

Themes		Themes (cont)		Themes (cont)		Themes (cont)	
<b>Persepolis</b>	<b>TFA</b>	Marjane: "I wanted to be an educated, liberated woman...and so another dream went up in smoke."	"Nwoye knew that it was right to be masculine and to be violent, but somehow he still preferred the stories that his mother used to tell" -Diction: Negative connotation in "masculine" and "violent" reflect the societal expectations of masculinity and strength within Igbo culture. - Juxtaposition: Juxtaposition in the idea of being "masculine and violent" with the notion of "stories that his mother used to tell." This contrast highlights the traditional gender roles and expectations placed upon individuals within the Igbo society. Nwoye's internal conflict is evident in his personal preferences versus societal norms. - Theme: Achebe portrays the gender expectations within	<i>Gender Roles</i>	<i>Gender Roles</i>	Marjane: "Deep down I was very religious but as a family, we were very modern and avant-garde." - Theme: This quote illustrates the conflict between Marjane's personal religious beliefs and her family's modern and values, highlighting her struggle to reconcile her own identity with her family's. - Juxtaposition: Juxtaposition between Marjane's religious beliefs and her family's modernity and avant-garde attitudes. This juxtaposition serves to highlight the internal conflict within Marji and her struggle to reconcile her personal faith with her family's more secular values. -Irony: The irony lies in the contradiction	""Okonkwo was ruled by one passion – to hate everything that his father Unoka had loved. One of those things was gentleness and another was idleness," Diction: "-despise" carries a strong negative connotation, indicating the depth of Okonkwo's rejection of his father's values and qualities, as a result of the imposed gender roles. Parallelism: between "gentleness" and "idleness" This parallelism enhances the impact of his rejection and It demonstrates the depth of his commitment to aligning with the traditional male identity of the Igbo society, as well as his rejection of any qualities that might associate him with his father's
<i>Abuse of Power</i>	<i>Abuse of Power</i>	The metaphor in "another dream went up in smoke" utilizes the imagery of something burning up in flames to symbolize Marjane's disappointment and loss of her dream of becoming an independent, educated woman. The metaphor conveys the idea that her aspirations have been crushed and have vanished like smoke due to the restrictions imposed on women in Iran. -Irony: Marjane's dream of becoming an educated and independent woman is usually considered noble. However, the					

irony lies in the fact that in the context of the Iranian Revolution and the societal changes, her pursuit of education becomes full of challenges.

-Theme: Theme is highlighted through Marjane's desire for education and independence and the frustration she feels due to the constraints of her society that restricts her from achieving such desire. Thus, highlighting the struggles of women in Iranian society due to gender roles.

Marjane: "We found ourselves veiled and separated from our friends" - Metaphor: The metaphor in "veiled and separated" utilizes the concept of wearing a veil as a metaphor for the limitations placed on women in Iranian society and

Igbo society, which set specific behaviors and attributes for men and women. Masculinity is linked to violence, assertiveness, and power, while femininity is associated with nurturing, storytelling, and a more gentle nature. "I have even heard that in some tribes a man's children belong to his wife and her family." "That cannot be," said Machi. "You might as well say that the woman lies on top of the man when they are making the children,"

Metaphor: metaphor to compare the idea that a man's children belong to his wife and her family to the notion that "the woman lies on top of the man when they are making the children." This metaphor highlights the absurdity of the statement, as it challenges traditional gender roles and expectations within Igbo society.

between Marjane's deep-down religious beliefs and her family's modern and avant-garde identity, which suggests that her family's modernity might be at odds with her personal religious convictions. "The reason for my shame and for the revolution is the same: the difference between social classes"

Theme: Marjane acknowledges that the disparity in social classes is a factor that shapes her identity and emotions. It suggests that one's social class can significantly impact how they perceive themselves and the world around them. She struggles with feeling both guilt and relief for her social status.

Marjane realizes that the same things that make her life comfortable, that make her feel shame when she

lineage. Theme: Okonkwo's passion to despise the qualities associated with Unoka and his own cultural heritage illustrates his determination to construct an identity distinct from his father's and in accordance with the traditional Igbo male identity. "He felt a relief within as the hymn poured into his parched soul. The words of the hymn were like the drops of frozen rain melting on the dry palate of the panting earth," Simile: compares the effect of the hymn's words to "the drops of frozen rain melting on the dry palate of the panting earth." This simile illustrates the profound relief and rejuvenation that the hymn brings to Nowye. Nwoye is emotionally drawn to the hymns despite not understanding the theological principles of

culture. The word "veiled" is used metaphorically to refer to both the actual act of covering oneself as well as the restrictions placed on women's daily lives. -Parallelism: Parallelism between "veiled and separated" underlines how closely related these two issues are, emphasizing how the act of veiling is what causes the separation. - Irony: The veil, which is meant to encourage modesty, has the effect of preventing women from interacting socially and dividing them from their friends. - Symbol(theme): The use of the veil as a symbol in the sentence represents the theme of gender roles and restrictions on women's freedom in Iranian society. It symbolizes

Diction: Negative connotation in "cannot be" conveys a strong sense of disbelief or rejection of the idea. It reflects the deeply ingrained gender roles and beliefs in the society, suggesting that the notion of children belonging to the wife's family is ludicrous to Igbo society. Theme: addresses the theme of gender roles by depicting the characters' reaction to the idea that children might belong to the wife and her family. In traditional Igbo society, lineage and inheritance were often traced through the male line, and children were typically considered the lineage of the father's family. Machi's response reflects the societal expectation that children belong to the father's lineage. His comment about the woman lying on top of the man humorously

drives past impoverished Iranians with her father, are also what have directly inspired her country to revolt. Parallelism: "the reason for my shame and for the revolution is the same." This repetition of structure emphasizes the connection between these two seemingly different aspects of Marjane's life as she realizes that the reasons she feels shameful for her social status is the same reason for the revolution. Irony: Situational irony lies in the fact that Marjane, who belongs to a privileged class, feels shame about her social status, while the revolution rectify class disparities.

the new religion, such as the concept of the Holy Trinity. Diction: Positive connotation in 'relief' underscores Nowye's feeling of belonging as he is provided a different perspective and a peaceful way of life rather than coerced into being violent. Theme: Nowye's response to the hymn illustrates the tension between traditional Igbo beliefs and the allure of the new Christian faith. The hymn represents a shift in individual and cultural identity for Nowye as he decides to convert to Christianity.

the physical and metaphorical separation from society, highlighting the isolation and detachment caused by societal norms. They insulted me. They said that women like me should be pushed up against a wall and fucked and then thrown in the garbage.

dismisses the idea, reinforcing the conventional gender roles where the man is seen as the dominant figure in all aspects of life and marriage.



By **gigi**  
[cheatography.com/gjgi/](https://cheatography.com/gjgi/)

Not published yet.  
Last updated 29th November, 2023.  
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Themes (cont)		Themes (cont)		Introduction		Conflict (cont)	
<i>Identity</i>	<i>Identity</i>	"Many [streets] had changed names. They were now called Martyr What's-His-Name Avenue or Martyr Something-or-Other Street. It was very unsettling. I felt as though I were walking through a cemetery"	"The story of this man who had killed a messenger and hanged himself would make interesting reading. One could almost write a whole chapter on him. Perhaps not a whole chapter but a reasonable paragraph, at any rate. There was so much else to include, and one must be firm in cutting out details. He had already chosen the title of the book, after much thought: The Pacification of the Primitive Tribes of the Lower Niger,"	<i>Background Info</i>		- Marjane struggles with her cultural identity and where she belongs. She cannot identify her personal morals and values; thus, cannot make her own decision as she is influenced by her parents and Western media. - Marjane's desire for personal freedom and individuality conflicts with societal and religious expectations. She struggles with conforming to the strict dress codes and behaviors required in Iran. - Marjane faces internal conflict and guilt over the death of her Uncle Anoosh, who is executed by the regime.	He tackles with the fear of resembling his father, Unoka, who was considered weak and unsuccessful by Igbo society's standards. This fear drives Okonkwo to become a successful, respected warrior and leader but also leads to inner turmoil and insecurity.
		Irony: Street names typically commemorate individuals or events that hold significance, but the replacement of familiar names with generic and indifferent ones like "-Martyr What's-His-Name" is ironic. This irony underscores the absurdity and the detached nature of the new street names, highlighting the abuse of power. Diction: Negative connotation in "martyr" highlights the disregard for the historical or cultural	Primitive Tribes of the Lower Niger," Irony: irony in title of the book underscores the power dynamics between the colonialists and the colonized people. Diction: Negative connotation in 'cutting out details' and 'interesting reading'	<i>Purpose</i>	Persepolis depicts the [...] within the new regime by the fundamentalists, which suppresses personal freedom and imposes strict rules during the Irani-Iraqi war. Things Fall Apart emphasizes the methods used by the colonizers to[...] over Igbo people.		
				<i>Thesis</i>	Through the effective use of diction, characterization, and symbols, the theme of abuse of power portrayed in Persepolis and Things Fall Apart identify [...] in the respective contexts of each text.		
				<b>Symbols</b>			
				Persepolis	TFA		
				<b>Quotes</b>			
				Persepolis	TFA	<i>Man vs Man</i>	<i>Man vs Man</i>
				<b>Conflict</b>			
				Persepolis	TFA		
				<i>Man Vs Self</i>	<i>Man Vs Self</i>		

significance of the original street names and the sense of detachment and indifference.	reflects the commissioner's detached and dismissive tone. By cutting out parts, the commissioner
Theme: The renaming of streets is a form of cultural manipulation and control. It demonstrates how those in power can erase or replace cultural symbols and historical references to reshape the collective identity of a society.	portrays Igbo culture in negative light. Also, the use of Okonkwo's suicide as an interesting reading indicates the commissioner's insensitivity. Theme: The commissioner is indifferent to the suffering and resistance of the colonized people. The
""How many did they kill?" "No one knows exactly. Many thousands, or rather, many tens of thousands of people." "And the victims of the war?" "- Between 500,000 and 1,000,000.""	diction in "The Pacification of the Primitive Tribes of the Lower Niger" as the book's title highlights the abusive nature of colonial power and the erasure of the voices and stories of the colonized people It demonstrates how the colonialists manipulate language and history to justify their actions. It emphasizes the dehumanization of the colonized people and their struggles as colonial
Repetition: The repetition of the question "How many" and the use of specific numerical ranges such as "many thousands" and "between 500,000 and 1,000,000" serve to highlight the horror of the human toll caused by the	

abuses of power. Diction: Negative conn. "kill," "victims," and "war" This diction conveys the harsh reality of the abuses of power, the loss of human life, and the brutal consequences of political decisions.	powers seek to control, dominate, and rewrite the narrative of their history. Also, His misrepresentation of Igbo traditions is a form of intellectual and cultural abuse of power. "- Okonkwo knew she was not speaking the truth. He walked back to his obi to await Ojiugo's return. And when she returned he beat her very heavily. In his anger he had forgotten that it was the Week of Peace,"
Theme: The vast numbers of people killed and the uncertainty surrounding these numbers illustrate the extent to which those in power can perpetrate acts of mass violence and control the flow of information. "Why are you wearing those punk shoes? Lower your scarf, you little whore!"	Diction: Negative connotation in "beat her heavily" conveys brutality of Okonkwo's beating and it also portrays how domestic abuse is enabled within Igbo culture.
Derogatory language. and hostile tone used by 'deliverers of justice' is their abuse of power to implement the regime through belittling and fear. Theme: The	Irony: Okonkwo's beating of Ojiugo occurs during the "Week of Peace," a time when the community is meant to observe a period of non-violence and

derogatory language and the demand to lower the scarf suggest an attempt to dominate or demean Marjane, potentially in a situation where as the fundamentalist holds power over her, what she wears, and how she presents herself. Tone: hostile tone to command and demean Marjane and to depict her power over Marjane.

tranquility. This irony accentuates the abuse of power and the extent in which Okonkwo disregards cultural norms to convey his anger and masculinity. Theme: Okonkwo, a respected and powerful figure, uses his position , physical strength, and gender norms to assert dominance over his wife.



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Not published yet.  
Last updated 29th November, 2023.  
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Conflict (cont)	Conflict (cont)	Conflict (cont)	Conflict (cont)
<p>-Activists vs the regime: The regime's strict Islamic laws and the surveillance of citizens create fear and resistance. Marjane and her family engage in political activism among other Iranian citizens. - The Iran-Iraq War leads to bombings, loss of life, and a sense of lack of security for Marjane and her family.</p>	<p>Okonkwo vs. Other Clan Members: Okonkwo often finds himself in conflicts with other members of his clan, particularly those who don't meet his exacting standards for masculinity and traditional values. His confrontations with various individuals, including his own son Nwoye, illustrate this conflict.</p> <p>- the colonizers exercise their power through the sudden confrontation of the clansmen as they converse with the district commissioner.</p>	<p>- The restrictive gender roles and limitations placed on women in Iran represent an external conflict. Marjane and other women in the story confront societal expectations and struggle for their rights and independence.</p> <p>-man vs. society is quite evident as Iranians are restricted by the regime from expressing themselves, which portrays the power dynamics between the fundamentalist and the Iranian citizens.</p>	<p>Igbo Society vs. Christian Missionaries: The arrival of the missionaries challenges the Igbo people's religious and cultural beliefs, leading to a profound societal conflict.</p> <p><i>Man VS Nature</i></p>
<p><i>Man VS Society</i></p>	<p><i>Man VS Society</i></p>	<p><i>Man VS Destiny</i></p>	<p>The Locusts: The arrival of the locusts is a symbolic representation of the conflict between humans and nature. The people of Umuofia see the locusts as a gift from the gods, but they also need to manage the aspects of harvesting and utilizing this natural phenomenon.</p>
			<p>Okonkwo vs. His Own Fate: Okonkwo's life is marked by a sense of destiny. He is determined to overcome his father's perceived failures and achieve success, but he believes that his destiny is fated to be different from Unoka's. This sense of fate or destiny is a central theme, and Okonkwo's belief in his own destiny drives his actions and decisions.</p>
			<p><b>Diction</b></p> <p>Persepolis                      TFA</p>
			<p><b>Comparisons</b></p> <p>Symbols</p>
			<p>Diction</p>
			<p>Characterization</p>
			<p>Themes</p>
			<p><b>Characterization</b></p> <p>Persepolis                      TFA</p>
			<p><b>Contrasts</b></p> <p>Symbols</p>
			<p>Diction</p>
			<p>Characterization</p>
			<p>Themes</p>

