

Carceral Alterity: *No Friend But The Mountain*, Border Theory and Power Relations as Modes of Articulating Embodiment through Prison Memoirs

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“I am Donna—but here, for twenty-seven years, I was inmate #86G0206. This is my story.”
(Hylton xv)

“In prison, you’re stripped of everything, and you have to go by your instincts [...] Now I listen to my body, and what my body tells me to do because I couldn’t trust the doctors and I couldn’t trust the people around me” (Dwight 52)

Introduction: Defining Alterity and Embodiment in the Carceral Context

Michel Foucault’s *Discipline and Punish* outlines five established points of analyzing power relations: *the system of differentiations, the types of objectives, instrumental modes, forms of institutionalization and the degrees of rationalization* to articulate how flesh and soul embody the experience of alterity and express the internalization of otherness.¹ The system of differentiation marks particular bodies, and defines the purposes of their use, instrumentalized through institutions as a method of rationalization. These categories inform the socially constructed narratives that function to instill a constant state of exception for prisons, extending to all disciplinary practices.² The culture of surveillance extends beyond the walls of the prison and impacts vulnerable subjects. Prisons and systems of punishment rely on the binary of criminals and citizens to justify the treatment of incarcerated bodies and enforce rhetorics of otherness: “In contemporary society, we so often think of people in prison as entirely different from ourselves” (Levi 23). The otherness imposed on those deemed “criminal” begins far before the period of incarceration, an experience few works encapsulate more effectively than the memoir of Kurdish–Iranian journalist and filmmaker Behrouz Boochani, *No Friend But The Mountains*. Captured on a boat from Indonesia when attempting to seek asylum in Australia, he dedicated innumerable hours of his incarceration on Manus Island pouring his words onto an old phone smuggled into the prison. Omid Tofighian translated thousands of WhatsApp messages from Farsi to English, revealing a constant negotiation of subjectivity disrupted an identity forced across regions, restricted by laws and governments. In this paper, I seek to analyze the embodied implications of one’s interpellation into the carceral system through close readings and analysis of Behrouz Boochani’s memoir, *No Friend But The Mountains: Writing From Manus Prison*, published in 2018. To examine different conceptions of embodiment and alterity, I plan to demonstrate the comprehensive cultural function of power’s literal and metaphoric manifestations in prisons to examine the experience of trauma for incarcerated subjects, resulting in the forced occupation of an alternative identity.

Prisons present hyper-concentrated social structures and attitudes, coded punishment, socially sanctioned by specific power relations. Incarcerated populations exemplify a microcosm of subjects defined by their alterity long before imprisonment which defines the body’s existence and dictates movements:

When you're a prisoner in that environment, you don't feel like you have the power to say no. Your life, your every move, is controlled by these people. When you eat, when you sleep, everything is known. At the beginning of my prison term, I didn't feel like I was a human being. I didn't feel like I had any rights. I didn't feel like anyone cared (Taylor 66).

The goal of the prison is to eliminate and remake the subject, to produce a docile body; alterity is enforced physically through space, division and control.³ The penal system disciplines identity through physical and mental processes into a response dictated by power relations and normative social constructs. Incarceration, defined by existence within the confining borders of the prison, requires a theory that addresses the historic racism⁴ enacted through imprisonment⁵. Gloria Anzaldúa developed "border theory," an expansion of W.E.B Dubois' double consciousness⁶, that applies to any social, economic, sexual and political dislocation, helping individuals exposed to contradictory social systems.

Border theory relies on hybridity, which Anzaldúa defines as

stigmatized social identities based on sexuality, gender, race, class, ethnicity and social ableness [that] are not additive; they do not result in increased oppression with an increased number of stigmatized group memberships. Instead, individual's various sources of oppression are conceptualized as intersecting in a variety of ways, depending on the social context (25).

Beyond its social configurations, as a material place, prisons embody the production of alterity and generate a new subject position by negotiating literal and metaphorical borders of land, law, and bodies. Judith Butler's *Giving an Account of One's Self* develops language to contextualize the significance of *No Friend But the Mountains*' hybridity to recount experiences that articulate a "caught between" feeling. Hybridity marks the liminal experience of incarceration and denotes "living in a no-man's borderland, caught between being treated as criminals and being able to eat, between resistance and deportation" (Butler 34). The experience produces a subject-hood more vulnerable to punishment by the carceral apparatus and thus serves as the connective point to understand Anzaldúa and Boochani's experience of exile from Tehran, the inciting incident for *No Friend But The Mountains*.

In addition to drawing on Anzaldúa and *Discipline and Punish*, I consult Foucault's "The Subject and Power" for language to navigate the complexities of power in the context of the carceral system's history, social configurations and intersectionalities. Boochani addresses the stakes of the international, intersocial and interpersonal power relations in his writings, only available to the public because a team of journalists helped them smuggle out of Manus Prison: "The atmosphere in the prison is constituted by micro-level and macro-level disciplinary measures designed to create animosity between the prisoners" (165).

Prison memoirs, as acts of testimony, exist in a complex space that embodies the logic of borderlands, an in-between space that presents expressive forms of liberation for a subjectivity defined by punishment. These accounts highlight the function of law to delineate those outside the "dominant culture" and construct a space to punish into alternate social subject-hood.

No Friend But The Mountain exists as a form of resistance and reclamation, which challenges the power relations that establish and solidify the carceral system and its panoptic reach. The hybrid text produces the space for Boochani to "give an account" of himself, to use Butler's terms and draw attention to voices considered or treated as socially devalued subjectivities.

Historical Context As A Framework: Anzaldúa, Foucault and Warhol

For, Foucault constitutes the prison a physical space and a psychological system of practices that conditions the body. He speaks to the contradictory nature of the penal and judicial systems, which enable:

A double system of protection that justice has set up between itself and the punishment it imposes. Those who carry out the penalty tend to become an autonomous sector; justice is relieved of responsi-

bility for it by bureaucratic concealment of the penalty itself[...]beyond this distribution of roles operates a theoretical disavowal: do not imagine that the sentences that we judge pass are activated by a desire to punish; they are intended to correct, reclaim, 'cure'; a technique of improvement represses, in the penalty, the strict expiration of evil-doing, and relieves the magistrates of the demeaning task of punishing (Foucault, 1979, 11).

Narratology, a method of analysis that deals with the structure and function of narrative and its themes, conventions, and symbols, assists in negotiating the double system Foucault describes and provides a set of tools to deconstruct the record in question, the case study of the paper, *No Friend But The Mountains*. The narrative functions in two "bodies:" *poetry and prose*, traversing nations and languages.

According to Butler, "The singular body to which a narrative refers cannot be captured by a full narration, not only because the body has a formative history that remains irrecoverable by reflection, but primary relations are formative" (21). A multimodal project, the fragmented text reflects the trials of its composition. A single narrative cannot encapsulate its formation as could a hybrid approach akin to its production.

Feminist narratologist Robyn Warhol summarizes the essential quality of Boochani's work: "theme is always manifest in form. Deviations from formal norms make deviations from dominant ideology visible. In the same spirit, I am also looking for positions the text takes on class, race, and the history of colonialism, as well as gender and sexuality" (Warhol 12). The social and historical context around Boochani's position as a Kurdish child from the Western region of Iran, entrenched in the conflict and later forced to flee, and determine his incarceration by the Australian government. Warhol's perspective underscores the thematically interconnected matrix that manifests in the hybridity of the texts' language structures, in its formal shifts between poetry and prose, the nature translation, and text's fragmented production and history.

The text's existence, origin, and physical completion resist traditional containment of prison experiences, with memoirs often published after release adhering to a specific narrative trajectory—whereas *No Friend but the Mountains* came out in 2018, a year after Manus prison closed, but sixteen months before his release from Manus island to New Zealand on a work visa to speak at a conference. The foreword calls Boochani a "great Australian author," a tension that highlights the intersections of the story—Australia sent him to Manus Prison in Papua New Guinea after he sailed from Indonesia seeking refuge. Australia then tries to claim Boochani yet again, not as a prisoner but as a successful national product.

No Friend But The Mountains illuminates the contradictions and tensions produced by unbalanced power relations, which speaks to how they uphold concepts of embodying alterity, fundamental to exercising the power of one body over another. The exertion of power is not limited to relationships between individuals—it does not exist as a unified entity to be drawn on, concentrated, or distributed. According to Foucault, incarceration's power exists in how it is exercised over some by others: "inscribed in a field of sparsely available possibilities underpinned by permanent structures. This also means that power is not a matter of consent. In itself, it is not the renunciation of freedom, a transfer of rights, or power of each and all delegated to a few" (340). In a capitalist meritocracy, the attitude toward those designated "criminals" fails to recognize the autonomy the 'delegated few' retained as a weapon to wield.

In the foreword to *No Friend but the Mountains*, Richard Flanagan states, "Prisoners were all people who had been imprisoned without charge, without conviction, and without sentence. It is a particularly Kafkaesque fate that frequently has the cruellest effect — and one fully intended by their Australian jailers—of destroying hope" (x). The passing reference to Kafka ties to Butler's chapter, which extensively examines "The Judgement."

All to say, "criminal" constitutes a social category of belonging well before physical incarceration: "the knowledge of the criminal, one's estimation of him, what is known about the relations between him, his past and his crime, and what might be expected of him in the future" (Foucault 19). Those

incarcerated come to embody the prison conditions, and power operates on the field of possibilities on which the behaviour of active subjects can inscribe itself.⁷ The social body weaponizes surveillance and regulation to exercise the right to punish; the universality of the carceral apparatus naturalizes the acceptability of punishment.

The right to punish intrinsically fuels the rhetoric of the criminal, the forced subject-hood incarcerated peoples must inhabit. Finally, Butler addresses the historic traditions of developing and imposing prescriptive codes, which compelled the formation of *a certain kind of subject*.⁸

In the following sections, I will use theories and frames from Foucault, Anzaldúa and Butler to read *No Friend But The Mountains* to assess the functions and implications of social constructions and applications of power that force subjects to embody alterity.

This paper seeks to analyze the relationship between embodiment and narrative form.⁹ In terms of formal techniques, free indirect discourse, through its representation of interiority, develops a position to express embodying alterity.

Methodology: Hybrid Production and the “Third Space” in Boochani’s *No Friend But The Mountains*

Like the penitentiary itself, memoir, as a mode, presents both a material structure and a means of organizing experience.¹⁰ The relationship between embodiment and form (as defined by Warhol) produces principles to categorize and transcribe the embodied experience through the memoir. A thematic commonality among incarceration memoirs, hyper-present in Boochani’s work, is the body presenting a site to examine the abstract and material space embodiment occupies to form a critique of disciplinary structures. Like the body, Boochani utilizes the prison in the text as a physical structure and metaphor for other experiences of alterity.

The power relation these sites mobilize extends through the enactment of punishment not only by a sentence or period of incarceration but to be established as anterior to standard norms, known according to specific label and criteria: *criminal*. The space occupied by this subject-hood exists as a state of exception. It permits constant horror in countless manifestations: “*The musical sound of the spiritual odes infuse horror/ The cacophony of religious recitations is deathlike/ The haunting performance of lament evokes anxiety*” (Boochani 27). The poetry juxtaposes the physical embodiment of horror to music, which catches the air as refugees from different countries call out in native tongues, facing death. For Boochani, a self-proclaimed “a child of war¹¹,” born during the 1980s war between Iraq and Iran, fought largely on the soil of his Kurdish homeland, the horror begins far before Boochani finds himself in a literal cage.

In prose, horror maps onto structures of the prison: “This sense of awe and domination is strong, and these haunting feelings penetrate everything. In the dead of night, at the peak of darkness, one is reminded more than ever of the power of fences. The prisoners exhale a raw horror and deep hopelessness; they hold onto their nightmare” (146). Boochani recounts a sense of haunting experienced while in prison, and its recurring manifestations of power, articulated through metaphoric imagery of projecting power onto the fences, which serve to represent the objectification of containment.

Abjection¹² is the nightmare, now inescapable as a prisoner’s subjugation. Tactics of the power present material consequences for the body and mind and subject-hood of the prisoner, exemplified by Boochani’s narrative voice and form: “*Sometimes until there is nothing left/ Leaving no skin/ Leaving open wounds*” (154). Boochani demonstrates how prisoners come to embody manifestations of punishment and subsequently does not express a “self” but what takes its place, the substitutions accomplished through an inversion of the particular self into an outward appearance¹³. The metaphoric loss of skin articulates the identity predicated on alterity and alienation. Reference to open wounds¹⁴ echo lines from *Borderlands/La Frontera*, where Anzaldúa insists in the range of ways one embodies and internalizes forms of identification, perpetuating a state of alienation.

Boochani addresses his inhabitation of this alienation through metaphors of reflection, which call on the duplicitous identity formed by constantly subjecting the body to discipline: “*Alienated from home—reflected in the way he stares at those walls of wire/Alienated from home—reflected in the way he stares at those people whose words he doesn’t understand*” (88). The alienation begins for him before he leaves his home country, a contested space and his status as a refugee alienates him from home in a different way than the “walls of wire,” which signal other manifestations of power relations, or division of people sharing an imbued status with Boochani: *prisoner*.

The shift between poetry and prose produces a space to self-disclose an experience of embodied alterity in multiple narrative forms.¹⁵ Boochani structures a mode of address that recreates and reconstitutes the experience the text revives. Rather than a linear narrative form which adheres to “standard” Western literary practices (the novel), Boochani writes from a metaphoric *third space* akin to Anzaldúa, which he can inhabit from his hybrid subjectivity: “I feel that I am a criminal or a murderer who they are planning to transfer from one prison to another prison. Something I have only ever seen in films. A third cage, where the monotony is broken[...]We are alien creatures from alien lands. We foreigners, we are to become vulnerable prey for them, we are to become ideal bait” (86). Boochani passes through national borders on his journey seeking refugee status which results in incarceration. Furthermore, boundaries became a condition of his being and formulated a body that embodied numerous subject positions.

Anzaldúa suggests a border culture comes from the lifeblood of two worlds merging to form a metaphoric *third country*. Borders function to divide; define places regarded as safe or unsafe, distinguish us from them, in the power dynamic of binary logic. A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary, and what is less natural than the practice of incarcerating and disciplining bodies?¹⁶ Borders map onto bodies and land: “*When humans struggle over territory/It always reeks of violence and bloodshed/Even if the conflict is over a location the size of one body/*” (13). Borders become a real and imagined mode of controlling land, resources and bodies. Boochani’s birth into a regional conflict over his Kurdish homeland influenced his democratic politics and career as a journalist; displacement from the Middle East to Indonesia in 2013, after the police raided his offices, results in the attribution *criminal* when attempting to seek asylum on Australian land.

Airports exemplify the in-between space of transition in Boochani’s writing. He reflects on the subjugation faced: “*Exile from Christmas Island/Exile from Australia/The airport marks the point of exile/The airport is completely empty/The airport is totally quiet*” (93). Not yet even arrived at Manus, Boochani’s descriptions point to the functions of power beyond the physical space, institution or enforcers within an ideological system of interpellation. For the author, the experience of alterity, heightened by his birth to a contested zone, by his exile from Iran after publishing political articles and movement across not just two but a multitude of countries, made his body vulnerable to the laws and ideologies of each, mirroring Anzaldúa’s Chicano/queer experience.

Carceral Identity Production: The Other in Space, Body and Name

Once incarcerated at Manus, Boochani continues inhabiting the borderlands that produce knowledge from the positionality of being within a system while also retaining the consciousness of the outside (outside-within status)¹⁷ that allows for articulating multiple oppressions and forms of resistance. Boochani’s narrative depicts prison as simultaneously real and imagined space and structure in society’s ongoing communication with and about itself.¹⁸ This conflicting status he embodies through his alterity proves vital to understanding the manifestations of the narrative themes in form.

Alterity defines a state of being other or inhabiting otherness—incarceration becomes the ultimate embodiment of otherness, a process Boochani states in a section of prose: “And this behaviour that the other side reflects on, realizing that they themselves are completely incapable of such an act. This is the way that we create the Other” (240). Prison exists as a perpetual “other side,” evoking a

malleable binary to impose otherness on bodies, which imitates Foucault's power relations that facilitate the institution of otherness. Through a system of differentiations, the disciplinary body enacts objectives that rely on modes and forms of institutionalization and the degrees of rationalization that function as social justification for incarceration. The banishment of some to abject and anterior subject positions finds support in the "affordances" that criminals' identity provides.

The institution of otherness is a power relationship articulated by Boochani at their most volatile in prisons: "*A cage/High walls/Wire fencing/Electronic doors/CCTV cameras/A cage — High walls — Wire fencing — Electronic doors — CCTV cameras/Surveillance cameras gazing at twenty individuals/Men wearing oversized garments/Men with loose-fitting clothes hanging off them*" (81). The repetition of "cage, walls, fencing" illustrates the repetitiveness of prison structures, the management of time and forms of enforcement. The lack of distinguishing features among the men in "oversized garments" who lose all sense of individuality, embody the alterity produced by incarceration, intensified by the adaptation and refinement of the machinery that assumes responsibility for, and places under surveillance everyday behaviour, identity, activity, and other seemingly unimportant gestures.

The multiplicity of forces that constitute a population here cited as "electronic doors, CCTV cameras," expand the capacity to surveil individuals and intensify the mechanism to enforce power. The new modes of control and surveillance adjust the mechanisms of power that frame the everyday lives of both those categorized as *citizens* or *criminals*.¹⁹

Like the changes in control and observation tactics, the shift between poetry and prose produces a space to self-disclose an experience of embodied alterity. On the one hand, Boochani structures a mode of address that addresses a self, that recreates and reconstitutes the occurrence: "*The prison is like an enormous cage deep in the heart of the jungle/ The prison is like a grand cage next to the tiny gulf of water/ A body of water that merged with the ocean/ Tall coconut trees that line the outskirts of the camp have ground naturally in rows/But unlike us, they are free*" (112). Boochani moves through spaces representing the experience of alterity: the enormous cage manifested in prison or the body of water that promised freedom and delivered bars, which all signify the carceral net—through the variations on mediations of the penitentiary, detailing punishments, disciplinary mechanisms and confinement. "But unlike us, they are free" is a moment where Boochani slips from the third-person, used with free indirect discourse, to the first-person plural.

For a text with the genre classification *biography/memoir*, Boochani seldom speaks in the first-person singular. In such an instance where he chooses to do so, the significance of a simplistic, singular subject position becomes more clearly articulated. Butler explores this concept: "The 'I' seeks to give an account of itself, an account that must include the conditions of its own emergence[...]The reason for this is that the 'I' has no story of its own that is not also the story of a relation—or set of relations—to a set of norms" (Butler 8). The few times Boochani inhabits "I" in *No Friend But The Mountains* accounts for the *conditions of emergence*, which continuously reconstitutes the alterity of his subjectivity concerning a set of norms: "I am stuck in a balancing act, existing between two different worlds. The violence of prison is bizarre and novel. We have been thrown onto a remote island. We are still plagued by memories of the traumatic boat journey that stank of death. We are distraught and can't do a thing to recover. I feel that I am being taken over by multiple personalities" (130). Boochani accounts for his conditions of emergence in describing prison violence: *We have been thrown onto a remote island* (130). The formal division between incarcerated and free bodies becomes pronounced through the physical location.

Rather than equate the horror of the journey's memories with the experience of imprisonment, Boochani articulates the fracture of his identity, subject to multiple anterior identities, which intersect and problematize one another. Boochani committed no crime; he sought refugee standing in Australia. Denied judicial intervention, the journalist became subject to institutions of discipline and status of *criminal*. Social categories complicate the "I" to which Boochani gives an account, subject to the baggage of an assigned identity, lacking nuance. Butler states that if social theory is to yield nonviolent results, it must find a living place for this "I," complicated by its cultural connotations.²⁰

Boochani also addresses the ambiguity of inhabiting a subjectivity defined by opposition and relation, like a fracture or division, establishing another border with another set of regulations: *I am stuck in a balancing act, existing between two different worlds*. In contrast, prisons remain defined by opposition; I/Other, Inside/Outside, which thrive on the ambiguous but pervasive violence and uncertainty, leave one no choice but to interpolate and embody the experience outlined by Kristeva. In her discussion of abjection, she highlights its threatening qualities to underscore how it emerges as a way to protect and sustain the dualistic split upon which its power relies.

Embodying Abject Subject-hood: Producing Alterity through Incarceration

Narratives create an additional alterior identity outside of the former self and prisoner, a space that would otherwise find persistent isolation and mark their bodies. *No Friends But The Mountains* articulates the embodied experience and knowledge that occur because of and despite the rhythmic, repressive forms of the penitentiary. The penitentiary occupies not just a physical space that one exists inside or outside of but a set of organizing patterns figuratively mediated to account for the people: “Prison exteriors were designed as the abject, monstrous other to proper, civilized society. The prison was thus visibly ejected from society as abject, while simultaneously being displayed for public view; functioning as an embodiment of the meaning of imprisonment aimed at eliciting” (Fredriksson 262). Boochani represents this ejection through reflections on the prison itself and his naming and description of fellow refugees-turned-prisoners.

As Boochani seldom slips into using first-person narration, he addresses others incarcerated by their most basic identifying feature—it is unclear whether this is due to language barriers, a tongue-in-cheek way to display and interpellate the very objectifying process incarceration produces, or conversely, an appropriation of abject labelling internalization of the narratives of incarcerated individuals as exclusively abject or *criminal*: “The Toothless Fool and The Penguin have laid themselves down next to the captain’s chair leaving one space free for someone else,” (13), “The Young Guy With A Ponytail[...] The Blue-Eyed Boy” (18), “I watched The Irascible Iranian realize that The Cadaver had food” (58). The most significant of the names is “The Cadaver,” as Fredriksson defines imprisonment “envisioned as living death and subsequent resurrection makes prison that part of the societal body which turns inmates into “cadaverous creatures” (265). His naming creates a distance between, rather than bond, among comrades, in part from the threat of punishment by association, embodying the abject loneliness of incarceration, contributing to the construction of new identities to the figures Boochani names. The experience of prisoners as “monstrous others” enacts how not all forms of address originate from the penal system, illustrating how punishment systems rely on revenge, valorized as “justice.”²¹

In narrating his experience between himself, institution officials, or other incarcerated peoples, Boochani offers a different form of recognition that reflects a fundamental human dependency on the other. We cannot exist without addressing the other and without being hailed by the other,²² a demand Boochani expressed in several ways, particularly when an individual body becomes subject to an identity placed, moved, and articulated on others. The body becomes a continued site of personal and social inspection, to the point where subjectivities blur: “*Two bodies merged; arms, waists and heads/All merged together/Their bond is reinforced/They bond in resistance/They withstand the anxiety*” (10). Boochani archives from personal experience the embodied meaning of punishment across forms.

In “Abject (M)Othering: A Narratological Study of the Prison as an Abject and Uncanny Institution,” Fredriksson explains how carceral institutions exist as an embodiment of “an abject other to society; depicted as a living tomb where inmates persevere as ghosts, existing in a liminal state of living death” (263). Boochani frequently relies on imagery of ghosts and other figures to represent the abjective effect of prison and the associated social role. The “liminal state of living death” is referenced through the text, in both poetry and prose, notably in an early passage, before arriving at

Manus Prison: “Looks like death/Smells like death/Embodies death/The cries/The screams/[...]These sounds transform the chaotic boat into hell” (26). Boochani describes the boat trip from Indonesia in mirrored language to how he embodied institutionalization. His first prison is the boat trip, where passengers die; rejected from their countries of origin, *No Friend But The Mountains* testifies that the problem’s root manifests in prison’s socio-symbolic production. The repetition of *death* signifies familiarity of the position for Boochani and those rendered “other” in the eyes of society.

Conclusion

Boochani’s words and body of work become subject to the power of others; the device he hid in his cell, the thousands of hours pouring his words into a screen, turned over to a translator, publisher and other players. The abject properties of his production of a prison memoir situate imprisonment not as imagined or a fixed state of ordered exclusion but continuous subjection to the role of “other.” Boochani, before prison, is subject to the constant instability defined by “border theory,” theorized by Anzaldúa as living between two countries, social systems, languages, and cultures, that results in understanding the contingent nature of social arrangements experimentally.

To investigate how theme manifests in form, Boochani’s hybrid text, *No Friend But The Mountains*, along with a critical lenses from Foucault, Anzaldúa, Butler presents a site to examine how the incarcerated body comes to signify the embodiment of alterity through the material and metaphoric imposition of disciplinary structures.

The penitentiary becomes the physical space to cast the narrative, but most significant, incarceration memoirs archive the embodied experience which defines the set of organizing patterns of prisons, facilitating constant border maintenance.

In *No Friend But The Mountains*, the penitentiary is not a singular structure or limited to physical space functioning in the “inside or outside” binary. Incarceration necessitates the embodiment of specific ideologies by prisoners, which consequently fracture subjecthood and produce an alterior identity conditioned by the experience of punishment.

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Notes

¹ Foucault, p. 334.

² Agamben, Giorgio. *The State of Exception*. University of Chicago Press, 2005.

³ Foucault, “Docile Bodies,” *Discipline and Punish*. Vintage Books, 1979.

⁴ While the impact of race on incarceration is a subject of vital importance and relevant to the bias policies around people seeking refuge in Australia, it is not my area of expertise and not the core argument presented in the close reading of *No Friends but the Mountains*, my object of study.

⁵ In “Political, Prisoners, Prisons and Black Liberation,” Angela Y. Davis addresses the relationship between racism and the prison-industrial complex as a “matrix” of laws and systems to oppress groups of people (27). In the same volume, *They Come in the Morning . . . Voices in Resistance*, edited by Davis, Bettina Aptheker examines the formalization of this link to understand the social functions of the prisons in the United States (53).

⁶ *Borderlands/La Frontera*, p. 5.

- ⁷ Foucault, p. 341.
- ⁸ Butler. *Giving An Account of One's Self*, p. 5.
- ⁹ Narrative form is critical to analysis of feminist narratologist Robyn Warhol which informs method of analysis for the paper.
- ¹⁰ Foucault, "Introduction," *Discipline and Punishment*, p. 10.
- ¹¹ Quote from Boochani in an interview with Robert Manne, August 18th, 2018 in the *Sydney Morning Herald*.
- ¹² Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. Columbia University Press, 1982, p. 65.
- ¹³ Butler, p. 14.
- ¹⁴ Anzaldúa: 1,950 mile-long open wound/dividing *pueblo*, a culture/running down the length of my body/staking fence rods in my flesh, p. 24.
- ¹⁵ See Butler 2005.
- ¹⁶ Anzaldúa, p. 25.
- ¹⁷ Anzaldúa, p. 8.
- ¹⁸ Fredriksson, p. 261.
- ¹⁹ Foucault, p. 70.
- ²⁰ Butler, p. 8.
- ²¹ Butler, p. 13.
- ²² Butler, p. 33.

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