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GLOBAL DISSENT AND ACTS OF REBELLION THROUGH MARJANE SATRAPI'S GRAPHIC NOVEL: PERSEPOLIS

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Abstract

Marjane Satrapi's The Complete Persepolis is a coming-of-age graphic memoir that tells of the author's experiences growing up during and after the 1979 Islamic revolution in Iran. Initially published in two volumes in America (and in four books in France), the first half of Persepolis is a memoir of Marjane's girlhood, growing up under the new Islamic regime and the Iran-Iraq war. In contrast, the second half presents her experiences in exile in Vienna at fourteen years old, her eventual return to Iran at nineteen, and her decision to leave Iran again at twenty-four. Persepolis is not just a graphic novel but also an autobiographical comic strip description of the youth of the revolutionary and war-torn Iranian writer Marjane Satrapi.

Satrapi's drawing style is simple, the characters are essential, and the scene rarely contains details. Many drawings resemble woodblock prints, and Satrapi effectively uses black and white. Clothing, backgrounds, and various information can be black or white, creating an effective and strong contrast.

Introduction

Marjane began Persepolis as a child and declared independence from her mother and father through a smoking ritual at the novel's end. Her parents in Marjane force her to leave her war-torn house for her safety, and her journey begins. Throughout her book, Marjane must harmonize her beliefs and understanding of the world with the strict cultural rules of the Islamic government.

Class struggles are seen throughout the novel. At first, Marjane cannot fully understand how her father drives a Cadillac, and her family can at the same time preach the virtues of a maid's class consciousness and equality. Iran's history is of both great wealth and great poverty.

The 1979 revolution is characterized as a Marxist revolution in which the city's cultural elite essentially carried out Satrapi on behalf of the poor in rural Iran.

This conflict becomes evident in the chapter titled "The Letter ." In this chapter, Marjane's maid must give up her love for her neighbor. Satrapi tells his daughter that they cannot be together because their social class is not supposed to get married. Marxian feels excellent injustice to this belief as his parents march on the streets for the Marxist revolution.

The 1979 Revolution caused a tremendous strain on families such as the Satrapi's. These families see themselves as modern people. They hold Western political and social beliefs. This is seen in the Western material things that Marjane and her family seek: Rock posters, denim jackets, hamburgers, Cadillacs, etc. Our social values reflect our belief in women's rights, liberal education, and human rights. Religious and ideological fundamentalism have been presented as obstacles to Iran's development. This fundamentalism oppresses those people. It robs people of the material things they enjoy, also their identity and dignity. According to the author of the book's foreword, one of the main reasons for writing Persepolis is to present a modern Iranian perspective that has been persecuted and punished by some "radicals."

God encourages Marjane to become a prophet and work for her love and justice in these childhood scenes. As Marjane begins confronting her world's political and social realities, her readers see her slowly moving away from her beliefs. The imprisonment and execution of her uncle Anouch caused a burst of her faith, and she describes herself as lost in space and lonely. Satrapi uses her relationship with her parents metaphorically for her country's relationship with the broader world in the novel. The conflicts and love she experiences with her parents are necessary for her personal growth. The relationship between her mother and father is gentle and tense. Her parents love her and strive to provide her with the best education and upbringing. They want to give her a life of her privilege.

Nevertheless, at the same time, Marjane feels a great deal of tension between his parents' political views and actions. Their belief in working-class equality and liberation is at odds with their privileges and seek in society. When Marjane compares her mother to the Revolutionary Guard Corps, she becomes the secret police of the Islamic government. The novel's ending represents the ultimate break that every child must have with the people raising it. In the case of Marjane, she also breaks the country and culture in which she was raised. The novel explicitly addresses the issue of class differences, and Satrapi assembles these arguments as consistent and inconsistent. For example, Satrapi's family was Marxist and Communist, but

she had a maid and lived a more privileged life than the lower classes. These contradictions within her own family are intended to reflect the contradictions of her then and present Iranian society.

Iran's Women's Movement is based on Iran's Social Women's Movement for Women's Rights. The movement emerged when women published their first women's magazine after the 1910 Constitutional Revolution in Iran. The movement continued until 1933 when the government of Reza Shah Pahlavi dissolved the last women's association. So after the Iranian Revolution (1979), it increased again. The Iranian women's movement won a great victory between 1962 and 1978. In 1963, as part of the White Revolution of Mohammad Reza Shah, women won the right to vote. They were allowed to run for public office, and in 1975 the Family Protection Act provided women with new rights, including divorce, increased custody, and restrictions on polygamy. In 1969, women also started driving, and the first woman to drive a car in Iran was Eileen Zayer in the United States. Several laws were enacted after the 1979 revolution, including compulsory veils and women's official dress code. Women's rights have changed since the Islamic Revolution. As of November 2016, about 6% of Iran's Parliament members are women, with a global average of 23%. In Iran, the women's rights movement influences reforms, especially with the "Million People's Signature Campaign to Eliminate Discrimination against Women."

The Iranian Constitutional Revolution befell between 1905 and 1911. The early cores of attention to girls' rights, or loss of rights, caused the status quo of societies and magazines. The low-popularity girls, the name of the game operation of many companies and societies, have confined facts to the subject. Women's writing in that era, primarily via newspapers and periodicals, is one of the movement's most precious reasserts of facts. Additionally, Iranian girls are aware of their situations and academic opportunities. Furthermore, they have been stimulated via their means.

Women activists decided that schooling could bring a significant change. The argument they recommend that instructing girls changed into excellent for Iran in that the mothers might boost higher sons for his or her country. At the start of the century, overseas missionaries founded the primary college for women, mainly from spiritual minorities. Later additionally based colleges for women; however, each was quickly closed. Eventually, in 1918, after years of unregulated colleges, the authorities supplied a budget to set up ten numbers of colleges for women and an instructor. From 1914 to 1925, the girls' courses improved past schooling

discussions on infant marriage, economic empowerment, and girls' rights and felony popularity.

Parliament refused to apply for participation in political groups in 1906, but the girls established many societies, including ones for girls' freedom. Jami'yat-e Nesvan-e Vatankhah (Patriotic Women's League) was founded around 1918. Posted by Nosvan Vatankhah. In this early part of the girl movement, the girls involved were daughters, sisters, and the other half of the famous constitutionalists.

Women's writing during this period, primarily through newspapers and magazines, is one of the most valuable facts of the movement. The first step for women was school education. In 1928, women received financial support to study abroad. They entered the University of Tehran in 1935, and compulsory education was introduced in 1944. In 1932, the Second Women's Conference in the East was set up in Tehran. In 1936, Reza Shah Pahlavi stipulated the disclosure of the required girl. Nevertheless, this highly controversial report turned into a significant separation of girls.

The Forties noticed heightened attention to the position of girls in society; and withinside the 1950s, the start of several girls' rights groups, among which was Rah-e Now (New Path), based via way of means of Mehrangiz Dowlatshahi in 1955, and the Women's League of Supporters of the Declaration of Human Rights-based via way of means of 1956 Safieh Firouz. In 1959, 15 of these organizations formed a federation called the High Council of Women's Organizations in Iran. The High Council has decided to focus on women's suffrage. Despite much resistance from the priest, suffrage was gained in 1963 when a national referendum reflected general support for the 6-point reform program known as the White Revolution, which included women's right to vote and stand for public office. Six women were elected to Parliament.

In the late 1960s, women entered the diplomatic corps, the judiciary and police force, and the revolutionary service corps; in 1968, Farrokhroo Parsa became Minister of Education. The first woman to hold a cabinet position; in 1969, the judiciary was opened to women, and five female judges were appointed, including future Nobel prize winner Shirin Ebadi. The woman was elected to the council of cities, towns, and counties. In 1966, a coalition of women's groups formed the Iranian Women's Organization, seeking a more viable organizational structure for women's activities.

Princess Ashraf supported the Women's Organization of Iran, but the Shah's twin sisters, Iranian women, and the Women's Organization of Iran had to fight to improve their

lives. Iran's women's organization was a non-profit grassroots organization that works primarily through volunteering. Her goal was to promote women's education for change and maintain the spirit of Islam and the country's cultural traditions while working to ensure women's financial independence. She worked through local branches and women's centers and provided valuable services to women, including literacy classes, vocational training, counseling, sports, cultural activities, and childcare. One of the Women's Organization of Iran's significant victories was the Family Protection Act of 1975. This gives women equal rights to marriage and divorce, extends women's protection rights, raises the minimum age of marriage to 18 for women and 20 for men, and virtually eliminates polygamy—rice field. Abortion was also legalized without public attention by removing the penalties for performing surgery under the Medical Malpractice Act. All labor laws and regulations have been revised to eliminate gender discrimination and introduce equal pay for equal work. By 1978, almost 40% of girls over 6 were literate. More than 12,000 women in the literacy unit are taught in the village. Thirty-three percent of college students are women, and more women than men take medical entrance exams. Three hundred thirty-three women were elected to the city council, 22 women were elected to the council, and two served in the Senate. The Minister of the Cabinet on Women's Affairs, three Deputy Secretaries of State, the Governor, the Ambassador, and five female mayors. Iran has also established itself as a leader in women's rights in developing countries, providing ideas and funding to the United Nations Regional Center for Research and Development and the International Center for Women's Studies in the Asia-Pacific region.

The status of women changed radically after the Iranian Revolution in February 1979. Women's massive participation in the 1978/79 revolution resulted from decades of mobilization efforts by women's organizations, including the Women's Organization of Iran's activities in the late 1960s and 1970s.

Over time, the law systematically abolished some of the rights women acquired under the Shah, such as the forced wearing hijabs, especially chadors. Immediately after the revolution, there were rumors of plans to enforce the hijab and abolish some women's rights protected by the intended "family protection law" "against Islam." Some state officials denied the rumors, and many women refused to accept them. The new family law has been abolished, and the veil has become mandatory. Farrokhrou Parsa, the first woman in the Iranian cabinet, was executed. The Veil Act met with protests from a heterogeneous group of women. The demonstration was not aimed at expanding women's rights in Iran to keep what they had already earned.

One Million Signatures for the Abolition of Discrimination Law A notable campaign to collect 1 million signatures was launched in 2006 to help change the discrimination law against Iranian women. It is also a parliament to amend and reform current laws that discriminate against women. Another campaign was "Stop Stoning Forever."

The women's rights movement is vibrant and well organized. This movement is also recognized for the clever use of information and communication technology. However, the active participation of many women in the revolution has helped raise awareness of the political potential of many women, and many middle-class women have increasingly defended their rights. There was also widespread opposition to polygamy, temporary marriage, free divorce of men, and policies sanctioning fathers' custody. As more women emerged in the public sphere and discourse on Islamic parameters was restricted, women were more likely to interpret Islam as more gender-regulated. Increased activity and publicity have provided legal remedies for women's struggles, including restrictions on men's rights that prevent wives from finding employment and new marriage agreements that give women the right to divorce. Judge

With the efforts of Iran's women's advocates, the University of Allameh Tabatabai, the University of Tarbiat Modares, and the University of Alzafra launched a research program for women at the Master of Literature level in 2001. Shortly after that, the University of Tehran began similar university research. There are three sections: Women and Family, Women's History, and Women's Rights in Islam.

Feminist literary criticism originated in the 1960s from the feminist movement demanding equal rights for women and has gained strength and popularity in the subsequent decades. The concept of gender is merely a biological phenomenon, but it has a social construction as Simone De Beauvoir says: "One is not born, but rather becomes a woman."

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Satrapi's story focuses on remembering the Iranian revolution and the first years after. Her family was left-leaning, even though Her great-grandfather was the last true emperor of Iran, and several relatives were killed because of their political affiliation and ambition. She also apparently lived a relatively privileged life. Satrapi was only ten years old at the time of the revolution. She then begins her story by introducing a compulsory veil for women and girls and the separation of gender at school. Nevertheless, she quickly looks back, revealing a little more about herself and the background of the Iranian Revolution.

The Iranian revolution was not a simple triumph of fanatical Islam over the Shah. The Shah had lost the support of large population segments, including those on the left. There were many protests. It is an effective way to show a lot of what went wrong in those years. Also, when teachers complain to students about removing Shah's drawings from textbooks after a fall, even children feel anxious when things change. The same teacher said, "God told us that he chose the Shah." Satrapi is easily seen as a candid feminist because

Persepolis considers some feminist issues and is severely critical of patriarchal society and sexism against women. It seems that one can guess. However, in many of her interviews, she seems very reluctant to associate herself with feminism and assert her feminist intentions within her own Persepolis. In an interview with ABC News, Satrapi claims that:

"I am not a feminist, I am against stupidity, and if it comes from males or females, it does not change anything. If it means that women and men are equal, then OK, certainly I am a feminist. I am a woman, so it becomes a "woman coming of age story." It would not change much if I were a man, and they never call it a "man coming of age story." It is a human coming-of-age story. Let us go for humanity and humanism."

Many critics here may argue that Satrapi is self-contradictory. Because feminism, by definition, is the belief that women deserve equal positions in men and society, and she seems to be a vigorous advocate throughout her novel. This attitude towards feminism is probably a product of feminism, presented as a westernized belief that women are superior to men. In an interview with Annie Tulley, Satrapi answers, "Do you think the definition of feminism is to define those women are better than men?" "With that is what I feel. When they talk about "The men ruined this, the men did that," they are people whose sex comes after what they have done. I believe that we say too much "We the women" and "We the men," but should say "We the human beings. "(Annie Tulley, 2004)

Many women may agree with Satrapi's definition of feminism, viewing many feminist arguments and viewpoints as overcompensating for sexism. Instead of campaigning for equal rights of men and women as human beings are unjustly focusing on the rights of women.
Focusing on the character of the author Marjane Satrapi, who is lovingly addressed as Marji, never had to be a victim of the patriarchal world. She was never suppressed or asked to remain quiet by her parents. Her father was always a man who encouraged her to voice her opinions whenever she needed to, and never has he ever gotten angry. When Marji's teacher informs her parents that she is disturbed as she wants to be a prophet, her parents react very casually, asking them if it does not matter. The wand off, saying "not at all" (12).

Marjane's view on men is supported positively by both her father and her uncle Anoosh; Uncle Anoosh was a man who had strong views and beliefs on the state and the revolution. Marji was also permitted to speak out her opinions. He was a kind yet a person of a strong character. He lost his wife and children in the revolution. For him, she was "the star of his life," the little girl he always wanted to have." Both men are politically liberal and strongly support women's rights and education. However, in general, her depiction of Iranian men is much less favorable, as they are often perceived as arrogant and threatening. Although not accurate for Iranian men as a whole, the fact that men are being brought up to believe that they are superior to women and have a right to control and demand obedience from them would undoubtedly influence a certain amount of egotism within them in Marjane's friend Farnaz argue.

In contrast to her favorable perception of men as a child romantically, Marjane is much less fortunate, and she initially suffers from "a great lack of affection" (219).

From her first boyfriend coming out as gay: All the while, her relationship with him was purely limited to passionate kisses until one she decides to lose her innocence and the next day her boyfriend, Enrique, realizes that he is a gay for he says that "if it did not work with you it would not work with anyone"

Marjane walks in on her boyfriend cheating on her birthday: "She thought he was the one for her for he fought with his mom, who called her a hideous cow and stayed with her only to cheat her on her birthday." Much of Marjane's encounters with men appear to be extremely unlucky. She never realized what it was to be in love with or what a real woman was. Despite not being tied down in a patriarchal society, she ties herself down and believes that a woman must be under her man. She never saw her mother or Grandmother tied down, yet she let herself be.

In Persepolis, despite the fortune that Marjane has two strong female role models in her life (as well as strong male ones), she depicts mixed perceptions of both Iranian and Western women, as artificial and genuine, as rebellious conformist, as unique and indistinguishable. As the two main female influences in Marjane's youth, her mother and her Grandmother present fair representations of female independence and identity. Marjane has an almost romanticized view of her Grandmother and views her as the moral compass in her life, encouraging her independence when she decides to divorce and reminding her of the sacrifices made to fight for rights and justice in Iran Marjane acts without "Integrity!" (293).

It was from her Grandmother that Marji got her primary relationship goals: "In life, you will meet many jerks. If they hurt you, tell yourself it is because they are stupid. They will help you from reacting to their cruelty. Because nothing is worse than bitterness and vengeance, always keep your dignity and be true to yourself".Not just a friend, grandma was to Marji; she was also her mentor. She was the wife of the last absolute ruler of Iran. Therefore it is natural for her to be patriotic. At the same time, she believed that it is imperative to be human to all. That cruel joke sounded funny for Reza but not for her family because her Grandmother yelled at her for the first time. Her Grandmother reacted in a relatively quiet aggressive manner:

Have you forgotten who your grandfather was? Did he spend a third of his life in prison for having defended some innocents and your uncle Anoosh? Have you forgotten him too? Did he give his life for his ideas? What have I taught you? Hunh?" Integrity "Does this word mean anything to you?

When Marji does not know what to decide - whether or to continue her marriage with Reza, she is heartbroken that her friend advised her to return to her husband. She consulted her Grandmother, and her reaction her priceless:

"This is your horrible thing? Oh my! I felt scared! I thought that someone had died. You know I have a heart condition, all these tears for a divorce? Listen to me! I got one fifty-five years ago, and let me tell you, at the time, no one ended their marriage.

Nevertheless, I always told myself I would be happier alone than with a shit maker! No buts about it! A first marriage is a dry run for the second. You will be more satisfied next time. In the meantime, if you are crying so much, you still love him! There is no reason you have to tell him everything right away. Take your time, think about it, and the day you do not want it anymore, You leave him! When a tooth is rotten, You have to pull it out!" (Persepolis)

Grandmother never had the guts to send Marji off. She, who never came to drop her, came to the airport to wave off smiling, and since the night of September 9, 1994, she only saw

her again once during the Iranian New Year in March 1995. She died on January 4, 1996. Her mother also encourages her to "become independent, educated, cultured" and values the importance of education for a woman in such a misogynistic society.

The role of the mother in Marji's life has an important part. She was not someone who would ever spoil her daughter, and she would always be there for her no matter what. She gets complete freedom from her husband, never was she clustered in the norms of patriarchal society. His husband had no problems with her. It was with him she went to the demonstrations. To raise her voice and her opinions, she never stopped. She was equally the strength and head of the family. Her husband always had conversations regarding politics and mostly was the sensible one. She and her mother-in-law, Marji's Grandmother, shared a good rapport, much like a mother and daughter's. She, as a mother, knew her habit of smoking though she asked her not to accept the fact of her smoking later.

Satrapi also explores the theme of female companionship, as Marjane first becomes distanced from other Iranian women upon her return from the West, yet regains this sense of unity once she distinguishes those who still attempt to sustain a sense of personal identity beneath the veil. The female companionship she had all the while helped her grow. Especially that of her friendship with Julie, her friend in Vienna. Only through Julie did she know of the much private affair of sex. For instance, "I am on the pill, so I have a big butt. I had a big behind too, and I was not even taking contraceptives". She realized that her friend had experience with eighteen different men. She got Marji to do makeup and taught her ways to make her realize that she looked beautiful.

Conclusion

Marjane Satrapi as a woman, had different views from the beginning as she was never stopped from anything, even the desire to be a prophet. She always wanted to be a part of the demonstrations, but being young was never taken. Her country was everything to her: the culture, parents and Grandmother, her friends, her love for punk music, and the parties. Nevertheless, the sudden departure from her own country to Vienna, where she had none, was to study to secure her future. On reaching Vienna, she had a different view of herself, followed by four years of isolation from her parents. In the beginning, adjusting to the world is difficult, but soon she fits in. She starts to live with a homosexual and adapts to the changes. She falls in love with a man, loses her innocence, and later realizes she dated a gay. Things get worse when she falls in love a second time to find him cheating on her birthday. She and Reza believed to be in love with each other, but the reality seemed different. Their decisions make

them realize that three years of marriage no longer matters. Only towards the end does she realize that rules and regulations cannot quench the woman in her. She realizes what it is to be a woman through her father, mother, and Grandmother and all her experiences.

The turning point of the 21st century turned out to be the golden age of comics and graphic novels. As a graphic novel, Persepolis has won high acclaim and awards far beyond the isolated world of comic fandom. It also achieved something comparable to the complexity and density achievable in the novel, pushing the boundaries of the novel format with artwork, which is an integral part of the medium, rather than simply explaining the plot. Persepolis brings a particular graphic style to the autobiographical story. Satrapi draws in black and white, often in a minimalist style with only 6-8 panels. This style represents a childlike understanding of the world as the novel continues in Satrapi's childhood. Black and white symbolize the past and how the Islamic Revolution robbed Iran of its rich and colorful cultural history.

In Persepolis, the storytelling medium is as important as the story itself. Graphic novels challenge readers to engage in another way of interpreting a text. The reader should read the inscription on the frame and interpret this text in the context of panel art. In Satrapi's artwork, artistic style is as important as text in telling a story. In the first chapter of her novel, she equates the great prophets of the past who returned to Zoroaster. She sees herself as a symbol of her love and forgiveness. When the Iran-Iraq War began, she defended it violently for a good reason and linked it to the 1400 conflict between Arabs and Persians. Marjan's pride in her history is in direct conflict with the imprisonment of political revolutionaries and the execution of those who later oppose the strict cultural demands of the Islamic government. Marjan's novel journey explores ways to love her past, blaming her for her present condition.

Satrapi's graphic novel has undeniably become an essential work of modern literature. It has joined Art Spiegelman's Maus as one of the most popular and well-received graphic memoirs. It has become a popular work that specifically deal with the cultural and political issues of the modern Middle East.

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