

Sara Khorshidi

# Voices from Necropolis

A Critical Study  
of Autobiography and Subalternity  
in the Works of Nafisi & Satrapi

---

LIT

# Content

<b>EXORDIUM</b>	<b>1</b>
<b>AUTOBIOGRAPGY &amp; SUBALTERNITY</b>	<b>17</b>
<b>Women's Autobiography in Contemporary Iran; an Overview</b>	<b>17</b>
<b>Who is Subaltern?</b>	<b>26</b>
Gendered Subaltern	29
Un/livable Life: a Reflection on Exile and Subalternity	32
<b>Narrative Privilege</b>	<b>37</b>
<b>Framing the Autobiography</b>	<b>42</b>
The Beginning	42
The Turn; From Glas to Memoir for Paul de Man	45
Signature & Antonomasia: "An Act without the Past"	45
Memory: "I Have Never Known How to Tell a Story"	51
<b>Autobiography &amp; Subalternity: A Deconstruction</b>	<b>59</b>
<b>READING LOLITA IN TEHRAN (2003)</b>	<b>66</b>
<b>Historical Context</b>	<b>66</b>
<b>Subalternity: 'Genostic Turpitude' and the Stolen Life Story</b>	<b>67</b>
<b>Where is the Entrance to this Text?</b>	<b>74</b>
Name and Memory	76
<b>Voice Assumes Face</b>	<b>81</b>
Lolita	82
I am Dolores but You Can call me Lolita	83
Dance Me to the End of Life	92
When the "Time Is Out of Joint"	97
Upsilamba	104
<b>THE COMPLETE PERSEPOLIS (2003)</b>	<b>108</b>
<b>Historical Context</b>	<b>108</b>
<b>Graphic Narrative: Clinging to the Specular Doubt</b>	<b>108</b>

<b>A Narrative not at Ease: Persepolis and Aspects of Subalternity</b>	<b>115</b>
<b>Voice assumes Face</b>	<b>127</b>
Writing a Paradox: How Could the Past Be Narrated?	127
Memory and Body: The Frenzy of Visual Voice	128
Writing/Reading a Paradox: How Could the Future Be Narrated?	140
A Doubt to Be Believed	140
A Body Awaiting <i>To Come</i>	151
<b><i>MEMORY BRINGS DIAMONDS &amp; RUST</i></b>	<b>161</b>
<b><i>BIBLIOGRAPHY</i></b>	<b>179</b>