



Provided by the author(s) and NUI Galway in accordance with publisher policies. Please cite the published version when available.

Title	Persepolis: the story of a childhood
Author(s)	Barr, Rebecca Anne
Publication Date	2005-06
Publisher	Cambridge University Students Union
Link to publisher's version	http://www.womens.cusu.cam.ac.uk/siren/siren2005june.pdf
Item record	http://hdl.handle.net/10379/1644

Downloaded 2018-10-16T15:00:06Z

Some rights reserved. For more information, please see the item record link above.





cally and historically engaged. Why, then, are “serious” graphic novels predominantly by men?

It is Marjane Satrapi’s *Persepolis* that looks set to establish female graphic artists in the mainstream. *Persepolis: The Story of a Childhood* follows Marjane’s early life in Tehran. The daughter of liberal parents, she witnesses the beginning of the Islamic Revolution in Iran, the impact of the war with Iraq on her family and friends, and the state’s increased repressiveness. Illustrated in stark, monochromatic frames, *Persepolis* culminates in the teenage Marjane leaving Iran, and her parents, behind. Satrapi does not replicate the naive idea that Iran is necessarily an “evil” or “terrorist” state, simply by virtue of its Islamic



government, but explores the personal repercussions of the state’s gender ideology. The personal narrative is complicated with references to political texts, and prefaced with a historical introduction to Iran which serves to remind the reader of the West’s insistent intervention in the Middle East, as well as of Iran’s classical heritage. Satrapi reminds us that Britain and

America are implicated in much of the turbulent history of Iran, and states “this old and great civilization has been discussed mostly in connection with fundamentalism, fanaticism, and terrorism...this image is far from the truth.”

Persepolis counteracts the news-reel image of women in Iran, but also decries what the destruction of civil liberties in Iran. The women in her books are vibrant, good-humoured, passionate and argumentative. Satrapi’s mother is an educated woman who not only refuses to be defined by her gender but encourages her daughter to “defend her rights as a woman”. *Persepolis* is not solely about the impact of the regime on women, but its first-person female narration means that gender identity is a key component in its political critique. When universities are closed, Marjane weeps at the loss of a future; “I wanted to be like Marie Curie. I wanted to be an educated, liberated woman. Misery! At the age that Marie Curie went to study, I’ll probably have ten children...” The adolescent drama may be humorous, but the import is serious: the limitations on education and particularly women’s education and employment infringe on both their real, and possible, lives. Satrapi’s novel is important on several levels: for it’s infiltration of a genre dominated by men, that commands both populist and political power, and for her talent in uniting visual, intellectual, and emotional ideas that demand our reassessment of women’s position in Iran. *Persepolis* reminds us, in a new and important way, that all women’s personal history is inextricable from political history.

Rebecca Barr

