



Verbal And Narrative Strategies of Resistance: Countering Western Orientalist Othering in Persepolis (Volume 1)

Wulan Prihatiningsih Sholikhah¹, Ruly Indra Darmawan²

^{1,2}Sastra Inggris, Universitas Negeri Semarang, Semarang

Article Info	Abstract
Received: 2026-04-19 Revised: 2026-05-19 Accepted: 2026-06-19 Keywords: narratology; Persepolis; point of view; representation; ideology DOI: 10.24256/ideas.v14i1.10197 Corresponding Author: Wulan Prihatiningsih Sholikhah wulanpr@students.unnes.ac.id Sastra Inggris, Universitas Negeri Semarang, Semarang	<i>This study examines how Persepolis challenges Western stereotypes about Iran, which are often portrayed as uniform and oppressive. Rather than focusing only on representation, this study analyzes how meaning is constructed through narrative and verbal strategies. Drawing on Gerald Prince's narratology (1982), it focuses on point of view, temporal distance, direct discourse, summary narration, and symbolic expression. Using a qualitative textual approach, the analysis is based on a close reading of selected excerpts. The findings show that meaning is not presented as fixed or complete, but constructed through perspective and experience. An internal point of view limits knowledge and foregrounds a partial understanding, while temporal distance enables reinterpretation. Direct discourse introduces multiple, conflicting voices, while summary narration condenses events without full explanation. Symbolic expressions reveal how ideology operates through simple language. Together, these strategies produce a layered, open, and interpretive narrative that resists reducing Iranian society to a single, fixed image.</i>

1. Introduction

Representations of non-Western societies in global literary and media discourse are often shaped by unequal power relations that privilege Western perspectives. As Edward Said (1978) argues, the West has historically constructed the East as a simplified and inferior “Other”. This pattern continues to influence how countries such as Iran are represented today, particularly in contexts of political conflict. Following the 1979 Iranian Revolution and the continuing tensions between Iran and Western nations, Iran has frequently been portrayed through limited and essentialized images associated with religious extremism, repression, and cultural uniformity (Wafi, 2021; Zhaleh & Hosseini, 2018). Such representations often reduce Iranian society to a fixed, easily recognizable image, leaving little room for complexity or contradiction.

In this context, life writing by Iranian authors occupies a complex position, especially when directed toward Western audiences. Smith and Watson (2017) argue that life writing is shaped not only by personal experience, but also by the cultural and political conditions in which it is produced and received. Marjane Satrapi’s *Persepolis* (2000) emerges within this context as both a personal narrative and a form of cultural intervention. Rather than simply presenting an alternative image of Iran, the text invites readers to question how representation itself is constructed. This highlights the importance of narrative form.

In *Persepolis*, resistance operates not only through what is represented, but also through how the story is narrated. By controlling perspective, voice, and narrative distance, the text complicates simplified ways of seeing Iranian society. In this sense, narratology becomes closely connected to Orientalism, since the narrative structure itself participates in resisting fixed representations of the “Other”.

Existing studies on *Persepolis* generally focus on two major concerns: representation and identity. Scholars such as Lopes (2014), Maggi (2020), and Zhaleh and Hosseini (2018) examine how the text challenges Western constructions of Iran and negotiates cultural identity. Other studies discuss gender, bicultural identity, and women’s agency in relation to political and cultural power (Alsaoud & Alsyoud, 2024; Beigi, 2021; Sahota, 2025; Wahengbam, 2026). From a political perspective, Shirazi (2022) and Ezzatikarami and Ameri (2019) analyze how *Persepolis* engages with Western knowledge production and global power structures.

At the same time, several scholars have explored the text’s formal aspects. Gulpa (2020), Abdul-Kareem and Rasheed (2023), and Subapriya (2024) highlight the interaction between visual and verbal storytelling in shaping subjective experience and meaning. Pérez-Pérez (2023) and Poharec (2014) further examine memory and trauma in the construction of narrative identity. Together, these studies show that *Persepolis* functions as both a literary and political intervention. However, most previous research focuses primarily on themes, representation, and

visual meaning, rather than on how specific narratological strategies shape interpretation.

Although some studies, such as James (2019), begin to address narratological aspects of *Persepolis*, there remains a limited analysis of how verbal narrative techniques function as forms of ideological resistance. Existing scholarship rarely examines how narrative voice, point of view, direct discourse, and summary narration influence the reader's understanding of Iranian society. This gap is important because resistance operates not only through alternative representations but also through narrative form itself.

The way a narrative organizes information, limits knowledge, and presents competing voices shapes how readers construct meaning. By creating ambiguity, fragmentation, and interpretive distance, narrative strategies can resist simplified and fixed representations of culture. Without a clearer narratological framework, analyses of *Persepolis* risk remaining descriptive and may not fully explain how the text produces its critical effect.

Thus, while *Persepolis* has been widely discussed as a counter-representational text, limited attention has been given to how its narratological structure itself operates as a form of resistance against Orientalist simplification. This study addresses that gap by offering a focused narratological analysis of *Persepolis* (Volume 1) using Gerald Prince's *Narratology: The Form and Functioning of Narrative* (1982). Drawing on concepts such as narrative voice, point of view, direct discourse, and summary narration, this study analyzes how the character Marji, in both her roles as narrator and character, contributes to the reader's understanding of Iranian society.

The central question guiding this research is: how does *Persepolis* employ narratological strategies to resist Western representations of Iran? To answer this question, the study aims to: (1) identify key narrative strategies in the text, (2) analyze how these strategies shape interpretation and challenge dominant representations, and (3) demonstrate the usefulness of Prince's framework for reading postcolonial graphic memoirs.

The originality of this study lies in its emphasis on narrative form as a site of ideological resistance. Rather than treating storytelling techniques as merely structural devices, this study argues that narrative strategies actively challenge simplified and essentialized representations of Iran. In doing so, this research contributes to both narratology and postcolonial literary studies by showing how narrative form can function as a mode of counter-discourse.

2. Method

This study employs a qualitative textual approach to examine how narratological strategies construct meaning in Marjane Satrapi's *Persepolis* (Volume 1). This approach is appropriate because the study focuses on interpretation, narrative structure, and verbal expression rather than numerical analysis (Kana Vajrayani & Darmawan, 2025). The analysis emphasizes how meaning is produced through narrative techniques and how these techniques shape the reader's understanding of Iranian society and cultural representation.

The primary data source of this study is *Persepolis* (Volume 1) by Marjane Satrapi. The analysis focuses on selected verbal and narrative excerpts involving Marji as both narrator and character. Excerpts were selected because they explicitly demonstrate narratological features relevant to the research objectives, particularly internal point of view, narrative voice, direct discourse, temporal distance, summary narration, and symbolic verbal expressions. Priority was given to excerpts that reveal how narrative form shapes interpretation, limits knowledge, presents competing perspectives, or constructs ideological meaning.

Data were collected through a close reading of the primary text. During this process, excerpts containing significant narrative and verbal elements were identified, selected, and grouped according to recurring narratological patterns. The analysis primarily draws on Gerald Prince's narratological framework (1982), particularly concepts related to narrative voice, point of view, direct discourse, and summary narration. This framework is further supported by Genette's (1980) discussion of focalization and narrative perspective, which emphasizes how narrative structure shapes the reader's access to knowledge and interpretation.

After the excerpts were identified, they were categorized based on the narratological concepts used in the study. Each excerpt was then interpreted in relation to its rhetorical and ideological function within the narrative. The analytical process involved three stages: identifying relevant excerpts, connecting them to specific narratological concepts, and interpreting how these concepts contribute to the construction of meaning and resistance. For example, expressions showing limited understanding were analyzed through an internal point of view, while conflicting statements were examined through direct discourse and discursive tension. This procedure was used to maintain analytical consistency and transparency throughout the study.

Secondary sources, including books and journal articles on narratology, Orientalism, graphic narratives, and representation in *Persepolis*, were used to support the interpretation of the data. These sources were not treated as primary objects of analysis, but as theoretical and contextual references that helped situate the findings within broader scholarly discussions.

To maintain interpretive validity, the analysis was conducted consistently using the narratological framework throughout the study. Interpretations were supported by close textual evidence and related scholarship in narratology and

postcolonial studies. Rather than seeking a single fixed meaning, the study emphasizes theoretical coherence between textual analysis, narratological concepts, and the broader discussion of representation and ideological resistance.

3. Result

Narration and Verbal Strategies in Persepolis

The analysis shows that *Persepolis* (Volume 1) constructs meaning through a combination of narratological and verbal strategies rather than through direct explanation. Instead of presenting reality as fixed or fully accessible, the narrative limits information, juxtaposes conflicting voices, and condenses complex experiences into selective moments. Through internal point of view, direct discourse, and summary narration, the text shapes how events are experienced and interpreted. These strategies collectively influence the reader's understanding of Iranian society while resisting simplified representation.

Internal Point of View

One of the most dominant strategies in the text is the use of the internal point of view. Events are frequently presented through Marji's limited understanding as a child narrator, which restricts access to complete information and foregrounds subjective experience. This can be seen in the statement, "I DIDN'T UNDERSTAND ANYTHING." The expression arises when Marji encounters political conflict and social changes beyond her comprehension. Rather than clarifying the situation through an omniscient narrator, the text emphasizes confusion and uncertainty. The phrase "didn't understand" signals epistemic limitation and positions readers within Marji's partial perspective. As a result, political reality appears fragmented and difficult to interpret fully.

A similar pattern appears in the statement, "I WANTED TO KNOW WHAT IT FELT LIKE." This expression emerges when Marji tries to understand suffering and violence through personal imagination rather than political explanation. The phrase "wanted to know" reflects emotional curiosity and a desire to connect with experiences beyond her own. Instead of presenting violence through detached narration, the text foregrounds affective experience. This encourages readers to engage emotionally with political events rather than viewing them only as abstract historical issues.

The use of the internal point of view also appears in the symbolic phrase "THE KEY TO PARADISE." In the narrative, poor boys are given plastic keys and told that martyrdom will grant them access to heaven. The scene is presented through Marji's child's perspective, which combines fascination and confusion. Because the narrative does not immediately explain the ideology behind the symbol, readers are left to interpret its implications themselves. The plastic key symbolizes ideological manipulation, turning martyrdom into an emotionally persuasive

promise directed toward economically vulnerable children. The limited perspective heightens the scene's disturbing effect because readers encounter the event without an authoritative narrator's guidance.

Direct Discourse

In addition to the internal point of view, direct discourse plays an important role in presenting ideological conflict. Instead of filtering every statement through narration, the text often allows different voices to appear directly. Meaning therefore emerges from the confrontation between competing perspectives rather than from a single authoritative explanation.

This strategy can be seen in the official statement, "ALL BILINGUAL SCHOOLS MUST BE CLOSED DOWN." The announcement followed the Islamic Revolution, when the state restricted educational institutions associated with Western influence. Presented in direct, unmodified language, the statement reproduces institutional authority without commentary. The modal verb "must" conveys absolute command and leaves little room for disagreement. By presenting the statement directly, the text exposes how political authority operates through language and administrative discourse.

A more explicit ideological contrast appears in the opposing expressions "KING IS A KILLER" and "HERO." These statements emerge in debates over political leadership and revolution. Rather than resolving the contradiction, the narrative allows both perspectives to coexist. This creates discursive tension and prevents political meaning from becoming fixed or singular. Readers are therefore positioned to navigate competing interpretations rather than receive a final ideological conclusion.

Similarly, the statement "IT'S NOT IMPORTANT. EVERYTHING WILL WORK OUT IN A COUNTRY WHERE 99.99% OF THE POPULATION VOTED..." demonstrates how rhetorical authority is constructed through statistical language. The exaggerated percentage creates an appearance of total consensus while discouraging critical questioning. By reproducing the statement rather than openly criticizing it, the narrative allows readers to recognize the manipulative logic behind the discourse.

Direct discourse also becomes a site of ideological regulation and resistance. The statement "WOMEN'S HAIR EMANATES RAYS..." appears within religious discourse used to justify the regulation of women's bodies. The exaggerated explanation exposes the irrational logic behind ideological control. In contrast, the slogan "GUNS MAY SHOOT, AND KNIVES MAY CARVE, BUT WE WON'T WEAR YOUR SILLY SCARVES!" presents resistance through rhythmic and collective speech. The rhyme and emphatic tone transform political opposition into a shared verbal act. Together, these examples show that direct discourse can function both as a vehicle of ideological control and as a medium of resistance.

Summary Narration

Another important strategy in the text is summary narration. Instead of presenting events in a detailed, chronological order, the narrative frequently condenses experiences into brief statements. This creates a fragmented representation of political reality and emphasizes selected moments rather than complete historical explanation.

For example, the statement “HE TOOK PHOTOS EVERY DAY” compresses repeated actions into a habitual narrative pattern. Rather than describing each event individually, the narration summarises the repetition concisely. This shifts attention away from descriptive detail and toward the persistence of witnessing itself. In this context, documentation becomes a subtle form of resistance against political erasure and silence.

A similar effect appears in the sentence “THAT WAS OUR LAST DEMONSTRATION.” The statement condenses a complex political moment into a brief conclusion. The word “last” creates a sense of emotional finality, while the possessive pronoun “our” signals collective identity and shared experience. Instead of narrating the demonstration in detail, the text foregrounds the emotional impact of its ending. The brevity of the sentence mirrors the abrupt disappearance of political possibility while preserving the narrator's partial perspective.

Synthesis

Taken together, these findings reveal a consistent narrative pattern in *Persepolis*. Rather than presenting Iranian history through a stable or authoritative perspective, the text fragments, juxtaposes, and condenses experience in ways that foreground uncertainty, ideological conflict, and emotional subjectivity. Internal point of view restricts access to complete knowledge, direct discourse allows competing voices to coexist, and summary narration resists comprehensive historical explanation through selective condensation. Collectively, these strategies challenge simplified representations of Iranian society by encouraging readers to interpret events through partial and contested perspectives rather than fixed meanings.

Table 1. Verbal and Narrative Strategies in Persepolis (Volume 1)

No	Excerpts	Key Concept	Key Finding
1.	"I DIDN'T UNDERSTAND ANYTHING."	Internal point of view	Signals epistemic limitation and restricted access to knowledge, positioning the narrator within a non-omniscient, child-centered perspective.
2.	"I WANTED TO KNOW WHAT IT FELT LIKE."	Internal point of view	Emphasizes experiential subjectivity and embodied curiosity, foregrounding personal engagement with events.
3.	"THE KEY TO PARADISE"	Internal point of view	Reveals the internalization of political-religious ideology through a limited but affective child perspective.
4.	"ALL BILINGUAL SCHOOLS MUST BE CLOSED DOWN."	Direct discourse	Constructs state authority through unmediated reproduction of official discourse, reinforcing ideological control.
5.	"KING IS A KILLER" VS "HERO"	Direct discourse	Juxtaposes conflicting perspectives without narratorial mediation, allowing ideological plurality to emerge.
6.	"IT'S NOT IMPORTANT. EVERYTHING WILL WORK OUT IN A COUNTRY WHERE 99.99% OF THE POPULATION VOTED..."	Direct discourse	Produces rhetorical authority through statistical language, illustrating the discursive construction of legitimacy.
7.	"WOMEN'S HAIR EMANATES RAYS..."	Direct discourse	Exposes gender regulation through exaggerated and coercive ideological discourse.
8.	"GUNS MAY SHOOT, AND KNIVES MAY CARVE, BUT WE WON'T WEAR YOUR SILLY SCARVES!"	Direct discourse	Articulates collective resistance through slogan-like, performative speech.
9.	"HE TOOK PHOTOS EVERY DAY."	Summary narration	Compresses repeated actions into a habitual pattern, emphasizing continuity and persistence of witnessing.
10.	"THAT WAS OUR LAST DEMONSTRATION."	Summary narration	Condenses events into a single evaluative statement, producing narrative closure and emotional finality.

4. Discussion

Narratology and Mediated Representation

The findings suggest that *Persepolis* presents Iranian society through a mediated, partial perspective rather than through a stable, objective narration. Through narrative voice, temporal distance, and internal point of view, the text limits access to complete knowledge and positions readers within Marji's subjective experience. In this sense, narration functions not simply as a way of recounting events, but as a process that shapes how reality is perceived and interpreted.

This pattern is visible in the opening narration, "THIS IS ME WHEN I WAS TEN YEARS OLD. THIS WAS IN 1980." The first-person reference places the narrator inside the story, while the temporal marker introduces a sense of distance between the experiencing self and the narrating self. According to Prince (1982), narration actively organizes events rather than merely reproducing them neutrally. In *Persepolis*, the temporal gap allows past experiences to be revisited and reinterpreted rather than recalled.

A similar effect appears in expressions such as "WE DIDN'T UNDERSTAND WHY WE HAD TO" and "MY FAITH WAS NOT UNSHAKABLE." Rather than resolving uncertainty, the narrative preserves limited understanding and gradual reinterpretation. Readers are therefore positioned within Marji's incomplete knowledge rather than given an authoritative explanation of political reality. As James (2019) notes, this type of layered narration encourages active interpretation, while Smith and Watson (2017) emphasize that autobiographical narratives are selective constructions shaped by memory and reflection.

From a broader perspective, these strategies challenge simplified representations of Iran commonly associated with Orientalist discourse. Instead of presenting Iranian identity as fixed or uniform, *Persepolis* foregrounds contradiction, subjectivity, and change. Narratological limitation, therefore, becomes a form of ideological resistance: the text challenges dominant representations not only through what it depicts, but also through the way knowledge itself is narratively restricted and mediated.

Discursive Conflict and Ideological Instability

The findings also demonstrate that direct discourse functions as a strategy for exposing ideological conflict and destabilizing singular meaning. By presenting multiple voices with minimal narratorial intervention, the narrative allows political reality to emerge through contradiction rather than through unified explanation.

This can be seen in the opposing statements "THE KING IS A KILLER!" and "HE'S A HERO," where contradictory perspectives coexist without narrative resolution. According to Prince (1982), direct discourse creates the impression that speech is presented without mediation. In *Persepolis*, this reduces narratorial

authority and shifts interpretive responsibility toward the reader. Meaning is therefore negotiated through discursive conflict rather than controlled by a single narrative perspective.

The same instability appears in institutional and resistant forms of language. The statement “ALL BILINGUAL SCHOOLS MUST BE CLOSED DOWN” constructs authority through rigid and absolute discourse. At the same time, the slogan “WE WON’T WEAR YOUR SILLY SCARVES!” transforms language into a collective expression of resistance. These contrasting voices reveal how discourse can function both as an instrument of ideological control and as a medium of opposition.

Previous studies have discussed ideological tension and identity conflict in *Persepolis* (Pérez-Pérez, 2023; Wahengbam, 2026). However, this study extends those discussions by demonstrating how ideological instability is produced narratologically through the organization of discourse itself. Competing voices are not only represented in the text but structurally arranged in ways that resist fixed interpretation and singular authority.

Selective Narration and Reader Participation

Another significant finding is that *Persepolis* frequently relies on summary narration and symbolic condensation rather than detailed explanation. Events are often reduced to brief statements such as “THAT WAS OUR LAST DEMONSTRATION,” where complex political experiences are condensed into emotionally charged fragments. Instead of fully explaining events, the narrative leaves interpretive gaps that readers must actively negotiate.

As Prince (1982) explains, summary narration compresses events and reduces descriptive detail. In *Persepolis*, this compression shifts attention away from factual completeness and toward emotional and ideological effect. The narrative, therefore, resists the expectation that political history can be transparently or comprehensively represented.

A similar strategy appears in symbolic expressions such as “THE KEY TO PARADISE.” The symbol transforms abstract ideology into emotionally accessible imagery through a child’s perspective. Rather than directly criticizing the ideology, the narrative reveals how belief operates through simplified, persuasive symbols. Gupta (2020) and Beigi (2021) similarly argue that meaning in graphic narratives emerges through the interaction between verbal and symbolic representation.

Importantly, these strategies encourage active reader participation. Because explanation remains limited and meaning incomplete, readers must interpret what is omitted, condensed, or symbolically represented. Narrative gaps, therefore, become analytically productive rather than merely absent. The text encourages readers to construct meaning rather than passively receive it.

Theoretical and Methodological Contribution

This study contributes theoretically by connecting narratology with postcolonial representation studies. Previous scholarship on *Persepolis* has largely focused on themes such as identity, gender, trauma, and Orientalism. While these studies demonstrate the text's political and cultural significance, they often emphasize representation at the thematic level. This research shifts attention toward the narrative mechanisms that construct representation itself.

The findings demonstrate that Prince's narratological framework remains productive for analyzing postcolonial graphic memoirs, particularly in examining how perspective, discourse, and narration shape ideological meaning. Although Prince's approach is frequently associated with structural and formal analysis, this study shows that narratological form can also function politically. Narrative strategies do not merely organize stories aesthetically; they influence how readers perceive authority, identity, and cultural representation.

Methodologically, this study also contributes by combining close narratological analysis with postcolonial critique. Rather than treating narratology and Orientalism as separate approaches, the study demonstrates how narrative form itself can operate as ideological resistance. An internal point of view restricts certainty, direct discourse destabilizes authoritative meaning, and summary narration foregrounds selective representation. Together, these strategies produce a narrative structure that resists reductive interpretations of Iranian society.

Taken together, the findings reveal an interconnected relationship between narratology, meaning construction, and ideological resistance. Narrative techniques shape how knowledge is accessed, how conflict is perceived, and how representation remains open to interpretation. In *Persepolis*, narratology therefore functions not only as a formal structure, but also as a critical means of challenging simplified cultural narratives and Orientalist assumptions.

5. Conclusion

This study shows that the narrative strategies in *Persepolis*, such as internal point of view, temporal distance, direct discourse, summary narration, and symbolic representation, work together to create fragmented and open meanings. In line with Prince's (1982) narratological framework, the narrative does not present reality as fixed or fully accessible. Instead, meaning is shaped through limited knowledge, competing voices, selective narration, and interpretive gaps.

The findings show that the internal point of view restricts certainty, direct discourse presents unresolved ideological conflict, and summary narration condenses events without complete explanation. Symbolic expressions condense complex realities into accessible forms while remaining open to multiple interpretations. Together, these strategies position readers as active participants who must interpret and negotiate meaning rather than passively receive it.

In terms of representation, *Persepolis* resists simplified Western portrayals of Iran not by replacing them with a single alternative image, but by maintaining complexity, contradiction, and uncertainty throughout the narrative. Rather than offering a stable representation of Iranian identity or political reality, the text consistently foregrounds partial perspectives and competing interpretations.

This study also offers a new insight by showing that resistance in *Persepolis* operates not only through thematic content or character actions, but through narrative form itself. While previous studies have mainly focused on identity, gender, trauma, and political representation, this research demonstrates how narratological strategies actively shape ideological resistance. In this sense, the study contributes to narratology and postcolonial literary studies by highlighting how narrative structure can serve to challenge reductive cultural narratives and Orientalist assumptions.

Research Limitation

This study is limited to a narratological analysis based on selected strategies in *Persepolis*, particularly through Gerald Prince's framework. It does not extensively examine visual semiotics or multimodal elements of the graphic novel, both of which may also contribute significantly to meaning construction. In addition, the analysis focuses on selected excerpts rather than the entire narrative in equal depth.

Suggestions for Further Research

Future studies may expand the discussion by incorporating multimodal or visual narrative approaches to examine more closely the interaction between text and image in *Persepolis*. Comparative studies involving other autobiographical graphic novels may also provide broader insight into how narratological strategies operate across different cultural and political contexts. In addition, alternative approaches such as discourse analysis or broader postcolonial frameworks could further enrich discussions of ideological representation in the text.

6. Acknowledgement

The author would like to express sincere gratitude to the supervisor for valuable guidance, insightful feedback, and continuous support throughout this research. Appreciation is also extended to the lecturers of the English Literature Department for their academic assistance and contributions during the course of study. The author is also deeply grateful to family and friends for their encouragement, motivation, and moral support throughout the writing process.

7. References

- Abdul-Kareem, F. M., & Rasheed, L. A. (2023). Persepolis: The Depiction of Childhood and Maturity Journeys Through Visual and Verbal Analysis. *Journal Of Language Studies*, 7(3), 210–227. <https://doi.org/10.25130/lang.7.3.11>
- Aidé Pérez-Pérez, J. (2023). El impacto de la violencia en la identidad narrativa: una aproximación desde los estudios del discurso. Caso: Persépolis de Marjane Satrapi. *Nuevas Poligrafías. Revista de Teoría Literaria y Literatura Comparada*. <https://doi.org/10.22201/ffyl.29544076.2023.7.1857>
- Alsaoud, M., & Alsyoud, A. (2024). The Crisis of Bicultural Identity in the Graphic Narratives Sacco's Palestine and Satrapi's The Complete Persepolis The Crisis of Bicultural Identity in the Graphic. *Albaqajournal*, 27, 2024. <https://albalqajournal.ammanu.edu.jo>
- Beigi, L. S. (2021). The Complete Persepolis: Visualizing Exile in a Transnational Narrative. *Iran Namag*, 6(2).
- Carolina de Pinho Santoro Lopes. (2014). The Axis of Evil? Deconstruction Of Stereotypes in Satrapi's Persepolis and Amir and Khalil's Zahra's Paradise. *Revista Escrita*. <https://doi.org/10.17771/PUCRio.escrita.23751>
- Dr. Jasleen Kaur Sahota. (2025). The Politics of Visibility: Women's Agency and State Power in Persepolis. *Global Journal of Research in Humanities & Cultural Studies*. <https://doi.org/10.5281/zenodo.18044509>
- Elizabeth James, Assistant Professor, M. (2019). Speaking Pictures: A Narratological Analysis of Marjane Satrapi's Graphic Memoir, Persepolis. *International Journal of Research and Analytical Reviews*. www.ijrar.org
- Ezzatikarami, M., & Ameri, F. (2019). Persepolis and Human Rights: Unveiling Westernized Globalization Strategies in Marjane Satrapi's Persepolis. *International Journal of Applied Linguistics and English Literature*, 8(5), 122. <https://doi.org/10.7575/aiac.ijalel.v.8n.5p.122>
- Genette, G. (1980). *Narrative discourse : an essay in method* (Jane E. Lewin, Trans.). Cornell University Press.
- Gupta, P. (2020). Locating reality through visual narratives: Marjane Satrapi's surfacing in "Persepolis." *RUDN Journal of Studies in Literature and Journalism*, 25(4), 714–723. <https://doi.org/10.22363/2312-9220-2020-25-4-714-723>
- Isabel Albers. (2016). The Success of Combination. *Bachelor's Thesis, Utrecht University*.
- Kana Vajrayani, S., & Darmawan, R. I. (2025). Feminism and Roles of Women in House of Leaves by Mark Z. Danielewski. *Acuity: Journal of English Language Pedagogy, Literature, and Culture*, 10(3), 2025. <https://doi.org/10.35974/acuity.v10i3.4101>
- K., L., & Alagesan, M. (2024). Unveiling Voices and Empowering Narratives: A Comprehensive Exploration of Islamic Feminism in Marjane Satrapi's Persepolis. *World Journal of English Language*, 14(5), 132.

- <https://doi.org/10.5430/wjel.v14n5p132>
- Maggi, D. (2020). Orientalism, Gender, and Nation Defied by an Iranian Woman: Feminist Orientalism and National Identity in Satrapi's Persepolis and Persepolis 2. *Journal of International Women's Studies*, 21(1). <https://vc.bridgew.edu/jiws/vol21/iss1/8>
- Poharec, L. (2014). Showing the Unsayable: Trauma and Juxtaposition in Persepolis and A Child's Life and Other Stories. *Foreign Languages & Literatures ETDs*. https://digitalrepository.unm.edu/fll_etds/103
- Prince, G. (1982). *Narratology : the form and functioning of narrative*. Mouton.
- Sadat, M., Ganji, R., & Razavi, M. (2018). *Persepolis: A Study of Genre and Identity Self-writing: Autobiography and Fiction*.
- Shirazi, R. (2022). "Why Do We Need to Know About This?": U.S. Imperialism, Persepolis, and Knowledge Production on Iran in the Classroom. *Journal of Teacher Education*, 73(4), 397–409. <https://doi.org/10.1177/00224871221075281/FORMAT/EPUB>
- Smith, S., & Watson, J. (2017). Life Writing in the Long Run. In *Life Writing in the Long Run*. Maize Books. <https://doi.org/10.3998/mpub.9739969>
- Subapriya, K. (2024). A Study of Persepolis: Permutation Combination of Autobiographical Narration and Graphical Representations. *Guru Nanak Journal of Multi-Disciplinary Research (GNJMDR)*, 13(2).
- Wafi, M. H. (2021). THE CONFRONTATION OF POP CULTURE AND REVOLUTION: IRAN CASE. *Jurnal Teropong Aspirasi Politik Islam*, 17(1), 2655–6057. <https://http://ejournal.radenintan.ac.id/index.php/TAPIs/index>
- Wahengbam, N. (2026). Visualizing Womanhood: Feminist Resistance and Graphic Storytelling in Persepolis. *International Journal for Multidisciplinary Research (IJFMR)*. <https://doi.org/https://doi.org/10.36948/ijfmr.2026.v08i01.66315>
- Zhaleh, S., & Hosseini, A. (2018). *Imagined Identity: Representing the Stereotype of the Other in Persepolis*.