



Fig 16: Word-picture relations: word dominant



Fig 17: Word-picture relations: picture dominant



Fig 18: Word-picture relations: word-picture complements



Fig 19: Word-picture relations: word-picture equivalence

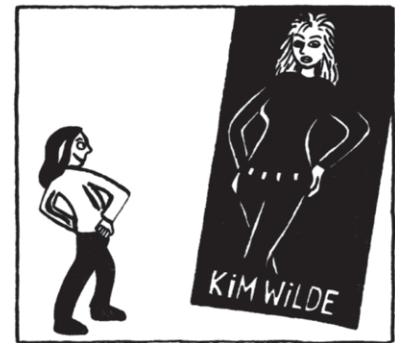


Fig 20: Word-picture relations: word-picture integration



Fig 21: Word-picture relations: word-picture opposition



Fig 22: Word-picture relations: word-picture multiplicity

pictures convey same message (figure 19)

- word-picture integration: words are integral part of picture (figure 20)
- word-picture opposition: words and pictures convey opposite messages (figure 21)
- word-picture multiplicity: words and pictures generate multiple meanings and questions (figure 22).

The final panel shows how words and pictures can generate the ambiguity and

uncertainty felt by Marji. The caption reads: "I really didn't know what to think about the veil. Deep down I was very religious but as a family we were very modern and avant-garde." Beneath we have a drawing of a 'divided' Marji. At the right she is veiled against a floral arabesque (connoting her Islamic and Persian cultural heritage). At the left she is unveiled against a background of ruler, hammer and disconnected cog wheels (connoting her secular family and modernity). However, the technology

seems dysfunctional and the hammer leans threateningly towards Marji. Does this foreshadow the use of technology will be used for state and military violence? The arabesque however suggests connectedness and growth that comes from acceptance of one's cultural roots. Does it foreshadow Marji's words in later pages of *Persepolis* when she exclaims "I am Iranian and proud of it!"?

Thus, we see that, although in most frames the words and pictures combine to