

# REPRESENTATIONS OF POST- REVOLUTIONARY IRAN BY IRANIAN- AMERICAN MEMOIRISTS: PATTERNS OF ACCESS TO THE MEDIA AND COMMUNICATIVE EVENTS

*Seyed Mohammad Marandi and Zeinab Ghasemi Tari*

**Abstract:** One major element in the discursive reproduction of power and dominance is the structures and strategies of “access” to discourse. Using Van Dijk’s argument of dominance and patterns of the preferential access to public discourse, this article attempts to offer more insight into general political, sociocultural, and economic aspects of “knowledge production” on post-revolutionary Iran in the United States in the ways Iranian American memoirs are promoted and publicized through major publishing companies, the popular press, and the mainstream media. Such representations strengthen and reinforce the political discourse surrounding Iran as an “undemocratic” and “barbaric” entity. This article discusses the ways in which the perceptions and views of a minority of Iranians, which often move in parallel with the demonized image of Iran in the United States, are vocalized and promoted through “privileged access” to discourse and “means of communication.”

**Keywords:** discourse, diaspora, knowledge production, privileged access, publication, Iranian Americans

## Introduction

This article is a qualitative analysis of the ways in which post-revolutionary Iran is represented by Iranian American memoirs in the United States. It will offer a contextual analysis of how Iranian American memoirs are promoted and publicized. The study is mainly interested in the ways the memoirs are publicized and promoted by the publication industry and the media, rather than in the more detailed structures of discourse. Meanwhile, it should be acknowledged that

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Seyed Mohammad Marandi, Department of English Literature, American Studies, University of Tehran, Iran.

Zeinab Ghasemi Tari, Department of American Studies, Faculty of World Studies, University of Tehran, Iran.

providing full critical accounts of the views expressed in the memoirs needs further textual analysis.

Public perception of Iran is shaped to a significant degree by texts and narratives that are promoted and publicized through mass media and the publishing industry. In his book *Covering Islam*, Edward Said emphasizes the role of mass media in shaping American public perception about Iran, “around ninety percent of what Americans have recently come to know about Iran they know through radio, television and newspapers” (Said 1997:81). Interestingly, according to Said, after the Iranian Revolution, “Iran came to symbolize represented American relations with the Muslim world” (1997:83).

According to a Gallup Poll, in 2012 the American public named Iran as the United States’ greatest enemy (Newport 2012). Memoirs, as a form of literary genre, play a significant role in shaping public opinion as the literature of any period is in many ways a reflection of its historical context and social feelings. It situates texts in history and exposes the ways in which historical contexts influence the production of meaning within literary texts (McLeod 2010). Memoirs are one of the most popular kinds of literary genres published in the United States (Atlas 1996; Motlagh 2008; Yagoda 2010). Besides the general interest of the American public in memoirs, the desire of the reading public for detailed information about Iran, in the current context of relations between the two countries, has created a booming market for Iranian American memoirs (Bahramitash 2005; Whitlock 2007; Draznik 2008; Karim and Rahimieh 2008; Marandi 2008; Motlagh 2008; Milani 2013).

While Iranian American memoirs may not be considered “political memoirs” – in the sense that they were not written by politicians “to recount the important political engagements” (Egerton 1994) or political history of a country – the books regularly provide major truth claims about historical events and thus are read as historical books or ethnographical narratives that transcend the personal experience of the writer. A quick glance of the book jackets and the reviews of Iranian American memoirs promise that these memoirs are not merely personal accounts but an exposure to the “contemporary history of Iran”: on the back of Esfandiari’s *My Prison, My Home*, “a lucid concise history of Iran” is promised to the readers. On the back of Maziar Bahari’s *Then They Came for Me* (2011), the readers are invited to read the book “to understand modern-day Iran.” It is claimed Bahari’s book “will forever change how [one] views Iran.” Saberi’s *Between Two Worlds* promises “an unforgettable chronicle of an all-too-common assaults against universal human rights, justice, and truth.” However, such memoirs display qualities and characteristics that make it problematic if read as “history,” in that they are based on the memoirist’s limited personal (and often subjective) perspectives and the likely “urge to neaten things up” (Egerton 1994: 346).

Apparently, Iranian memoirs have emerged in the right place and at the right time: this may be better understood when one considers three waves of memoirs that followed after the 1979 Iranian Revolution. The first wave goes back to the hostage crisis (though the only notable memoir in this period is *Not Without My Daughter*), the second wave followed in the aftermath of September 11, 2001 (more specifically with 2003 Azar Nafis's *Reading Lolita*), and the third wave began with the aftermath of the 2009 Iranian presidential election.

The timing and the lucrative market is not coincidental and displays the relation between politics and the market and public consumption. While the first period lacks a certain frame and structure (which may reflect a sort of confusion among writers and publisher), during the second and third waves, the stereotypical representation of Iran was consolidated: the issue of women's rights and their alleged suppression under the "Islamic regime" gained currency during the second wave (this is concurrent with the US invasion of Iraq and Afghanistan and the rhetoric of "saving Muslim women"); and the third wave is mostly concerned with "political prisoners" and "human rights" and began with the 2009 Iranian presidential election.

### **The Age of the Literary Memoir Is Now**

In general, the popularity of memoirs is surpassing that of other forms of literary production. Americans are consistent readers of life writing (Motlagh 2008). According to James Atlas, an author and publisher, as early as 1996 the popularity of memoirs has caused a "revolution" in American reading habits (Atlas 1996: 25). Ben Yagoda asserts that "total scale in categories of Personal Memoirs, Childhood Memoirs, and Parental Memoirs increased more than 400 percent between 2004 and 2008" (2010: 7). Motlagh maintains that the thirst for "real entertainment in narrative of trauma and recovery has allowed hundreds of new authors to break into the highly competitive arena of commercial publishing" (2008: 28). On the contrary, a memoir presents itself and is therefore read as "a nonfictional record or re-presentation of actual human experience" (Couser 2011: 15). Unlike much fiction, memoirs are deemed to have roots in the real world and therefore make certain kinds of truth claims. Couser maintains that this makes two obligations for the memoirist: "historical as well as biographical accuracy toward the people they depict" (2011: 10).

A significant amount of "knowledge" about post-revolutionary Iran in the United States is produced by Iranian diaspora and expatriates. It is believed that the 1979 Iranian Islamic Revolution is the most significant factor that contributed to the growth of the Iranian diaspora (Bozorgmehr 1998: 5). After

the revolution, the United States became host to the largest Iranian diaspora community (Persis & Rahimieh 2008: 7). In the absence of considerable numbers of alternative voices and academics, the materials produced by those who were unsympathetic or even hostile toward the Iranian Revolution gained special authority and credibility. Their impact has been reinforced as such material often reiterates and moves in parallel with mainstream views in the West and US policy toward Iran. While exilic Iranians have a privileged access to discourse and means of communication, those Iranians living inside Iran (or the ones that can provide alternative narratives) are less heard or their voices are ignored, dismissed, or marginalized and attacked as “unscientific” or “political” scholarship (Essed 1987).

The popularity of Iranian American memoirs and their “phenomenal commercial success” (Motlagh 2008) should be perceived in this context. Usually, the personal backgrounds of the memoirists illustrate their unsympathetic or hostile views toward the present Iranian political order. Often the perception of Iran and the way it is represented by some Iranian American memoirists substantially differs from Iran’s social reality. That is partly due to the fact that most of the writers left Iran over decades ago, while some of them were not even born in Iran. Many writers have little contact with Iranians inside the country or their interaction is usually limited to those who have similar political views. This makes understanding and representation of Iranian society very partial and in many cases distorted (Marandi and Ghasemi 2014). Ironically, these memoirs often “appear unfamiliar to contemporary Iranians, and familiar and welcome to contemporary American readers” (Whitlock 2007: 165). Thus, an exclusive narrative of the Iranian Revolution is currently produced, reproduced, and consumed, by such memoirs in the United States. Often the circulated “knowledge” has a restrictive discourse that is exclusive of alternative conceptions of reality.

## **Discourse and Access**

Critical discourse analysis (CDA) considers the context of language use, which is crucial to discourse (Wodak and Meyer 2001). While some approaches, such as those of Fairclough, Wodak, and Holliday, focus more on linguistic analysis of texts (especially Holliday’s systemic functional linguistics), Wodak, Van Dijk, and Gee use approaches that put more emphasis on cultural and social resources, contexts, as well as social variables such as action, context, power, and ideology. Van Dijk has conducted an extended project on “discourse” and “power” (Van Dijk 1992, 1993b, 1995a, 1995b, 1997, 1998, 2000a, 2000b, 2001a, 2006) that concludes popular racism to be a derivative of elite racist discourse. While his arguments are often focused on the political elite’s texts and

spoken language, the present article applies his approach to CDA in analyzing the production and circulation of literary texts with regard to post-revolutionary Iran. Van Dijk's CDA approach is concerned with "power and dominance"; Van Dijk explains how power involves "control by (members of) one group over (those of) other groups" (1993: 254) which itself affects both "action" and "cognition." Thus, a powerful group can limit the freedom of action of others and influence people's minds. These groups are called the power elites (Domhoff 1978 cited in Van Dijk 1993) that occupy the dominant positions in the dominant institutions. Van Dijk maintains that social, political, and cultural organization of dominance implies a hierarchy of power. The power is defined and manifested in different forms: it can be exercised in both action and cognition. Some members of dominant groups have a special role in planning, decision-making, and control over the relations and processes of the enactment of power (e.g., controlling and limiting people's action):

Those people, organizations, and institutions that have such positions have the power to control agenda, speech acts (e.g., who may command whom); turn allocation (who is allowed to speak), decision making, topics, and other important consequential dimensions of such institutional talk. (Van Dijk 1993: 256)

Van Dijk (1993) explains that one significant element in the discursive reproduction of power and dominance is the access to discourse and communicative events. For example, managers have access to reports and documents or can afford to have those written for them (1993: 256); they have preferential access to the news media, as well as to negotiations with top politicians and other top managers (Van Dijk 1993: 256). Van Dijk calls the exclusive access to discourse by groups, institutions, and positions "discourse access profile" (1993: 256). The management of discourse access is a significant social dimension of dominance, that is, "who is allowed to say/write/hear/read what to/from whom, where, when and how" (1993: 257).

Van Dijk argues that such "access profile" and a privileged access to discourse and communication have the power to shape and manage the public mind (cognition): "they are literally the ones who have most to say." Such elites have a power that signifies the extent of their access to discursive and communicative scope and resources (Van Dijk 1993: 255). The control of public opinion, and manufacturing legitimation, consent, and consensus is essential to the reproduction of hegemony and has a distinctive importance (Margolis and Mauser 1989: 266 as cited in Van Dijk 1993).

## Analyzing Patterns of Access

### Publishing industry

The present article discusses some dimensions of access to knowledge production regarding post-revolutionary Iran by Iranian American memoirs through publications and media. According to Van Dijk, one major element in the discursive reproduction of power and dominance is the very access to discourse and communicative events (1996: 85). An examination of the dynamics of the circulation and reception of Iranian American memoirs is not conceivable without considering how books are published, promoted, and publicized in the United States. Not everyone or every content has equal access to the publication industry. It is believed that more access implies more social power. In other words, “who may speak or write to whom, about what, when, and in what context, or who may participate in such communicative events in various recipient roles” (Van Dijk 1993: 86) plays a significant role in construction and dissemination of “knowledge.” In the case of publishing Iranian American memoirs and subsequently their marketing, both publishing industry and media collaborate with one another to publicize and promote the book. Therefore, the publisher decides who can publish his/her memoir on Iran. In accord with the publication, the media will provide the publisher/writer with a preferential access to media as a communicative event: who will be interviewed about the memoir, who can publish book reviews in popular press and magazines, who is invited to popular shows to publicize the book, and as a result whose opinion is vocalized and therefore empowered to influence the public.

There are six publishing houses in the United States (known as the big six) that are considered as the most reputable, and they account for major publications in the country: Random House (a subsidiary of Bertelsmann), Simon and Schuster (a subsidiary of CBS Corporation), HarperCollins (a subsidiary of Fox), The Penguin Group (a subsidiary of Pearson), Macmillan, and Hachette Book Group. The first four companies share a common headquarters in New York City and have several imprints.

Getting a book published in the so-called “Big Six” publications is very difficult and in some cases even impossible. Most of these publications do not consider manuscripts that are submitted by individuals, and submission should be done through high-profiled literary agents. Upon receiving manuscripts, the agent sifts and selects from among the enormous number of submissions and ultimately recommends the books to the editors of the major publishers that he/she believes will sell well. Reputable agents often consider cases that are written by successful authors or celebrities or those books that are written on special occasions which, they believe, the context will provide the opportunity for selling the book. In such

cases, it is believed that with the writer's popularity and name recognition, the media will help spread the book's fame. So basically, the major publishers invest most of their annual publicity budget on the new books they believe will sell best.

There are different ways for promoting and publicizing a book. Some methods for publicizing and marketing books are prohibitively expensive and require the author to spend considerable assets as well as the use of connections to have access to certain networks. Targeting news outlets is another way, which enables the author to get attention and visibility; this requires both money and strong connections. Writing book reviews is considered as an effective way for promoting books especially if the author can get popular magazines and newspapers to publish reviews of his or her book. Radio and TV interviews are regarded as an effective but rather luxurious way for promoting a book, especially arranging for TV appearance.

There appears to be a direct relationship between a publishing house and ways and techniques of promoting and publicizing a book. In other words, the successful marketing of a book is highly dependent on the publishing house, its publicity budget, and its credit in the market that can make the work potentially an economic success. A significant number of the books written by Iranian Americans are published by major publishing companies (the Big Six) or their imprints. Among them, Random House and its long list of imprints have a substantial share of memoirs that sell well on the market. Random House – which is considered as one of the most widely known publishers among ordinary readers in the United States – has been among the first publishers that began to publish Iranian American memoirs: Among the eleven Iranian American memoirs published by Random House or its imprints, eight made it as best-sellers at the time they were published.<sup>1</sup> The number of the Iranian American memoirs published by major publishers and their editions is noteworthy compared with the memoirs written and published by Americans on Iran.

Publishers can impose restrictions on the content of a book or determine how writers should craft the drafts of their memoirs. The restrictions and meddling may not be necessarily politically motivated, but agents and publishers consider the market demand and what makes a potential market success. Manijeh Nasrabadi, who was born to an Iranian father and a Jewish American mother, writes about her experience when she decided to write her own memoir:

My agent told me how I should envision my book: it should start with 9/11 as a catalyst for my decision to travel alone on a one-way ticket to Iran [...]. I would then be like a tour guide [...]. The fact that my family members are working-class Zoroastrians was added caché. We haven't heard that before! [...] I should write about their persecution as religious minorities. (Nasrabadi 2010)

When she declines to write a memoir within such contours, her agent threatened her, telling her that she would lose the market (Nasrabadi 2010).

Amirrezvani and Karim (who have co-authored an anthology on Iranian American fiction) describe the relation between market, publishers, and the content of literature that is produced by Iranian Americans about Iran:

One of the writers in our anthology recently relayed that she'd had so much trouble getting a book contract because her novel portrays a mother-daughter relationship and an extremely loving Iranian father. She was asked by an interested publisher, via her agent, to change some of the characters so that they'd conform to a view of Iranian men as oppressive, domineering, and violent. She refused and said that that would not be her story. (Amirrezvani & Karim 2013)<sup>2</sup>

Gina Nahai, a Jewish-Iranian American who has written several successful novels on Iran, explains why the market for Iranian American literature is exclusively allotted to Iranian women; “becoming a writer is not highly regarded for Iranian men [...]. Publishers think that an Iranian woman is more exotic” (Pandey 2007). On the contrary, audience demands can also influence both the publisher and subsequently the author toward certain content. Therefore, the writer often has to write what is expected from him/her to satisfy these demands. The audience would not easily receive books that are not written within the expected framework they associate with Iran and Iranians (e.g., female oppression, male cruelty, and regime brutality).

### **Media: Captivity Narratives and Iranian American Memoirs Post 2009 Presidential Election**

In general, the selection and prominence of news issues and topics are from those stereotypical and negative ones preferred by the dominant political corporate, social, or scholarly elites and their institutions. Thus, issues of “female suppression,” “torture,” “violation of human rights,” “insecurity,” and so forth, are highlighted in news related to Iran. Conversely, due to limited access to alternative voices, issues and topics that are directly relevant to Iranians living inside Iran are less covered or made less prominent.

There was an overwhelming interest in the 2009 Iranian presidential election among Western media outlets, commentators, “Iran experts,” and expatriates well before the election. The event was aired through a variety of “pop culture platforms” for the American public as well (Leverett and Leverett 2013: 231). With the allegations of election fraud and the unrest that followed, news related to Iran gained enormous public visibility in the “West.” Worldwide attention focused on



the events unfolding in Iran; the United States and the European Union expressed “concerns” about the events. Beside politicians, analysts, and reporters such as CNN’s Fareed Zakaria *GPS*, *The New Yorker*, *Fox News Channel*, *BBC News*, *The Daily Telegraph*, *The New York Times*, *Al Jazeera English*, and *Reuters* expressed doubts about the outcome of the election. What happened after that and the way it was presented in the West hardened and solidified previous “concerns” about the Islamic Republic and claims about “WMDs, terrorism, and dictatorship” (Leverett and Leverett 2013: 230). Media played a major role in publicizing and promoting Iranian American memoirs especially after the 2009 Iranian presidential election. Furthermore, the issue of “human rights” with focus on “political prisoners” gained a distinctive currency. This revitalized the narrative on Iran and attracted the attention of media, publishers, politicians, and the reading public. Hundreds of articles, programs, and shows appeared on the mainstream media about the “atrocities of the Islamic Republic.”

In addition, the election prompted publishers who were interested in the commercialization of memoirs related to Iran to look for new works. While there was a flourishing market for memoirs written by Iranian American women since September 11, 2001, a new business for memoirs emerged: formerly the narrative was almost exclusively dominated by Iranian women; after the 2009 presidential election, Iranian male writers got the chance to gain a public visibility similar to that of female memoirists. Whereas in the past Iranian men were depicted as backward, degenerate, and oppressive, whose barbarity could even necessitate a moral imperative for the West to save “brown women from brown men” (Spivak 1999: 303), the new narrative portrayed them as victims of tyranny and torture of the “Islamic regime.”

Nine of the 15 Iranian American memoirs published after the 2009 Iranian election (till August of 2012<sup>3</sup>) in the United States and Canada – not including those published in Europe – are captivity memoirs of those who claim to have been trapped or imprisoned in Iran’s prisons at some time during their life. The number of prison memoirs published after the 2009 is of significance: among 51 Iranian American memoirs published in English, between the 1979 Iranian Revolution to September 2009, only four memoirs were written by women who claimed to have been imprisoned in Iran (Nemat and Mash 2008; Entekhabifard and Murer 2008). Remarkably, the new wave encouraged and revived the previous narratives and in some cases myths and rumors with regard to post-Revolutionary Iranian prisons. Most of the memoirs published after 2009 were not written by those who were imprisoned after the election but by memoirists who claimed to have been imprisoned during the 1980s.

A brief review of some of the Iranian American memoirs that were successfully published after the 2009 presidential election and the way they have been

promoted and publicized can explain the relation between privileged access to means of communication, political propaganda, and market success. Among many cases, a few examples are offered:

Roxana Saberi gained popularity for being held in Evin Prison for 101 days under accusations of espionage (she was imprisoned before the election). Her fame in the United States skyrocketed when then the US Secretary of State Hillary Clinton demanded her release (BBC 2009). After being released, she wrote her memoir *Between Two Worlds: My Life and Captivity in Iran*<sup>4</sup> which was published and translated into several languages by HarperCollins. She has been invited to numerous TV and radio shows to talk about her book including Jon Stewart's *The Daily Show*, ABC's *Good Morning America*, C-SPAN, CNN and Fox News as well as NBC, CBS, BBC, and NPR. Several book reviews were written on her book as well.<sup>5</sup> Subsequently, Saberi received the Medill Medal for Courage, the Ilaria Alpi Freedom of the Press Award, the NCAA Award of Valor, a POMED (Project for Middle East Democracy) Award, and an East-West Freedom Award from the Levantine Cultural Center.<sup>6</sup> Since then, Saberi writes as an Iran expert on issues related to human rights, women, youth, and religious minorities in Iran that appear on most popular newspapers in the United States.<sup>7</sup>

Another example of post-election memoirs is Maziar Bahari's *Then They Came for Me*. He spent 118 days in Evin Prison. During his imprisonment, a campaign to free him began outside Iran including petitions launched by The Committee to Protect Journalists, Index on Censorship, International PEN, and groups of documentary filmmakers (Dickey 2009). The *Newsweek* ran full-page advertisements in several major newspapers calling for his release (Stelter 2009). US Secretary of State Hillary Clinton spoke publicly about his case. After his release, Maziar Bahari wrote his memoir *Then They Came for Me: A Family's Story of Love, Captivity, and Survival* which was published by Random House in June 2011. His memoir was heavily publicized and promoted. He was interviewed by Jon Stewart of the *Daily Show*. Stewart later took an eight-week hiatus from his program to direct his first feature film titled *Rosewater*, based on Bahari's book. He was also interviewed by Fareed Zakaria on *CNN's GPS*, *CBS's 60 Minutes*, and *BBC Radio 4's Book of the Week*.

*A Time to Betray* tells the story of Reza Khalili (pseudonym used by a self-proclaimed CIA agent) who claimed to be inside Iran's Revolutionary Guards and was first published in 2010. Khalili was not imprisoned in Iran but devoted chapters of his memoir on political prisoners of 1980s. *The Washington Institute for Near East Policy (WINEP)*, first invited Khalili to talk about Iran's nuclear program where he told his audience that "Iran has successfully enriched uranium over the 90-percent threshold" (Crist and Khalili 2010), a claim which was never verified by the International Atomic Energy Agency (IAEA). Khalili has been invited

to several talk shows in which he appears wearing dark glasses, a surgical mask, and speaks through a voice altering apparatus for security purposes.<sup>8</sup> He has also written numerous articles with regard to Iran's threat which have been published in *The Washington Post*, the *American Thinker*, *The Washington Times*, and *The Christian Science Monitor*.<sup>9</sup> William Baldwin's company has purchased the screen rights to *A Time to Betray*. Baldwin and producing partner Warren Kohler reportedly "will develop the project as a limited series or miniseries" (Wahl 2012).

Other properties of texts and news, such as headlines, should be taken into consideration as well. Often the title of the memoirs and syntactic structures systematically advocate the dominant discourse (Van Dijk 1993) and problematize "them." The titles of the memoirs published after the 2009 Iranian election are quite revealing and appeal to the market; obsession with "prison" and "captivity" is obvious in the titles:

*Broken Silence: A True Story of a Sixteen Year Old's Captivity in Evin, Iran's Most Feared Prison* by Kathy Taheri (2011), *Ghosts of Revolution: Rekindled Memories of Imprisonment in Iran* by Shahla Talebi (2010), *Let Us Water the Flowers: Memoir of a Political Prisoner in Iran* by Jafar Yaghoobi-Saray (2011), *Between Two Worlds: My Life and Captivity in Iran* by Roxana Saberi (2010), *After Tehran: A Life Reclaimed* by Marina Nemat (2010), *Then They Came for Me: A Family's Story of Love, Captivity, and Survival* by Maziar Bahari (2011), *Letters to My Torturer: Love, Revolution, and Imprisonment in Iran* by Houshang Asadi (2012), *Trapped in Iran: The Land of the Ayatollahs* by Saiid Rabiipour (2010), and *My Prison, My Home: One Woman's Story of Captivity in Iran* by Haleh Esfandiyari (2009).

## Concluding Remarks

Americans' perception of Iran as the United States' greatest enemy (in 2012) is shaped to a significant degree by text and talks that are promoted and publicized through the mass media and publication industry. Access to the mass media is a critical condition for participation in the public definition of a situation (1996:93). Most forms of discursive and communicative access that were discussed in the article are geared toward the control of the public perception and the large audience, in a way that results in mental changes which will be the ones preferred by those in power, and generally in their interest (Van Dijk 1993: 89). Moreover, the influence of Iranian American memoirs is not limited to the reading public: some of the authors are invited to speak to massive audiences as "Iran experts" via television interviews, articles, and reviews published in popular newspapers and magazines. While exilic Iranians have a privileged access to discourse and means of communication, those Iranians living inside Iran are less heard or their voices

are ignored, dismissed, or marginalized and attacked as “unscientific” or “political” scholarship (Essed 1987). Therefore, by representing the post-Revolutionary Iran as an “undemocratic,” “radical,” and “barbaric” entity, the West’s discrimination against Iran through sanctions and other unilateral political decisions are legitimized and justified.

## Notes

1. HarperCollins, Simon & Schuster, MacMillan, and Penguin, Hachette have published some Iranian American memoirs that were successful in the market.
2. For similar cases, see *The Latest in Immigrant Lit* (2007), Los Angeles Times; Tara Bahrampour’s *To See and See Again* (1999: 43).
3. For recent memoirs published on Iran in the United States, see *For the Love of Mohammad a Memoir: With Mohammad Khordadian* (Beaini & Khordadian 2014); *Time Will Say Nothing: A Philosopher Survives an Iranian Prison* (Jahanbegloo 2014); *The Lonely War: One Woman’s Account of the Struggle for Modern Iran* (Fathi 2014); *The Ministry of Guidance Invites You to Not Stay: An American Family in Iran* (Majd 2014); *City of Lies: Love, Sex, Death, and the Search for Truth in Tehran* (Navai 2015).
4. Beside the English-language edition, the book *Between Two Worlds* has been released in Italian and in Portuguese in Brazil. It has also been released in Danish, in German (also available in Switzerland and Austria), in Dutch in the Netherlands (also available in Denmark), and in Farsi. The Spanish, Polish, Turkish, and Kurdish editions are on the way.
5. Including reviews in the *San Francisco Chronicle*, *The Washington Post*, and *The New York Times*.
6. She was named one of Jaycees’s 2011 Ten Outstanding Young Americans and was honored by The Japanese American Citizens League as an “Outstanding Woman.” In September 2011, she was chosen as a “commended” artist for the Freedom to Create Main Prize.
7. Including *The Wall Street Journal*, *The Huffington Post*, the *Los Angeles Times*, *The Washington Post*, *The New York Times*.
8. Based on the report, “Weinberger’s papers make clear that Kahlili’s report was a key factor in U.S. discussions about whether to tilt toward Saddam Hussein in the Iran-Iraq War.”
9. The book has won several awards including The National Best Books 2010 Awards for Non-Fiction Narrative (cited in *A Time to Betray* website), The 2011 International Book Awards in two categories of Autobiography/Memoirs and Best New Non-Fiction. It was named as the book of the month by *Magazine of the Marines/Leatherneck* in January of 2011 (Loring 2010). The book is now part of JCITA’s (Joint Counterintelligence Training Academy of DOD) Iranian Program’s readings (cited in the *A Time to Betray* website) and made *The Washington Post’s* Book World Bestsellers (Smith 2012). A list of articles written by or about Reza Kahlili is available at: <http://atimetobetray.com/media-and-press/articles/>

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