

### **The Veil**

1. Marji's mother disguises herself out of fear that she or her family will be attacked by religious leaders or supporters, since she was speaking out against the veil.
2. Women have to wear the veil as a way of showing their loyalty to the "new" way of life that has engulfed Iran after the Revolution of 1979, where religion is seen as the way to instill proper morals within citizens.

### **The Bicycle**

1. The police and the shah burn the people in the movie theater as a way of frightening those who are protesting the shah's rule, in hopes that the protests would end, and the shah's rule would once again become unchallenged.
2. God leaves Marji because she is entering a point in her life where she isn't focused on religion, due to the events surrounding her both intriguing her more, and needing more direct attention from her.

### **The Water Cell**

1. Grandpa was against the government.
2. He was sent to prison because if he taught the people his beliefs, they would possibly rise up against the shah, who had loads of money while some were barely scraping by.

### **Persepolis**

1. The revolution has not already happened, for people are still protesting against the shah, and some are being killed by the army.
2. Her parents are against the shah.

### **The Letter**

1. The book signing was clandestine because Darvishian was writing stories that showed the harsh realities of Iran under the shah, realities that the shah likely did not want to be public.
2. Marji feels ashamed because she's had a comfortable life, with a maid and her father's Cadillac, while some children have to work from young ages just for their families to survive.

3. The revolution is for those who feel as if they are locked away from the economic stability and pleasure that the shah and the upper class has more than they need, and to try and bring some equity to the country.
4. Mehri's sister was the one who exposed Mehri's relationship, telling one person, who told another, until Marji's father heard about the relationship.

### **The Party**

1. The shah attempts to create a democracy in order to keep his own place on the throne, and to quiet the protests that were escalating into massacres by his own army.
2. Countries wouldn't accept the shah because they do not want to be seen as enemies to the new Iranian leaders, since they believe they could still have access to the oil reserves that gave the country so much wealth.

### **The Heroes**

1. The CIA trained the torturers because the United States had so much interest in Iran, and they were worried they would lose their stakes in the oil there if the Shah were disposed of.
2. The artist portrays Marji's image shrinking because Marji is feeling overwhelmed and out of control in this situation, and feels as if she has no power compared to those around her.

### **Moscow**

1. Marji's grandfather remained loyal to the Shah because he just felt as if rising up against the Shah was idiotic, and they would just be executed. Additionally, since he was likely of a higher class, he may have been worried that a revolution would strip him of his property or wealth.
2. Fereydoon stays to meet the Shah's soldiers because he likely knew that if he ran, the Shah's police would search for him, and would put his friends and family in danger. Additionally, he may have thought that if he let himself be arrested, there may have been a chance the police would not go after all of the other revolutionaries.

### **The Sheep**

1. The idealistic differences within the revolution is between a communist-based government and a religious-based government, having to do with which would be a better fitting government to unite the Iranian people.

2. I believe the elections were faked, because 99.99% is a highly specific number to choose for an election result, and I have never met a large group in which 99.99% of people agree on the same thing, not even something as simple as “Is pizza good?”. If they wanted to make it more believable, the government should’ve made the results something more like 87%, since it’s high, but not too high.
3. The dangers of a religious group instilling order based on their beliefs, and the fact that highly pious people were taking up the duty of bringing justice to those they believed were not following the beliefs properly, were what made Marji’s friends leave.
4. At the end of the chapter, the Iraq-Iran war begins.

### **The Trip**

1. The government closes the universities because they believe that the curriculum must be revised, since the old curriculum was influenced by imperialists, and does not hold true to the values of the new Iran.
2. Iraq attacks Iran because Iranian fundamentalists were attempting to stir a rebellion against the Iraqi leader, and the leader took it as an invitation to war, since he wanted to take over Iran either way.

### **The F-14s**

1. Marji’s father does not believe in the news because he believes that the news is being altered by the government, in order to sway the opinions of the Iranian people.
2. Marji thinks her father is not a patriot because he is assuming the worst outcome of the war will happen, and Marji interprets that as not believing in the abilities of his country.

### **The Jewels**

1. The Iranians are turning on each other because they are stressed from the constant chaos that seems to be around them, and since they can’t stop the war by themselves, they attack groups that seem to be causing other problems in their lives.
2. Mali’s family moved to Tehran because they lost their home in an Iraqi bombing, and needed somewhere to stay until they found a way to get back to a semi-normal life.

### **The Key**

1. Virgin martyrs would need “carnal knowledge” because it is believed(?) that in order to get to heaven, people needed to be married, which included having sexual intercourse.

2. People beat their chests for the martyrs because it was a way to show that they were suffering with the martyrs, as a method of honoring those killed.

### **The Wine**

1. Parties are banned because they are seen as indulgent, which goes against the ideals of Islamic Fundamentalism.
2. The police ask to search the apartment, because they smell the alcohol on Marji's father's breath, and want to know if they have any wine or other banned materials in the house.

### **The Cigarette**

1. Iran does not accept the proposed peace because they wished to gain territory from this, and capture a major city in Iraq as payment for the war, along with hoping that it would keep the current government in power, if they had proof that they "won" the war.
2. "To die a martyr is to inject blood in the veins of society" means that if you suffer and die for your country, then you are helping your country rise to greatness.

### **The Passport**

1. Iran closes its borders in order to prevent the flow of ideas and people come into Iran from Western countries, since they would likely attempt to invoke another revolution in Iran.
2. It is so difficult to obtain a passport because they are only meant for those in life-threatening states, which many from the army are. Those in the army get the first chances at the passports, and even with that, the bureaucracy is new, under-trained, and inefficient at getting the passports out.

### **Kim Wilde**

1. Posters and other western items are illegal because they represent the materialism that Islamic Fundamentalists are fighting against during this period.
2. I believe Marji's mother is permissive about letting Merji go out because she doesn't believe that the violence occurring would ever occur to Marji, and that she is still living in the years prior, where Marji would freely lay in the streets with her friends.

## **The Shabbat**

1. This chapter is entitled “The Shabbat” because the fact that the chapter took place during the Shabbat was crucial to the fate of the Baba-Levys. The Shabbat is a Jewish practice where Jewish families would stay home, rest (which includes, in modern times, not using technology) and pray, usually from Friday at sundown to Saturday at sundown.
2. In the rubble, Marji sees Neda’s turquoise bracelet, still attached to her arm.

## **The Dowry**

1. The police gave a dowry to Niloufar’s parents because in order to execute her, she had to be married to one of the police officers, since it is illegal to kill a virgin under Islamic Law. After a married woman dies, though, it is custom to give the woman’s family a sum of money, or dowry, in compensation. This was also to make sure her parents understood the fate she met, so they would not dare follow in her footsteps.
2. Three reasons Marji’s family decide to send Marji out of Iran are they fear for her safety in Iran, with how the republic is beginning to form into; they want to keep her high level of education, which seemed to be better in Vienna than in Tehran at the moment; and they believed that she would be happier in Austria, away from the war and surrounded by kids her age that shared Marji’s more Western-style attitudes towards life.

After reading *Persepolis*, a graphic novel by Marjane Satrapi, I do believe that the use of a graphic format was an inventive way to tell the story, and that it was incredibly successful in doing so. For example, the use of the graphic format gave Satrapi the freedom to showcase character's feelings without specifically stating how they were feeling, as seen in the chapter "The Heroes", when to showcase Marji's feelings of being overwhelmed, Satrapi drew her as smaller than the people that were saying the things that were making her overwhelmed. This allows the reader to understand this emotion that is sometimes hard to put into words, without seeming too forward, since the reader can connect with the idea of "feeling small" in a stressful situation. Additionally, the graphic format is especially useful for a story such as *Persepolis*, since it is told through the eyes of a child, and the seemingly-cartoonish pictures actually remind the reader that fact, especially since the book can get quite dark at times. This helped the reader remember that although Satrapi had first-hand experience of these events, she had a strange way of experiencing them due to her young age when they all happened.

With this, though, there is a small issue with the format of a graphic novel, that can make it hard for some readers to fully understand what is going on. This issue is that with a graphic novel, the reader has to be relied on a decent bit to understand body language, especially when it comes to points where the artist changes the size of the characters. For people who have a hard time reading body language, this can get difficult at points, and it may be hard for those people to understand what is going on in the novel at those points.

In the end, though, I believe that graphic texts should be studied academically. This is because the decisions made when creating a graphic novel are just as, if not more important than decisions made when writing a "normal" novel, since each and every picture needs to convey something for the reader, while in a normal novel, not every sentence needs to have a major impact on the reader. Additionally, in writing a normal novel, literary techniques, such as symbolism, sometimes just happen on accident, and when the author notices, they just make the choice to keep it in. With the basis of a graphic novel being pictures, such a thing is less likely to happen, meaning that teachers could have a stronger argument when saying that the author, or artist in the case of a graphic novel, "meant" to include a certain technique in. Finally, graphic novels give a new way for a writer to let their narrator express themselves and really connect with the reader, since the narrator is sometimes "making" eye contact with the reader, despite being a picture, and gives a more personal experience that both casual readers and academic readers can ultimately enjoy.

Natalie Machado

American vs. Islamic Influences on Marji

In the graphic novel *Persepolis* by Marjane Satrapi, the main character Marji finds herself influenced by both American and Islamic ideals, which influence her equally, but in different ways. For example, Islamic ideals influenced Marji's morals throughout her life, such as her mother teaching her that she must forgive those who don't understand what evils others have wrought upon the world, a value present in many religions. Also, Islam helped Marji shape her idea of what a hero was, that idea being that a hero was one who fought for a cause they were passionate about, an idea that parallels the teachings of Islam. American ideals, though, influenced more of Marji's personality. For example, Marji was a decently rebellious person, and even though it was never stated directly, it was likely due to the American influences of the time, since many of the very popular artists and aesthetics were based off of rebelling from the conservative ways of American, and by extension the world, during that era. Also, Marji's main way of calming down, towards the end of the book, was by listening to loud, American music and singing along to it, showing how this American influence calms her down when the pressures of her current society seem to be too much.

Natalie Machado  
*Persepolis* re-tell

I remember when I heard the F-14s fly above for the last time.

I was in my history class, relearning everything I thought I knew about the world, when the deafening noise blurred out the whole lesson. A few of the other boys in my class ran to the window; the teacher didn't stop them. All he did was stare at the ceiling, eyes wide, and mumbled something underneath his breath.

When the noise finally stopped, a new noise came. Cheering. The boys around me cheered for the planes, while I just sat there, feeling nothing but my heart beating, pulsing through my body and ears.

"All of you, sit down right now," my teacher said in his deep voice, once he was able to shake himself from his own trance. When the others finally calmed down, he continued, "you may cheer for the planes of our own, but, as future soldiers, you must always assume that it is the enemy flying overhead."

He continued to speak, but my mind tuned him out. Future soldiers. The term always sent shivers down my spine. I knew that as a citizen, I had to be ready to fight for my country, and as a Muslim, dying a martyr was a honor, in a way. But I could not see myself as someone that was a fighter, or a martyr. I preferred words and formulas over bombs and guns. After all, I had seen the tragedy they could cause, with even just last week, a bomb had levelled a residential building down my street.

If I were a soldier, I'd be killed in an instant.

Later that day, I walked home, surrounded by others, but feeling entirely isolated. They were all prepared to be soldiers, to die for their country. I envied their bravery, their brashness. They would go down, but they would at least go down happy.

"Hey, Ervin, are you still gonna play with us today?" I looked over at my friend Mir, who was grinning in his usual fashion as he spoke. "We're playing soldiers!"

"I don't think so," I said, looking down at the ground. "I'm not feeling too well today." I knew some of them were going to question me for that, or even make fun of me, calling me chicken. But, I didn't want to stay outside any longer than I had to, out where so many eyes could be on me without me knowing.

Home ended up not being much better, though. When I entered, my parents were already sitting on the couch, my mother's eyes red, and my father sitting stiff. My older sister was sitting across from them, though I couldn't quite read her face at the moment.

"Ervin, sit down please." I was sitting down next to my sister before my father even said that. My mind raced for things I could've done wrong. I didn't cut class. I had done all my chores. "First of, I want you two to know just how proud I am of both of you. You are so responsible, even at your young ages." My sister was sixteen. I was twelve.

"Are people coming to take you?" My sister asked, sitting up a little bit. Her lips were thin, and she was keeping her emotions together, but I was starting to notice how hard that was.

“No, Soraya. No one is going to hurt any of us.” My father paused for a moment, taking a deep breath. “Kids, we’ve made a hard decision, and we hope that you understand that we are doing this to protect you two. We’re sending you to live with some relatives in Austria.”

“Wait, we’re leaving? When?” Soraya tensed up, before looking over at me. I leaned in for a hug, too scared to say a word.

“Next week. Before Ervin’s thirteenth birthday.” That’s when I remembered: once I was thirteen, the government would not allow me to leave the country, since we were in war, and they needed soldiers.

Future soldiers.

“But dad, we don’t know any German. We’ll be lost,” Soraya said, wrapping me in a hug. I hoped she would never let go.

“You two are very smart, and I know you will both learn quickly.” My father looked at my mother for a long moment before speaking again, “honey, will you please get that cake?” My mother nodded, leaving without a word.

The next week went by strangely, like a blur that went so fast, but so slow at the same time. Each movement was like fighting through syrup, and it was hard to even get out of bed. My parents forbade us from telling others about our departure; they were probably worried that someone would try to stop us from leaving. But the day arrived without anyone seeming to know, despite me acting so sick and distant the entire week.

The airport was crowded, much with boys my age, probably leaving for the same reason I was. But there were young girls too; I saw a girl that I was pretty sure lived on my street. My parents left us early, earlier than most of the parents did. Probably because it was so hard to let us go.

And in that moment, despite all the fear I had about them, I wished that the F-14s would fly over one more time.

Natalie Machado

“Beneath a Drawn Veil”

In “Beneath a Drawn Veil”, I learned that Satrapi still continued to smoke after she left Iran, and even into adulthood, since the more restricted an act was, the more Satrapi craved to do it. That fact helps me understand why she was so eager to learn so much about Western culture, and the lengths she was willing to go to learn, since it was so restricted in Iran at the time. Also, we learn that she likes things to be told in the way they are, and not in little white lies, which helps me understand why she was always the one to question the things they did

in school so quickly, since they were usually told in fashions that kept the real truth from being entirely seen.







