take place in Vienna, where Marzi will start her new life in a boarding house because her mother's friend has no room for her in her apartment. Possible to speak German on arrival, Marzi finds it difficult to communicate, but eventually overcomes it and makes friends. She celebrates Christmas and becomes antso-cultural by going to Mass with her roommates. Away from home, Marzi's Iranian identity deepens and she is expelled from school after a verbal shift with a nun who make exclusive comments toward Marzi. No longer at school, Marzi begins living with his friend Julie and his mother. Here, she experiences more culture shock when Julie talks about her sexual efforts, given that such topics are banned in Iran. Soon, she underts received a physical and ideological transformation by abusing drugs.Her appearance while continuing to move home. Marzi finally settles into the room with Dr. Frau Heller, but their relationship is unstable. Problems also arise in many of Marzi's relationships where she finds solace in people. She builds a relationship with Marx, but when she knows he's having an affair, she parted with him. Marzi leaves Dr Heller's home after accusing Marzi of stealing her brooch. She spends the day on a park bench and finds herself with nowhere to go and living on the streets for two months. When she has bronchitis, she almost dies, but is rescued and taken to a hospital. Marzi arranges for her to move back and, therefore, after living in Vienna for four years, she returns to Tehran. At the airport, I could see the difference between Iran and Austria. Out with another donation of her veil, she is taking in 65-foot murals of martyrs, rebel slogans, and streets renamed after the dead. At home, her father tells her the horrors of war and they talk deeply at night about what she missed. After hearing what her parents went through while she was away in Vienna, she decides never to tell them her time there. But her trauma from Austria causes her to attempt suicide twice and fall into depression. When she survives, she receives it as a sign to live and begins the process of recovery by taking care of her health and taking the job. She also has art classes at a local university. But because of restrictions that indicate female nudity, Marzi and her friends attend secret sessions and parties, away from the prying eyes of religious police. After returning to Iran Marzi, he meets Reza, who is also a painter, and the date begins immediately, which has proved frowned upon by the religious police, they are caught holding hands and their families are forced to pay fines to avoid their lashings. In 1991, Reza proposed marriage to Marzi, and after some reflection, she accepts. Her mother Tajl warns her that she was married too young and she soon notices that she feels trapped in the role of permanent wife. In late 1994, their marriage dwindled, and Marzi revealed to her friend Farnaz that she no longer loved Reza and wanted a divorce. Farnaz advises her to stay together because divorced women are socially despised, but her grandmother urges her to divorce. After much reflection, Marzi decides to separate from the reluctant Reza. She will go to her parents and tell them about her and Reza's divorce, they will comment on how proud she is and suggest that she should leave Iran for good and live a better life in Europe. Marzi attends the party, but someone warns them about the religious police. They quickly throw away the alcohol and when the police enter the building the woman covers herself. The men run away.From the rooftop, Marzi's friend Nami hesitates and falls to his death. In late 1994, before leaving for Europe, Marzi visited the countryside outside Tehran. She has also visited the Caspian Sea, her grandfather's grave and the prison building where her uncle Anoush is buried. In the fall, Marzi travels with his parents and grandmother to Meherabad Airport and leaves to live in Paris. Marzi then reveals that his grandmother died in 1996. Character List Persepolis: Mal Jane's Story as a Child (main character) Nicknamed Marzi, Mal Jane's life begins in her early childhood. Marjane, who grew up in a family during the Iran-Iraq war, grew up in a family caught up in Iran's political unrest. This affects the worldview of her oppression and its consequent rebellion. Eventually, her family sends her to Vienna in the hope of escape the unrest in her home. Throughout the journey, she grows and matures while maintaining a rebellious nature, sometimes causing her to get into trouble. Her family decides she should leave Iran for good and she settles in Paris at the end of her story. Mrs. Satrapi (Marjane's mother): Tajl is a passionate woman, upset by the situation in Iran, including the elimination of personal freedoms and violent attacks against innocent people. She is actively participating in local governments by attending protests. Mr. Satrapi, Mr. Ebi and Mr. Eby (Mal Jane's father): He has also participated in many political protests with Mr. Taji. He will take pictures of the riots, which were illegal and very dangerous if caught. The Satrapi's are from the middle class. It is important to note this in the political and social context of their actions, values, and impact on rebellious daughters. Mal Jane's grandmother: Mal Jane's close relationship with Mal Jane. She enjoys telling the story of her past and Mal Jane's grandfather. Uncle Anoush: Brother of Mar Jane's father. He is executed by the new Islamic Revolutionary Authorities. His execution will represent the millions of activists killed under this regime. Mehridia: The maid of Mal Jane's family who became close to Mal Jane as a child. She had a secret relationship with a neighbor boy of a higher social class. The boy falls in love with her, but then abandons her when he learns of her social background. Khosho: The man who makes fake passports. Mar Jane's father went to him when one of Mar Jane's uncles suffered from heart disease and needed surgery in England, but the hospital director refused to let him on board. Khosho protects his relative Nourofal, who is wanted for her communist beliefs. Unfortunately, Niloofar was found, arrested and executed, and Khosho was forced to flee to Turkey and was killed in his passportMal Jane's uncle. Khosho then settled in Sweden. Persepolis's character only: Return Julie's story: Marjane's teenage friend and school classmate who take her in when she is kicked out of a Catholic boarding facility in Vienna. Growing up a single mother, Julie is four years older than Mal Jane, and they become best friends. Julie is already sexually active with different men and is very open, blunt and direct about sex, not to be a teenage Mal Jane who is sexually timid and still a virgin. Dr. Frau Schloss is a former philosophy teacher who rents Marjane's room at her home. She had a volatile personality, accused Mal Jane of stealing a brooch, and left Mar Jane. Marx: Mal Jane's lover who dethans her and she separates from him. Reza: Mal Jane's husband, with which she had a socially strained relationship. They divorced after two years of marriage. Background Mal Jane Satrapi's graphic novels about events in her life made it easier for people around the world to read. In an article on Why did you write Persepolis?, Satrapi said, Images are a way of writing. It's a pain to choose only one when you have the talent to be able to write and draw. I think it's better to do both. . . . the first novel in this series, Persepolis: A Childhood Story, depicts childhood experiences in Iran during the Islamic Revolution, while the subsequent novel Persepolis 2: The Story of Return depicts high school in Vienna, Austria. Persepolis 2 also includes Satrapi returning to Iran, attending college, getting married and later divorcing before moving to France. Therefore, the series is not only a memoir, but a bildungsroman. Throughout both books, she focuses on the idea of signings. In other words, the motivation behind her writing includes describing her life from the perspective of someone who sees political and social turmoil. It displays the survival aspect behind Satrapi as a young girl and, ultimately, a young woman in this context. Satrapi's past education in Iran and Europe, especially the influence of German Impressionism, can be felt through her writings and paintings. She tries to create a visual context not only for westerners, but for people from the Middle East due to the lack of physical optics for this important time in history. [4] Both describe her life experience of being Iranian and how the revolution shaped her life and the lives of her friends and family. The novel tells an anti-historical story little known by the people of Western reading. It is important to note that her family is of the upper class and even descendants of the Kajar dynasty in Iran. She doesn't think this is important, but keep it in mind when trying to understand her point of view. [1] Satrapi chose the name Persepolis.Iran's Greek language to convey the message that Iran's current state comes from a background of thousands of years, as well as recent hostile events. After Persepolis was written and published, Satrapi herself transformed herself into a diplomat in her native Iran [she became a spokesperson for greater freedoms in Iran], and she became a voice against war and cross-cultural understanding. Genre and Style Persepolis is an autobiography written as a graphic novel based on The Life of Satrapi. The genre of graphic novels can be dated back to 1986 with Art Spiegelman's depiction of the Holocaust using cartoon images of mice and cats. Later, writers such as Aaron McGruder and Ho Choi Anderson used graphic novels to discuss subjects such as orphans in Sudan and the civil rights movement. The genre has become a proper forum for examining important issues using illustrations to discuss foreign topics like those discussed in Persepolis. The label graphic novel is not so much a single idea as a union of interests who agree on one thing, and comics deserve more respect. Nima Nagibi and Andrew O'Malley of Ryerson University believe persepolis is part of a larger movement of autobiographical books by Iranian women. Satrapi wrote Persepolis in a black-and-white format. Dialogues with the rhythm of work family conversations and bright curiosity of children's questions are often darkened by heavy black-and-white drawings. In the wake of events such as the Arab Spring and the Green Movement, the use of graphic novels has become much more dominant as it employs both literature and images to discuss these historical movements. In an interview titled Why I Wrote Persepolis, Mar Jane Satrapi said, Graphic novels are not traditional literature, but they don't mean they're second-class [Persepolis uses visual literacy through its cartoons to enhance the text's message. Visual literacy comes from the belief that a picture is read. As defined by the Encyclopedia of the Foundation for Social and Cultural Education, Visual literacy traces its roots back to language literacy based on the idea that educating people to understand the code and context of a language leads to the ability to read and understand written verbal communication. Due to the nature of the artistic choices made in Persepolis, the reader faces the difficulty of putting it in the genre because it is a memoir of illustration. The term novel refers to a book that is most commonly fiction. Therefore, there are some controversies surrounding how to classify the Persepolis genre, that is how Nima Nagibi and Andrew O'Malley explain this by explaining how bookstores had problems with persepolis shelving.Label Moreover, scholars like Hilary Chute argue that Persepolis, like other similar books, should be called graphic narrative rather than graphic fiction. [13] She argues that the stories that contain these words are unique in their own right and challenge popular historical stories. [13] Chute explains that graphic narratives that go against conventions depicting complex stories of trauma emphasize a different approach when discussing unsympathetisable, invisibility, and inaccessibility issues that tend to characterize not only recent trauma theories, but censorship-driven cultures. She added that the technique of discovering the invisible is an influential feminist symbol. Chute argues that Persepolis emphasizes this invisible by appearing to visually simplify so that it can draw attention to the intense political events taking place in the story. [13] Riola Goron, a professor at the University of Oklahoma, described Persepolis and related books. Over time, comics still tended to turn autobiographically, but storytelling became more important. Most of the women producing comics today still do so from a female perspective, but the target audience seems more universal. An article in the Journal on Multicultural Education, written about teaching Persepolis in middle school classrooms, acknowledges Satrapi's decision to use the genre of literature as a way to disrupt the one-dimensional image of Iranian and Iranian women. In this way, the story encourages students to skirt the wall of intolerance and participate in a more complex conversation about Iranian history, U.S. politics, and the gender intersys of war. Satrapi claims Marie Osby in an article for the American Association of Contemporary Languages published in 2017, drawing on a combination of text and accompanying drawings to express Iranian and European culture through both images and languages. Analysis Persepolis recalls to readers the instability of survival in political and social situations. Feminism in East Satrapi's graphic memoir includes themes about the ideals of feminism and the hegemonic power of the state. Satrapi uses the context of the Iranian revolution to criticize the hypocrisy of the social pressures of state coercion to enact violence. [17] During the Iranian Revolution, martyrdom was nationalized by the state to encourage young men to identify in the revolution.[17] and strict social rules were enforced on women and justified as protection. Satrapi's talk of harassment by both men and women in the Guardians of the Revolution for nontrading behavior and attire is an example of the hypocrisy of the nation's beliefs. Satrapi criticizes sociopolitical pressure, but she won't dismiss Iranians allyMarzi struggles to find her identity because she is torn between deep links to Iranian heritage and culture and the political and religious pressures that the state enforces. Satrapi's fight against social pressure is based on her belief that the Islamic State regulates women's expression and oppresses women in directing their beliefs. Jennifer Wirth, an assistant professor at Wagner University, presents The Satrapi expresses a desire to control women users veils and headscarves. Marzi herself donates the iconic veil of the Austrian make-over to escape social outcasts for an Iranian identity. Satrapi argues that by using the veil as a symbol of hiding potential struggles, the confusion surrounding Marzi's transition to adulthood comes from her complex beliefs and feelings about Iran's heritage. The depiction of the Veil of Persepolis has also been used to combat western perceptions that the veil is simply a symbol of oppression. In the first chapter of Persepolis, recognition is challenged in the first chapter of Persepolis, as well as Veil, in which Satrapi depicts a young girl playing with a veil in the schoolyard [Lisa Botcho, an English professor, and Melinda Plastas, a professor of women and gender studies, comment that Satrapi's depiction of veils illuminates the scope of middle eastern women's institutions for Western audiences. This depiction challenges the Western notion that women wearing veils are powerless and victims of brutal social oppression. Publication History The original French series was published in four volumes from 2000 to 2003, one volume a year [Marie Ostby, a professor at the University of Connecticut, noted that L'Association co-founder David Borchard made an effort to create a forum for more culturally informed, self-reflexive works, especially composed of female writers. [5] The L'Association published Persepolis as one of three groundbreaking political graphic memoirs. [5] Persepolis, Tome 1 ends at the outbreak of war. Persepolis, Tome 2 ends with Marzi boarding a plane to Austria. Persepolis, Tome 3 ends with Marzi wearing a veil to return to Iran. Persepolis, Tome 4 finishes the work. When the series gained critical reviews, it was translated into many different languages. In 2003, Pantheon Books published parts 1 and 2 in a single volume of English translations (with new cover art) titled Persepolis, translated by Satrapi's husbands Blake Ferris and Matthias Riap. Parts 3 and 4 (including new cover art) followed in 2004 as Persepolis 2, translated by Anjali Singh. In October 2007, the PantheonVolume full Persepolis (with film tie-in cover art) under the title. Images on the covers of publications in both countries feature Satrapi's own artwork. However, French publications are much less decorative than their U.S.-like decorations. [5] At its launch, the graphic novel received high reviews, but was also met with criticism and calls for censorship. Persepolis was featured in TIME magazine's Best Comics of 2003 list. TIME's Andrew Arnold described Persepolis as sometimes funny, sometimes sad, but always sincere and revealing. Christine Anderson, of Oxford University's Oxonian Review of Balliol College, said: Persepolis's faceness and creativity pay as much respect to Satrapi herself as modern Iran, but if her aim is to humanize her homeland, this affable, sardonic and very candid memoir is I couldn't do a better job. Persepolis has won numerous awards, including the text of the Anglem International Comics Festival Awards scenario in Anglem, France, and criticism of authoritarianism in Victoria, Spain. Marie Ostby points out that Satrapi's work marks a watershed movement in the global history of graphic fiction and is marked by the recent increase in use of graphic novels as a form of cross-cultural expression for the Middle East in the 21st century. Despite the controversy surrounding the novel, Persepolis turned into an important literature connecting the Western and Iranian worlds. The graphic novel was awarded to Newsweek's list of 10 best fiction books and made into a film in 2007. Reading Persepolis serves the discussion of literary strategy and the education of visual literacy, as well as a broader discussion of cultural differences built in the arts and media, as well as the cultural differences experienced in life. [23] Persepolis contains factual information from Satrapi's real-life experience growing up in Iran, so teaching the book is said to help students further develop their learning of foreign cultures in particular. In addition, the novel allows student readers to think critically about the phenomenon of war and explore the possibilities of peace. As a result of simple languages and images, as well as Satrapi's relevant characters, Persepolis has made it an easily achievable book that students can read, learn and be involved in. Like other puberty, Marzi gets into some trouble, but she is also intelligent and eager to learn. She listens to, reads and idolizes music, allowing teenage readers to instantly identify her qualities. Freele and Macedo argue that teaching Persepolis in middle school classrooms has proven beneficial in developing the literacy and critical thinking skills of students needed to help them the world around them. In a journal article on how to teach Persepolis in a post-classroom on 9/11, Lisa Botcho and Melinda Plastas of the University of Illinois argue that Persepolis provides a platform for students to question Western stereotypes and the horrors surrounding the Middle East. They also showed that Persepolis had a significant impact on the thinking skills of junior high school students taught in ELA classrooms. Despite images and easy-to-read text, Persepolis is often taught at the high school level, as high school students can take the information they learn and thoroughly discuss it to enhance their literacy skills. From writing about her life and the people in it, Satrapi's writing also denies the typical assumptions of the world that has made about women in Western Iran. Freere and Macedo believe that the way women and Iranian society are presented in the book helps students doubt perceptions of national unrest when it comes to the Middle East. Despite the positive ratings, Persepolis faced several attempts at censorship in school districts across the country. In March 2013, Chicago public schools ordered that copies of Persepolis be removed from seventh-grade classrooms after Chicago Public Schools Chief Executive Barbara Byrd Bennett determined that it contained graphic language and images that were not suitable for general use. [24] [25] Upon hearing of the proposed ban, the upper classes of Lane Tech High School in Chicago flocked to the library to check out Persepolis and organized protest demonstrations. The CPS has re-established books in school libraries and classrooms. In 2014, the book faced three different challenges across the country and was placed as #2 on ALA's list of Top 10 Most Challenging Books of 2014. The first of these controversies occurred in Oregon's Three Rivers School District, where parents insisted on removing books from high school libraries because of harsh language and scenes of torture. [28] The book remained in the library without restriction, to discuss the issue after a board meeting. Another case of censorship occurred in the Ball Chatham School District in central Illinois, but the student's parents said the book was inappropriate for the assigned age group. Parents also asked why Persepolis was assigned to students to read on September 11. Despite this opposition, the school board unanimously voted to keep the books in both the school library and curriculum. The third case occurred in Smithville, Texas, where parents and members of the school community challenged a book taught in the World Geography Class at Smithville High School. They expressed concern about the newly introduced Islamic literatureStudents school boards met to discuss the issue at a meeting on February 17, 2014, after Charles King filed a formal complaint against Persepolis. The board voted 5-1 to keep the novel. In 2015, Crafton Hills College in Yucaipa, California, witnessed the challenge of founding Persepolis in an English course in graphic fiction. After completing the class, Tara Schultz expressed Persepolis as lacking in quality in photography. The administrators of Crafton Hills issued a statement expressing strong support for academic freedom, and the novel was retained. In 2019, the graphic novel was ranked 47th on the Guardian's list of the 100 best books of the 21st century. Other film articles: Persepolis (Film) Persepolis has been made into an animated film by Sony Pictures Classics. The film was co-directed by Mar Jane Satrapi and Vincent Palonoue. [30] Catherine Reneuse, Kiara Mastroianni, Daniel Dallelw, and Simon Akarian were heard. Persepolis, which debuted at the 2007 Cannes Film Festival, won the Jury Prize but also received complaints from the Iranian government before the screening at the festival. [31] He was nominated for an Academy Award in 2007. The film received high honors, especially in 2007 when it was selected as the official selection for the French Foreign Language Film Awards. [33] Persepolis 2.0 Main Article: Internet Activity during iran's election protests in 2009 § Webcam Persepolis 2.0 is an updated version of The Story of Satrapi, created by different authors that combines Satrapi's illustrations with new texts about the 2009 Iranian presidential election. Persepolis 2.0 counts the re-election of President Mahmoud Ahmadinejad on June 12, 2009. With Satrapi's permission, the cartoon author is two Iranian-born artists who live in Shanghai and give their names only as Peiman and Sina. The authors used Satrapi's original drawings, changed the text appropriately, and inserted a new picture, and Mal Jane told her parents to stop reading the newspaper and turn their attention to Twitter during the protest. Persepolis 2.0 was originally published online on a website called Spread Persepolis. 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