



Plot Twist in *My Life as A Traitor* A Novel by Zarah Ghahramani

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Received: 19 Jul 2025; Received in revised form: 16 Aug 2025; Accepted: 20 Aug 2025; Available online: 23 Aug 2025
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Abstract— This article, entitled *Plot Twists in My Life as a Traitor*, a memoir by Zarah Ghahramani, explores the narrative shifts that dramatically shape the author's personal and political journey. A significant turning point occurs when Zarah, once a loyal student supportive of the Iranian regime, is suddenly arrested and imprisoned without clear charges. This profound betrayal by the system she once trusted compels her to confront the brutal realities of political oppression and undergo a transformation in her beliefs and identity. The purpose of this study is to identify the types of plot twists in the memoir and analyze how they are constructed and presented. The research employs a descriptive qualitative method with a content analysis approach, supported by a structured interpretive framework. The findings indicate that *My Life as a Traitor* incorporates several impactful plot twists—Personal Revelation Twists, Political/Institutional Betrayal Twists, False Hope or Reversal Twists, Character-Based Twists, and Cultural/Irony-Based Twists. These elements not only propel the narrative but also enhance the reader's insight into the psychological and ideological conflicts experienced under authoritarian regimes. By framing real-life trauma through literary techniques, Ghahramani's memoir blurs the boundaries between fiction and nonfiction. This narrative strategy highlights the power of personal storytelling to expose systemic injustice and cultural contradictions, encouraging readers and scholars to view memoirs as both testimonies and carefully crafted literary works that reveal deeper truths about identity, resistance, and power.

Keywords— Plot twist, Traitor, Life trauma



I. INTRODUCTION

Literature is the most persistence and genuine works that related with real life (Bennet & Royle, 2004). Basically, literary work pictured the fact of real experiences and writer's imagination that expressed through medium of written works. Literature supports human to be more human, because while read a literature, readers are linked with writer's point of view such as sadness, love, struggle, happiness, sorrow, etc. Literature is created by leaned on human approach; the sense, plot, dialogue, characters and wisdom, so, people will see the similiarity form of literature and real life (Reichert, 1977). Based on that connection, literature is very important source which contains information that useful for human's life (Ramrao, 2016).

Furthermore, novel is a kind of literary work. The concept, plot, character, dialogue etc. are adjusted from "word" to "motion picture". Cartmell (2012) has argued that nowadays written form of literary work could be adapted to a novel because they are on same purpose with different tools. It was concern that novel is a development of literature that plays a second role after written form exists, namely literary work-scenario-screen version (Zinnatullina, Davletbaeva & Mukhametsina, 2019). At first, the manuscript was written based on the original design or existing book and then acted out in a visual form. When a film is being shot, that is where the written form of literature has manifested into a real life. A screen version of literature gives viewers a chance to experience a

value that they admired or touched in the book (Zinnatullina et al., 2019). They could visualize what they just imagine previously and fix the misinterpretation.

A novel will be created if it has a plot. According to Stanton (1965) plot is a literary framework that contains sequence of events, and it occurrence connected as cause and effect. Plot has a basic stage, such as introduction, development, turning point, and conclusion. The introduction to the story will begin in the opening section. The more gradually the story progresses, the more detailed information will be displayed until the conflict, and the problem solving will be closed at the end of the story (Ashida & Kojiri, 2018).

As explained above, plot has a basic stage that makes the story structured. However, there is a technique that makes the story run erratic, even surprising the audience, namely plot twist. The plot twist is a technique that presents unlinear occasion in the plot course in literary works. Lavik (2006) has stated that plot twist is a kind of 'doubling' a plot. Viewers will lead the story in their mind as if straightforward until immediately a new information is presented at the end of the story. It typically showed when a story close to the end, an element of surprise will emerge to break the audience's expectations (Kay & Gelshenen, 2001). The plot twist will give a mind-blowing sensation to the crowd like astounded or even confused about the storyline of the film they are viewing.

One of great novel that the writer has read using plot twist technique is *My Life as a Traitor* (2007). This novel portrays about an Iranian student named She was swept off the streets of Tehran and taken to the notorious Evin prison, where criminals and political dissidents were held side by side in conditions of legendary brutality. Her crime, she asserts, was in wanting to slide back her headscarf to feel the sun on a few inches of her hair. That modest desire led her to a political activism fueled by the fearless idealism of the young. Her parents begged her to be prudent, but even they could not have imagined the horrors she faced in prison. She underwent psychological and physical torture, hanging on to sanity by scratching messages to fellow prisoners on the latrine door. She fought despair by recalling her idyllic childhood in a sprawling and affectionate family that prized tolerance and freedom of thought. After a show trial, she was driven deep into the desert outside Tehran, uncertain if she was to be executed or freed. There she was abandoned to begin the long walk back to reclaim herself. In prose of astonishing dignity and force, she recounts the ways in which power seduces and deforms. A richly textured memoir that celebrates a triumph of the individual over the state, *My Life as a Traitor* is an affecting addition to the literature of struggle and dissent. Zarah Ghahramani was

born in Tehran in 1981. After her release from prison, she moved to Australia. *My Life as a Traitor* is her first book.

Robert Hillman is a journalist and novelist who have traveled widely in the Middle East. A San Francisco Chronicle Best Book of the Year At the age of twenty, an Iranian student named Zarah Ghahramani was taken from the streets of Tehran to the notoriously brutal Evin Prison, where criminals and political dissidents were held side by side. A desire for freedom as modest as sliding back her headscarf to feel the sun on her hair had compelled her to join a group of university students covertly organizing peaceful campus protests. She was fueled by youthful idealism, and though her parents encouraged her to be prudent, she underestimated the severity of the penalties imposed by the fundamentalist regime running her country.

She underwent psychological and physical torture, hanging on to sanity by scratching messages to fellow prisoners on the latrine door. She fought despair by recalling her idyllic childhood in a sprawling and affectionate family that prized tolerance and freedom of thought. After a show trial, she was driven deep into the desert outside Tehran, uncertain if she was to be executed or freed. There she was abandoned to begin the long walk back to rebuild her in a world in which she had no trust in her country's government and where she would continue to challenge fundamentalist injustice as she sought to reclaim her own liberty. "A testimony of surviving senseless persecution, imprisonment, torture, and the loss of years of one's youth with one's spirits intact. With deep insights into the meaning of suffering and the futility of hate and thoughts of revenge, the young author, just out of her teens, withstands all psychological and physical abuse and comes out, despite the loss of her faith in authority figures and her country, wise and mature. Her defiance served her well. Read with this in mind, the book is truly an inspiration."— Erika Loeffler Friedl, author of *Women of Deh Lives in an Iranian Village* "A celebration of human courage under duress and a savage indictment of the oppressive regime of Iran. It shocks, angers, saddens, and inspires."— Khaled Hosseini, author of *The Kite Runner* and *A Thousand Splendid Suns* "My Life as a Traitor is an important and revealing book about a culture and a country that figures hugely in modern geopolitics. It is the inner journey of one young woman, of her fear, pride, courage, and ultimate survival in Tehran's brutal Evin Prison. But it is also a coming-of-age story that haunts and provokes; beautifully written and disturbingly unforgettable. It will stand beside Solzhenitsyn and Primo Levi as a book that shows exactly how human beings survive in the face of true evil."— Janine di Giovanni, author of *Madness a Memoir of War*

"A must read for anyone interested in understanding the complex nation that is Iran."— Firoozeh Dumas, author of Funny in A Memoir of Growing up Iranian in America. "My Life as a Traitor is both shocking and a graphic portrayal of the horrors that are unleashed when the idealism of youth challenges the dogmatism of zealots. She has written a very human story of bravery and fear in the face of violence; her story is one of longing for beauty and freedom. Zarah's memoir of her time in Iran's infamous Evin prison is unforgettable in its portrayal of brutality, but it sings with a young woman's love of life and liberty."— Louise Brown, author of The Dancing Girls of Selling Love and Saving Dreams in Pakistan's Ancient Pleasure District.

"The second-year Iranian college student in 2001 knew that making that speech meant trouble, but she had no real expectation of being kidnapped in the heart of Tehran and hustled off to the notorious Evin Prison. Eventually, the 20-year-old Ghahramani is sentenced to 30 days and a few days—and several beatings—later is dumped in a vacant countryside to make her way home. Scenes from a happy family life (crippled by the Iran-Iraq war) and a spirited adolescence (cut short by a repressive regime) alternate with the prison experiences in this multilayered account. She, daughter of a Muslim father and Zoroastrian mother, both Kurdish, dips with brevity and grace into personal family history and public political history. Graphic and powerful as her treatment of torturous imprisonment is, she retains an irrepressible lightness, perhaps born of knowing that [a] sense of justice can always benefit from a complementary sense of the ridiculous. Her painfully acquired knowledge of how easy it is to reduce a human being to the level of animal does not keep her from wondering if I'll ever be pretty again. Nothing, however, dilutes the bare bones prison experience. Her straightforward style, elegant in its simplicity, has resonance and appeal beyond a mere record."

Based on the introduction above, the following research problems are proposed:

What kinds of plot twists are found in *My Life as a Traitor*? And how are the plot twists presented in *My Life as a Traitor*?

A plot twist is an artistic system that presents a radical change in the course or anticipated result of the plot in a work of fiction. When it occurs close to the finish of a story, it is known as a shock finishing. It might change the group of spectators' view of the first occasions, or present another contention that spots it in an alternate setting. It typically showed when a story close to the end, an element of surprise will emerge to break the audience's expectations (Kay & Gelshenen, 2001).

II. LITERATURE REVIEW

Literature is part of life. Nowadays, people know literature only about poetry, drama and prose. In fact, literature is very broad in scope. Matthew Arnold and TS. Eliot as the figures of American literature (cited in Dinurriyah, 2014) stated that literature is not just a subject for academic study, but it's an element of human souls, in which human should realize, and it is an embodiment of the best thought, the most direct and persistent communication of experience by human to human.

Newbolt (cited in Dinurriyah, 2014) also argued that literature has function of creating a sense of national identity, serving to form a new element of unity, linking together's mental life of all social acceptability. Then, David carter (in Dinurriyah, 2014) defined literature as all kinds of written works including philosophy and history. He also argued that literature is what society offers at a given time considers it to be. It means that literary works will reveal us society concept at a certain time so that we are able to learn the history, philosophy, civilization culture, and mindset of that time. He also identified that in all shapes literature treats human life, its nature and difficulty, its manner of existence, its ways of coexistence and belief, and its faith.

Based on the explanation above, literature is not only limited to written work, but includes all aspects of life such as society, how to be a human, unity, mindset, and belief. Because of this complexity, it is necessary to study literature throughout human's life (Ramrao, 2016).

According to Kay and Gelshenen (2011) plot twist is a story system that presents an extreme alters of the plot in a work of fiction. When it occurs close to the finish of a story, it is known as a bend or shock finishing. It might change viewer's expectation based on the previous scenes or present another understanding that spots in an alternate display. Plot twist will influence how the audience understands and appreciates a movie attentionally. It will build audience emotions to stimulate audience curiosity about the story, especially by directing it leading to the next surprise (Perez, 2020).

Plot twist are also assumed to create people's expectations of unexpected events, by activating, preparing and motivating analysis and evaluation of events. So that unconsciously the audience's focus will increase until the end of the movie (Perez & Reisenzein, 2019).

As contained in 'Oxford Dictionary of Literary Terms' Plot twist has several types that often found in stories, including:

1.1 Anagnorisis

The Greek word for 'recognition' or 'discovery', used by Aristotle in his *Poetics* to denote the turning point in a drama at which a character (usually the Protagonist) recognizes the true state of affairs, having previously been in error or ignorance. The classic instance is Oedipus' recognition, in *Oedipus Tyrannus*, that he has killed his own father, Laius, married his mother, Jocasta, and brought the plague upon, Thebes. The anagnorisis is usually combined with the play's Peripetaia or reversal of fortunes (Baldick, 2001, p. 10).

1.2. In medias res

The Latin phrase meaning 'into the middle of things', applied to the common technique of storytelling by which the narrator begins the story at some exciting point in the middle of the action, thereby gaining the reader's interest before explaining preceding events by flashbacks at some later stage. It was conventional to begin Epic poems in *medias res*, as Milton does in *Paradise Lost*. The technique is also common in plays and in prose fiction: for example, Katherine Mansfield's short story 'A Dill Pickle' (1920) begins in *medias res* with the sentence 'And then, after six years, she saw him again' (Baldick, 2001, p. 124).

1.3. Unreliable narrator

A narrator whose account of events appears to be faulty, misleadingly biased, or otherwise distorted, so that it departs from the 'true' understanding of events shared between the reader and the implied author. The discrepancy between the unreliable narrator's view of events and the view that readers suspect to be more accurate creates a sense of irony. The term does not necessarily mean that such a narrator is morally untrustworthy or a habitual liar (although this may be true in some cases), since the category also includes harmlessly naive, 'fallible', or ill-informed narrators. A classic case is Huck in Mark Twain's *Adventures of Huckleberry Finn* (1884): this 14-year-old narrator does not understand the full significance of the events he is relating and commenting on. Other kinds of unreliable narrator seem to be falsifying their accounts from motives of vanity or malice. In either case, the reader is offered the pleasure of picking up 'clues' in the narrative that betray the true state of affairs. This kind of first person narrative is particularly favored in 20th-century fiction: a virtuoso display of its use is William Faulkner's *The Sound and the Fury* (1928), which employs three unreliable narrators—an imbecile, a suicidal student, and an irritable racist bigot (Baldick, 2001, p. 268-269).

1.4. Peripeteia

"A sudden reversal of a character's circumstances and fortunes, usually involving the downfall of the protagonist in a tragedy and often coinciding with the 'recognition' or Anagnorisis. In comedy, however, the peripeteia abruptly restores the prosperity of the main character" (Baldick, 2001, p.189).

1.5. Deus ex machina

The 'god from a machine' who was lowered on to the stage by mechanical contrivance in some ancient Greek plays (notably those of Euripides) to solve the problems of the plot at a stroke. A later example is Shakespeare's introduction of Hymen into the last scene of *As You like It* to marry off the main characters. The term is now used pejoratively for any improbable or unexpected contrivance by which an author resolves the complications of the plot in a play or novel, and which has not been convincingly prepared for in the preceding action: the discovery of a lost will was a favorite resort of Victorian novelists (Baldick, 2001, p. 63).

1.6. Non-linear narrative

A story which uses Nonlinear narrative in a story works will be delivered by disorder chronology (Steiff, 2011). According to Kim, Bach, Im, Schriber, Gross and Pfister (2017) Nonlinear narrative is a story technique that shows the scenes in the story out of chronological order, so the events which are displayed are not related to each other. As an example, when the scene has reached its climax, the story will be diverted in another direction so that the most crucial parts of the story are caught and that part will be shown again when the audience is off guard. Finally, the audience gets a shock effect when the narrative can return to the story.

1.7. Red Herring

Red Herring can be interpreted as given of wrong suggestions. For example, as teachers we assign assignments to students in class without providing any information. They tend to be reluctant to do it because they feel it is not important, even though the test is a requirement for their passing in that subject. As the result, they will prepare for the next assignments. The purpose was to plant false beliefs and memories so that subjects will figure out what the real purpose of the study is, and may then change their own behavior accordingly. A red herring is a false clue intended to lead exploration toward inaccurate information (Asong, 2012). The Red Herring technique allows naturally curious subjects to "figure out" what the topic is about without actually guess what the topic is about (and thus becoming subject to demand) and

it also known as false memory procedure (Laney, kaasa, Morriz, Berkowitz, Bernstein & Loftus, 2007).

1.8. False protagonist

The result of the replacement of the protagonist (from the viewer's point of view) achieves several things. First, it was erupted, and therefore easy to remember. it immediately became famous among film critics and audiences. False protagonists is an effective method of surprising the audiences and ensuring that the story is memorable (Thompson, 2018). Simply put, the protagonist who the audience starts to care about, then suddenly turns into the most violent villain.

III METHODOLOGY

Research design can be defined as all of the writer's plan and strategy to answer research problems of study. Akhtar (2016) stated that research design can be considered as the research's structure that holds all of the elements in a research project. In essence, it is a blueprint of the proposed research. Research design used in this research is descriptive qualitative method with content analysis approach.

Descriptive qualitative research is a method of research aims to get a circumstance and its essence by describing and analyzing data (Nassaji, 2015). It is concerned to gain a deeper understanding with something. Correlated with Seixas, Smith and Mitton (2017) Argument that descriptive qualitative methodology aims to allow obtaining information from a large number of different sources to be captured efficiently. Qualitative tends to be exploratory, therefore writers write a little about the topic or the population being studied, and writers listen to participants and construct an understanding based on their intentions (Creswell, 2002).

The approach used on this research is content analysis. According to Wilson (2011) content analysis is an approach which purposed for analyzing written, verbal, or visual documentation obtained from the documents and the results are displayed into the text. The reason writer chose this method because flexible to use based on analysis of content and easy to identify (Marsh & White, 2006).

The main source used in this study is the novel *My Life as a Traitor* (2007). This novel portrays about an Iranian student named Zarah Ghahramani was swept off the streets of Tehran and taken to the notorious Evin prison, where criminals and political dissidents were held side by side in conditions of legendary brutality. Her crime, she asserts, was in wanting to slide back her headscarf to feel the sun on a few inches of her hair. That modest desire led her to a political activism fueled by the fearless idealism of the

young. Her parents begged her to be prudent, but even they could not have imagined the horrors she faced in prison. She underwent psychological and physical torture, hanging on to sanity by scratching messages to fellow prisoners on the latrine door. She fought despair by recalling her idyllic childhood in a sprawling and affectionate family that prized tolerance and freedom of thought.

This novel is classified as heavy and mind-blowing. It is certain that the viewers will confuse and misunderstand with the storyline of the novel as if read for the first time. So, the writer prefers to add texts even though has subtitle to avoid misperception of the storyline and catch every single detail of the texts perfectly.

According to Gill, Treasure, Stewart and Chadwick (2008) there are various techniques of collecting data in qualitative research, including: observations, textual or visual analysis (e.g from books or videos) and interviews (individual or group). In conducting this research, the writer prefers to use the content analysis in collecting the data, because the writer uses the novel as the object in collecting or getting the data.

While reading the novel the writer reads the texts. The use of texts when reading novel allows her to get as much detailed information as possible without any misperception, not only from the dialogues but also the explanation, settings, and role of the characters. The writer identifies the plot twists contained and how they are described, then she describes and showw the findings well and close with conclusion.

According to Tyson (2015) in analyzing this novel, the writer applies a structured interpretive framework to a novel involves a step-by-step analysis that helps uncover deeper meanings, themes, and literary techniques. Here's a concise explanation of the steps:

1. The writer Identify the Theoretical Lens

She reads a literary theory to guide the interpretation, such as feminist theory, postcolonialism, structuralism, or psychoanalysis to find out the plot twist.

2. The writer does Close Reading of the Text

Close reading is very important to analyze the language, imagery, symbols, character development, and narrative structure. Look for key passages that reflect central conflicts or turning points.

3. Contextual Analysis

Then, she considers the historical, political, and cultural background of the novel and its author. This helps situate the text within its broader social discourse. In Ghahramani's case, understanding post-revolution Iran is critical.

4. Interpretation of Themes and Meaning

She also synthesizes the observations to draw out the central themes, such as power, resistance, identity, and freedom. Explain how these are revealed through plot and character.

5. Evaluate the Author's Purpose and Impact

Finally, she reflects on how the narrative strategies support or challenge dominant ideologies. Consider the emotional and intellectual effect on the reader.

Merriam (in Kaulich, 2004) argues the process of data analysis is being complex action moving back and forth between data and concepts, description and interpretation, using deductive and inductive reasoning. In this research, the writer will read *My Life as a Traitor* firstly. In this step, the writer gives a total attention to every dialogues, scenes, settings and motives in order to get deep understanding about the plot twist in *My Life as a Traitor*. Then, writer will read the texts thoroughly. The writer reads all aspects written texts iteratively as to find the plot twists contained in the novel. Then, the writer will Identify the plot twist in *My Life as a Traitor* by reading, and match it to the text. Furthermore, the writer will describe how the plot twist are presented in *My Life as a Traitor* by reading and match it to the text. At the end, the writer will draw the conclusion in order to make the readers easier find out and understand the result of the study.

Using a structured interpretive framework (2012) makes analysing novels easier for several key reasons:

1.1. Provides a Clear Focus

- A framework helps you identify what to look for in the novel (e.g., power dynamics, symbolism, gender roles).
- It narrows down your analysis and prevents you from getting overwhelmed by the richness and complexity of a text.

1.2. Ensures Consistency

- It offers a systematic approach—you're applying the same lens or criteria throughout the text.
- This creates a consistent argument or interpretation, which is crucial for academic or critical writing.

1.3. Reveals Hidden Patterns

- Frameworks like Marxist, feminist, postcolonial, psychoanalytic, etc., help uncover deeper layers of meaning that might not be visible through surface-level reading.
- They highlight recurring themes, symbols, or power relations that structure the narrative.

1.4. Facilitates Comparative Analysis

- When analysing multiple texts or characters, a structured framework allows for easy comparison by applying the same analytical categories.
- For example, comparing protagonists from different novels using a feminist framework can reveal how gender roles are constructed across contexts.

1.5. Strengthens Argumentation

- A framework provides theoretical grounding for your claims.
- It connects your analysis to broader academic discussions, showing that your interpretation is not arbitrary but part of a recognized critical tradition.

1.6. Supports Depth and Rigor

- Structured frameworks encourage close reading and deeper engagement with the text.
- They push you to go beyond plot summary and engage with ideology, structure, and subtext.

III. RESULTS AND DISCUSSION

A. Result

The primary objective of this chapter is to demonstrate the results of the analysis and to examine the ways in which plot twists function within Zarah Ghahramani's memoir *My Life as a Traitor*. While the term “plot twist” is traditionally associated with fiction—where unexpected turns in the storyline alter the direction of the narrative—its application to memoirs is not only possible but highly productive. In memoirs such as Ghahramani's, which is based on lived experience rather than fictional invention, plot twists emerge through real-life events or revelations that dramatically reshape the author's self-understanding, emotional orientation, and interpretive lens. These shifts, often the result of memory, trauma, or encounters with oppressive structures, serve as narrative disruptions no less compelling than the carefully crafted twists of novels or films.

The chapter is also designed to answer the second guiding question of this study: What changes can be observed in the persona's masculinity after soldiers experience violence? Though the memoir under consideration centers on Zarah, a young woman who becomes a political prisoner in Iran, the concept of “masculinity” must be understood here in broader cultural and psychological terms. It is not solely about gender identity but about strength, resistance, and the construction of selfhood under pressure. By examining the moments in which Zarah's identity is fractured, reshaped, or redefined, we see how

her understanding of strength—what could be metaphorically called her “masculinity”—shifts after exposure to violence, imprisonment, and betrayal.

To analyze these shifts, the study employs a five-part interpretive schema of plot twists. These categories, adapted from classical narrative theory and contemporary narratology, are: Personal Revelation Twists, Political/Institutional Betrayal Twists, False Hope or Reversal Twists, Character-Based Twists, and Cultural/Irony-Based Twists. Each category allows for a different lens through which to view the narrative, while also acknowledging that these categories overlap and interact. In the case of *My Life as a Traitor*, the most striking and foundational category is the Personal Revelation Twist, which is explored in detail below.

1. Personal Revelation Twists

Personal revelation twists are moments in which the narrator uncovers hidden truths about themselves—truths that may have been buried, repressed, or simply unrecognized until the moment of revelation. Classical narrative theory, from Aristotle's *Poetics* to Freytag's *Pyramid*, identifies such recognition (or *anagnorisis*) as a dramatic turning point. In modern memoirs, these revelations are less about lineage or mistaken identity and more about the psychological confrontation with vulnerability, fear, and resilience. As Rodick (2014) notes, the unconscious or repressed often returns as a narrative rupture, transforming the protagonist's relationship with the world.

In Ghahramani's memoir, these personal revelations are especially powerful. Her story charts the transformation of an idealistic, outspoken university student into a deeply introspective survivor of Iran's authoritarian prison system. This evolution is not linear; it is marked by sharp reversals and realizations that destabilize her sense of self. Early in the memoir, Zarah recalls her youthful conviction:

“I believed in freedom, the right to speak, to think. I thought that was enough to protect me” (Zarah, p.142).

This belief reflects a naïve faith in ideals—a conviction that the abstract principles of freedom could shield her from harm. The sudden violence of her arrest and imprisonment, however, dismantles this illusion. Alone in Evin Prison, subjected to interrogation and solitary confinement, she confronts the fragility of her courage:

“I always thought I was strong and stand up to anything. However, now I see how easily fear crawls inside you” (Zarah, p.136).

This is a quintessential personal revelation twist. It forces her to reexamine her identity—not as an indomitable activist, but as a vulnerable human being caught in the

machinery of state violence. The transformation is painful, yet it is also the beginning of a deeper redefinition of strength. By the end of the memoir, Zarah articulates a new understanding:

“Maybe strength is not about shouting or resisting. Maybe it is about surviving, quietly, and still believing in something” (Zarah, p.234).

Here, she recognizes that resistance can take the form of endurance, that survival itself is an act of defiance. The twist is thus not a collapse into passivity, but a reshaping of what it means to resist.

1.1 Dimensions of Personal Revelation

1.1.1 Realizing Her Fear

Perhaps the most profound twist comes when Zarah realizes the depth of her own fear. At first, she interprets fear as weakness, something that undermines her activist persona. Yet, through her imprisonment, she comes to see fear as an inevitable and even clarifying force. The growing awareness of fear becomes a turning point, reframing her self-image. What she once dismissed as cowardice becomes an honest reckoning with human limits.

1.1.2 The Prison Cell as a Mirror

The prison cell itself becomes a site of revelation. In silence and isolation, Zarah confronts not only the brutality of her captors but also the echoes of her own thoughts. She reflects:

“In the silence, I meet myself. Not the girl who shouted slogans, but the one who listens to the sound of her fear” (Zarah, p.72).

The cell, intended as a tool of erasure, becomes instead a mirror. This inversion constitutes a narrative twist: the setting of punishment is transformed into a setting of self-awareness.

1.1.3 Breaking of Idealism

Zarah's faith in revolutionary ideals also undergoes a shattering twist. She reflects bitterly:

“I believed in change, in revolution. But what is revolution if it eats its children?” (Zarah, p.48).

The recognition here is not simply about personal betrayal but about the cyclical nature of power. This twist complicates her youthful activism, replacing idealism with a tragic, historically informed perspective.

1.1.4 Understanding Betrayal within Herself

One of the most painful twists occurs when Zarah confronts not the betrayal of others but her own moments of doubt. She confesses:

“The worst betrayal is the one that comes from inside. When you wonder if they are right, maybe you deserve this” (Zarah, p.136).

This illustrates the psychological violence of imprisonment. The twist is internal: the realization that institutional brutality works by planting seeds of self-betrayal, eroding one’s self-worth from within.

1.1.5 Redefining Strength

Finally, Zarah’s redefinition of strength completes the arc of personal revelation. Initially equating strength with resistance and protest, she comes to see endurance as the truest form of defiance:

“Strength is not about shouting or resisting. It may be about quietly surviving and still believing in something” (Zarah, p.128).

This is a transformative twist, one that reveals how resilience in silence can be more radical than rebellion in noise.

The personal revelation twists in *My Life as a Traitor* illuminate how trauma reshapes identity, how fear and vulnerability coexist with courage, and how endurance becomes a form of resistance. For Zarah, imprisonment dismantles youthful idealism but also generates a more complex, mature understanding of survival and defiance. These twists do not simply change the narrative; they redefine her sense of self.

The primary aim of this chapter is to demonstrate the narrative results and thematic implications of the plot twists that emerge in Zarah Ghahramani’s memoir *My Life as a Traitor*. Unlike fictional novels, memoirs are not constructed from invented plots but from lived experiences shaped by memory, trauma, and political context. Yet, memoirs often contain moments of revelation, disruption, or reversal that function much like “plot twists” in fiction, fundamentally altering the author’s self-understanding or the reader’s perception of events. In Ghahramani’s case, these moments of disruption are frequently tied to her imprisonment in Evin Prison, a site where personal memory and political violence converge.

To structure this analysis, I categorize the memoir’s twists into thematic and narrative types. Building on classical and contemporary narrative theory, this chapter uses a five-part interpretive schema: Personal Revelation Twists, Political/Institutional Betrayal Twists, False Hope or Reversal Twists, Character-Based Twists, and Cultural/Irony-Based Twists. These categories, while distinct, are not mutually exclusive; they interact fluidly to illuminate how memoirs capture the instability of selfhood under oppression. In Ghahramani’s text, the twists not only

reveal her shifting identity but also dramatize the confrontation between individuality and authoritarianism.

This chapter also addresses the second guiding question of the study: What changes are observed in the persona’s sense of identity after experiencing systemic violence? Although the memoir is written by a woman, the question of “masculinity” or gendered resilience remains relevant, as Ghahramani constantly negotiates socially imposed definitions of strength, bravery, and defiance. Her imprisonment destabilizes simplistic notions of identity and resistance, forcing her to confront fear, vulnerability, and survival in ways that complicate traditional gender roles.

Personal Revelation Twists

Personal revelation twists are moments when the protagonist undergoes a profound shift in self-awareness, usually triggered by crisis, memory, or reflection. In Aristotelian terms, these are instances of anagnorisis—recognition that propels transformation. In Ghahramani’s memoir, such twists capture the tension between her youthful idealism and the brutal realities of state violence.

At the outset, Zarah presents herself as a rebellious university student, animated by the conviction that freedom of thought and expression will shield her from harm. She writes:

“I believed in freedom, the right to speak, to think. I thought that was enough to protect me” (p.142).

This belief functions as her guiding ideology until her sudden arrest. Once inside Evin Prison, however, this conviction shatters. Confronted with isolation and fear, she admits:

“I always thought I was strong and stand up to anything. However, now I see how easily fear crawls inside you” (p.136).

Here, the twist lies in the inversion of her self-perception. What she once interpreted as strength—shouting slogans, resisting openly—gives way to a recognition that survival often depends on silence and endurance. By the end of her narrative, she has redefined resistance altogether:

“Maybe strength is not about shouting or resisting. Maybe it is about surviving, quietly, and still believing in something” (p.234).

This transformation highlights the memoir’s central revelation: strength is not eradicated by fear but reshaped by it. Survival itself becomes a radical form of defiance.

The Prison Cell as a Mirror

One of the most striking personal revelations occurs in Zarah’s descriptions of solitary confinement. The cell

becomes more than a space of punishment—it functions as a mirror for self-reflection. She writes:

“In the silence, I meet myself. Not the girl who shouted slogans, but the one who listens to the sound of her fear” (p.72).

What begins as external imprisonment evolves into internal confrontation. The twist here is ironic: the very environment designed to break her spirit enables deep self-awareness. This paradox underscores how oppression often generates unexpected forms of introspection and resilience.

The Breaking of Idealism

Early in her activism, Zarah believed in political transformation and the promise of revolution. Yet the experience of arrest forces her to reckon with disillusionment:

“I believed in change, in revolution. But what is revolution if it eats its children?” (p.48).

This is both a personal and political twist. It reveals the tragic irony of revolutions that reproduce the authoritarian structures they once resisted. Her youthful conviction collapses into a more nuanced, tragic recognition of power’s cyclical nature.

Betrayal Within the Self

Perhaps the most painful revelation is not external betrayal but internal conflict. Under interrogation, Zarah confronts the terrifying possibility of betraying her own ideals:

“The worst betrayal is the one that comes from inside. When you wonder if they are right, maybe you deserve this” (p.136).

This moment dramatizes the psychological violence of imprisonment, where fear corrodes certainty. The twist here is subtle yet devastating: betrayal is no longer solely about others, but about the fragmentation of self under duress.

Redefining Strength

The memoir culminates in Zarah’s redefinition of strength, moving from external resistance to internal resilience:

“Strength is not about shouting or resisting. It may be about quietly surviving and still believing in something” (p.128).

This is one of the memoir’s most significant revelations. The twist lies in the reversal of meaning—what once appeared weak (endurance, silence, survival) becomes the very essence of strength.

Gender, Identity, and Criminalization

Another critical layer of these twists involves Zarah’s awareness of how her identity—both as a woman and as an intellectual—is criminalized by the state. A guard tells her:

“A woman like you should be at home, not in the streets with men” (p.17).

This statement reveals the intersection of gender and politics. Her defiance is not merely political but gendered, as she resists both authoritarianism and patriarchal expectations. In her reflection, she recognizes that the regime’s violence is not only against her actions but against her very identity:

“They do not just want your silence—they want your submission. Your soul.” (p.205).

The twist here is cultural and existential: identity itself is treated as subversive. For Zarah, survival means not only enduring imprisonment but preserving the integrity of selfhood against forces that seek to erase it.

In *My Life as a Traitor*, Zarah Ghahramani’s experiences are punctuated by twists that reshape her understanding of self, strength, and resistance. These are not fictional contrivances but lived disruptions, moments when trauma and reflection converge to alter identity. Through personal revelations, ideological breaks, and confrontations with betrayal, she moves from idealistic rebellion to a more complex, resilient subjectivity.

The twists in her memoir ultimately illustrate how violence transforms the persona—not by erasing identity, but by forcing its reconstitution in unexpected forms. Ghahramani’s narrative demonstrates that resistance does not always appear as dramatic confrontation. Sometimes, it takes the quieter shape of survival, introspection, and the refusal to submit one’s soul. In this sense, the memoir’s twists are not just narrative devices but existential recognitions, illuminating how individuals endure, adapt, and redefine themselves in the face of systemic oppression.

B. Discussion

Zarah Ghahramani’s *My Life as a Traitor* offers a haunting meditation on how private conflict becomes public suffering under authoritarian rule. Her memoir is not simply a record of imprisonment but an intimate exploration of the processes through which personal anguish, fear, and betrayal are transformed into outward confrontations with a regime bent on annihilating individuality. At its core, the text dramatizes the movement from inner conflict to external resistance, showing how authoritarian violence infiltrates the psyche, reshaping identity and forcing defiance even in the face of despair.

One of the most powerful dimensions of the memoir is Zarah's depiction of her psychological unraveling in prison. Early in her narrative, she reflects:

"I felt a deep rage building inside me, but I had nowhere to direct it. The government had stolen my soul, leaving me with nothing but the need for revenge" (Zarah, p. 89).

This passage encapsulates the mechanism by which personal turmoil is projected outward into political defiance. Rage, initially private, becomes the residue of betrayal and helplessness. In her case, the regime's attempt to strip her of humanity produces an unintended consequence: her desire for retribution and resistance. The memoir thus suggests that authoritarian regimes, in their relentless pursuit of obedience, inadvertently generate the very defiance they seek to crush.

This theme intensifies in her descriptions of torture, where brutality is not presented as mere physical harm but as an assault on the spirit:

"They sought to destroy me, to take everything that made me who I was" (Zarah, p. 112).

The state's violence mirrors her inner conflict. Every blow seeks not only to silence her body but also to extinguish her identity, her intellectual autonomy, and her sense of selfhood. Yet her act of narrating this experience retrospectively transforms that violence into testimony. The memoir becomes itself a site of resistance, demonstrating how internal conflict, once externalized, can be reshaped into political meaning.

Empathy and Narrative Momentum

Zarah's story resonates with readers because she crafts her suffering into a narrative that elicits empathy and maintains relentless momentum. The balance between emotional honesty and narrative drive makes her memoir not only harrowing but compellingly readable.

She draws the reader into her anguish with passages of betrayal and disillusionment. At one point she recalls:

"I had trusted them, my friends, my country, and they had turned me in without a second thought" (Zarah, p. 63).

This moment transcends her particular circumstance by tapping into a universal human experience: the pain of betrayal. Through it, she collapses the distance between her own experience and that of her readers. The memoir's rhetorical power lies here—she makes oppression legible through shared human emotions. Betrayal, loneliness, and fear become bridges for empathy. At the same time, she sustains momentum through escalating tension. She writes of her days in prison:

"Each day felt longer than the last, each moment stretched thin by anticipating what would come next" (Zarah, p. 94).

The structure of her narrative mirrors this stretching of time, oscillating between claustrophobic detail and sudden shocks of violence. This creates a forward drive, a sense that each page edges closer to some revelation or rupture. Readers are compelled to move with her through cycles of dread, brief reprieve, and renewed suffering. The result is a narrative rhythm that captures the temporal disorientation of imprisonment while maintaining literary suspense.

1. Institutional Oppression as an Unpredictable Force

One of Zarah's most insightful contributions lies in her depiction of institutional oppression not as systematic or orderly, but as chaotic and deliberately arbitrary. She recalls her sudden arrest:

"One moment I was walking to class, the next I was blindfolded, dragged into a car, and swallowed by the system" (Zarah, p. 3).

The abruptness of this moment underscores the regime's weaponization of unpredictability. By erasing the boundary between ordinary life and political persecution, the state ensures that no citizen feels safe.

Inside prison, arbitrariness becomes even more pronounced:

"I never knew what would provoke them. A glance, a question, even breathing too loudly could bring punishment" (Zarah, p. 47).

Here, unpredictability becomes its own form of discipline. Michel Foucault's notion of "panopticism" comes to mind, where surveillance disciplines through the possibility of being watched. Yet in Zarah's memoir, unpredictability is taken further: punishment arrives not simply because one is observed but because no rational cause is needed. The collapse of logic itself becomes the mechanism of control.

By dramatizing this instability, Zarah reveals how authoritarian regimes weaponize uncertainty. Citizens are not only coerced but destabilized, their reality fractured so thoroughly that resistance becomes paralyzed.

2. The Twist as a Narrative Device

A striking formal element of the memoir is Zarah's use of narrative twists. These are not artificial literary embellishments but structural echoes of state paranoia. They replicate the disorienting effects of surveillance and betrayal. She reflects:

"There was no reason, no logic. I was taken because someone had spoken my name in the wrong place" (Zarah, p. 58).

This revelation destabilizes both her and the reader. The lack of logic mirrors the instability of authoritarian justice,

where accusations alone can condemn. Another powerful twist comes with betrayal by those she thought were fellow prisoners:

"I looked at him and knew—he had told them everything. He was not a prisoner like me; he was part of it" (Zarah, p. 102).

These reversals replicate the atmosphere of paranoia that authoritarian regimes cultivate. By weaving them into her narrative, Zarah immerses the reader in the same vertigo she endured. The memoir thus becomes not only a record of oppression but a structural embodiment of it.

3. Hope as Both Sustenance and Torment

Zarah's treatment of hope adds another layer of psychological complexity. While hope is often valorized in narratives of survival, in her memoir it is deeply ambivalent. She recalls:

"Each time I heard footsteps outside my cell, my heart leapt. Maybe this time they would say it was over. But they never did. And that was worse than anything—they let me believe" (Zarah, p. 72).

Here, hope becomes crueler than despair. It sustains her momentarily but collapses into anguish when betrayed. Hope becomes weaponized, manipulated as a psychological tool of torture. Later she reflects on freedom itself:

"I began to fear freedom more than the prison walls—what kind of life was waiting for me out there?" (Zarah, p. 118).

In this confession, hope and dread intertwine. Freedom is haunted by uncertainty, proof that the regime's power extends beyond the prison walls.

By refusing to present hope as unambiguously positive, Zarah underscores the emotional exhaustion of survival. Hope becomes a double-edged sword: vital for endurance, yet also a profound source of vulnerability.

4. Character-Based Twists

Perhaps the most unsettling feature of the memoir is its portrayal of character ambiguity. Zarah refuses to present her captors as faceless monsters or herself as an unwavering heroine. Instead, she depicts the complexity of human behavior under extreme conditions. She recalls one guard:

"He placed the cup of tea down quietly, avoiding my eyes, and for a second I thought he looked sorry" (Zarah, p. 83).

This fleeting gesture complicates the image of the enemy. Cruelty and compassion co-exist within the same individual, destabilizing simplistic binaries. She writes of betrayal with a similar ambivalence:

"I wanted to hate them, but I also understood their fear. In this place, fear was stronger than loyalty" (Zarah, p. 102).

Rather than demonizing betrayers, she acknowledges the systemic pressure that compels them. This ethical complexity reflects her refusal to simplify the moral terrain of oppression. Survival often demands compromise; betrayal is not always a product of malice but of desperation. At one point, she admits her own complicity:

"I had to turn her in, to secure my safety. But every time I thought of her face, I felt as though my heart was being torn apart" (Zarah, p. 114).

By including her own moral turmoil, she prevents the reader from romanticizing resistance. Instead, she reveals how systems of terror fracture moral integrity, forcing impossible choices.

5. Cultural and Irony-Based Twists

Zarah's memoir also critiques the weaponization of culture and gender norms. Authoritarianism, she shows, thrives not only on brute force but also on the manipulation of tradition and morality. She reflects:

"They told me my worth was tied to my silence, my compliance to a role I never chose, all wrapped up in the tradition of honour that had become a weapon against me" (Zarah, p. 121).

Here, gender norms become a prison as confining as any cell. Modesty, obedience, and family honor—values ostensibly meant to protect—are perverted into instruments of control. Irony becomes her counter-weapon. She notes:

"The government claimed to protect our nation, but it was the people they sacrificed to preserve their power" (Zarah, p. 65).

This biting irony unmasks the regime's hypocrisy. The rhetoric of protection conceals the reality of sacrifice and suffering.

Another example underscores the absurdity of national rhetoric:

"They said we were one people, one nation—yet every day, they tore us apart, dividing us into the loyal and the disloyal" (Zarah, p. 74).

By exposing the contradictions in official discourse, Zarah reclaims her agency. Irony becomes not merely stylistic but resistant—a refusal to allow the regime's narrative to dominate unchallenged.

So, Zarah Ghahramani's *My Life as a Traitor* transforms private torment into collective testimony. Her memoir dramatizes how internal conflict evolves into external confrontation, offering readers not only an intimate portrait

of suffering but also a broader critique of authoritarian power.

Through depictions of betrayal, unpredictability, narrative twists, fragile hope, character ambiguity, and ironic critique, she dismantles the façade of institutional authority. Her story shows that authoritarian control does not simply dominate bodies but infiltrates the psyche, weaponizing uncertainty, trust, and even hope itself.

Yet the memoir also insists on the persistence of human dignity. Zarah's survival is not heroic in a simplistic sense but deeply human—marked by despair, compromise, and contradiction. Her narrative resists tidy binaries, compelling readers to confront the moral and psychological complexity of life under oppression.

In the end, *My Life as a Traitor* stands as both an indictment of authoritarian violence and a meditation on resilience. By externalizing her internal struggle and refusing silence, Zarah asserts a form of defiance that no regime can fully erase. Her testimony reminds us that even in systems designed to annihilate individuality, the act of narrating one's truth becomes a radical assertion of identity.

IV. CONCLUSION

This chapter has examined the subtle yet emotionally charged plot twists in *My Life as a Traitor*, paying particular attention to the role of personal revelation in shaping the memoir's power. By applying a structured interpretive framework, the analysis shows that Zarah Ghahramani's text—though grounded in non-fiction—unfolds with the narrative dynamism of fiction. The memoir's “twists” are not cheap devices of suspense, nor do they function merely as narrative hooks; instead, they emerge as profound psychological and ideological ruptures. These moments redefine identity, expose the pervasive reach of state ideology, and force new understandings of resistance.

Ghahramani's narrative reveals that survival under authoritarianism is not only a physical struggle but also an ongoing negotiation of selfhood and truth. Her revelations, shaped by trauma, fear, and deep introspection, mark shifts in how she sees herself, her captors, and her world. Ultimately, these revelations are not just private moments of change but also broader reflections on how identity—particularly intellectual and gendered identity—is criminalized, reshaped, and controlled under systemic oppression. In answering the second research question, this chapter argues that Ghahramani redefines strength and even masculinity itself: not as domination or overt defiance, but as endurance, self-reflection, and quiet

resilience.

1. Political and Institutional Betrayal

One of the most striking dimensions of narrative twists in *My Life as a Traitor* lies in Zarah's confrontation with political and institutional betrayal. Her memoir offers a firsthand account of how institutions that ostensibly exist to uphold justice, education, and national identity instead become instruments of surveillance and punishment. The betrayal of the legal system is especially haunting. What should provide clarity and protection instead enforces arbitrary rules designed to silence dissent.

Similarly, the educational system, which had once symbolized intellectual freedom and the pursuit of knowledge, becomes a space of indoctrination. Students and teachers are forced to navigate a suffocating ideological terrain where inquiry itself is treated as rebellion. This betrayal resonates deeply for Ghahramani, who entered adulthood with a faith in learning and debate, only to find that such pursuits could mark her as an enemy of the state.

Every betrayal twist in the memoir marks a painful revelation. The hollowing out of national pride, for example, exposes how authoritarianism co-opts patriotic symbols while stripping them of genuine meaning. The result is a devastating personal recognition: under authoritarian rule, institutions meant to protect and unify instead destroy and divide. These betrayals function as ideological ruptures, forcing Zarah to question the very foundations of her society while simultaneously redefining her own identity within it.

2. False Hope and Reversal

A second layer of narrative twists in the memoir emerges through the manipulation of hope. Ghahramani carefully documents the torment of false hope—moments when the promise of kindness, freedom, or relief is offered, only to be cruelly withdrawn. Such reversals are central to the psychological warfare waged against political prisoners.

In one chilling reflection, she observes that her captors “give you hope just to see how you will break when it is taken away.” Hope itself becomes weaponized, transformed from a sustaining human impulse into another mechanism of control. For Zarah, these reversals crystallize the instability of life under authoritarianism. Nothing is certain; kindness may conceal cruelty, and apparent reprieve may foreshadow harsher punishment.

Beyond the prison walls, these reversals symbolize the larger cultural experience of living in an unpredictable political climate. Ordinary citizens too are forced into cycles of anticipation and disappointment, always uncertain whether promises made by the state will be

fulfilled or revoked. By dramatizing this emotional instability, the memoir draws readers into the lived experience of instability and fear.

3. Character-Based Twists

Equally powerful are the memoir's character-based twists, which complicate the moral landscape of captivity. Ghahramani avoids presenting her captors as monolithic villains or herself as an unchanging victim. Instead, she shows that individuals on both sides of the power divide are shaped—and often distorted—by fear.

Some interrogators display moments of unexpected vulnerability, while fellow prisoners sometimes act with cruelty born of desperation. In turn, Zarah herself confronts unsettling truths about her own instincts for survival. "I begin to wonder what kind of person I am... I am afraid. I want to live," she admits, acknowledging how fear reshapes her sense of self.

These shifts blur the line between oppressor and victim, revealing the moral ambiguity that authoritarianism breeds. No character is fixed, and no identity remains unaltered. Such twists force the reader to re-evaluate simplistic categories of good and evil, instead seeing individuals caught in a system that manipulates and corrodes all human relationships.

4. Cultural and Irony-Based Twists

Another crucial layer of narrative twists lies in Ghahramani's use of cultural and irony-based revelations. The memoir exposes how post-revolutionary Iran weaponized cultural values and moral rhetoric to justify oppression. The regime draws on notions of honor, tradition, and religious morality as tools of legitimacy while simultaneously undermining their true meaning.

Here, irony becomes an act of resistance. By pointing out the contradictions between official ideology and lived reality, Zarah reclaims her voice. For example, the insistence on modesty and virtue contrasts sharply with the regime's willingness to inflict humiliation and violence. Such ironies strip away the regime's moral façade and expose the hollowness of its claims.

Irony thus functions not only as critique but also as survival. By naming contradictions, Zarah asserts her intellectual autonomy, refusing to surrender her ability to think critically even when her body is confined.

5. Survival, Chaos, and the Psychology of Oppression

A broader implication of these narrative twists is their reflection of authoritarian chaos. Ghahramani shows that unpredictability is not a flaw in the system but one of its core strategies. By creating an atmosphere of uncertainty, the state erodes its victims' ability to anticipate, prepare, or

resist.

This unpredictability extends beyond prison walls into everyday life. For citizens, unpredictability becomes a pervasive reality: promises shift, laws change without explanation, and loyalty is never a guarantee of safety. Within this chaos, hope becomes both necessary and dangerous—a force that sustains but also exposes individuals to fresh devastation when withdrawn.

The memoir captures this tension with brutal honesty. Survival is not portrayed as a triumphant victory but as a painful, ongoing negotiation between defiance and despair. Each revelation forces Zarah to endure new forms of psychological fracture, yet she continues to preserve fragments of selfhood, memory, and intellectual freedom.

6. Redefining Strength and Identity

Perhaps the most significant contribution of Ghahramani's memoir is its redefinition of strength. In a culture where both authoritarian ideology and traditional gender roles often equate strength with dominance, Zarah proposes an alternative. Strength, in her account, is not the ability to resist openly or to overcome through sheer willpower; it is the quieter capacity to endure, reflect, and maintain dignity under crushing pressure.

This redefinition carries profound implications for understanding gendered identity under oppression. As a woman, Zarah's intellectual and social freedoms are doubly criminalized—her resistance both political and gendered. Yet by surviving and by telling her story, she reclaims autonomy and undermines the regime's efforts to silence her.

In *My Life as a Traitor*, narrative twists function as more than literary devices; they are structural embodiments of authoritarian life. Each betrayal, reversal, and revelation mirrors the disorienting strategies of repression. By immersing readers in these twists, Ghahramani conveys not only her personal suffering but also the broader psychological toll of authoritarian control.

Her memoir is a piercing account of survival, one that refuses easy binaries of heroism or villainy. Instead, it offers a deeply human portrayal of endurance: fractured, ambiguous, and painfully honest. Through political betrayal, false hope, character ambiguity, and ironic critique, Zarah transforms her anguish into testimony. In doing so, she not only redefines the meaning of resistance but also illuminates the fragile strength it takes to remain human in an inhuman system. A conclusion section must be included and should indicate clearly the advantages, limitations, and possible applications of the paper. Although a conclusion may review the main points of the paper, do not replicate the abstract as the conclusion. A

conclusion might elaborate on the importance of the work or suggest applications and extensions.

ACKNOWLEDGEMENTS

An acknowledgement section may be presented after the conclusion, if desired.

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