



RESEARCH PAPER

Neoliberal Prison Regime and Resistance in Naqvi's *Home Boy*

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PAPER INFO	ABSTRACT
Received: February 28, 2022 Accepted: June 06, 2022 Online: June 08, 2022 Keywords: Disorienting Regression and Remaking, Erasure, De-patterning, Neoliberal Prison Regime, Neoliberalism *Corresponding Author ayazmshah@gmail.com	This study aims to analyze the novel <i>Home Boy's</i> critique of the neoliberal prison regime by drawing upon the concept of neoliberal prison regime and its policies of erasure theorized by Naomi Klein. According to Klein, the US neoliberal prison regime uses Cameron's shock therapy and brutal methods of interrogation to de-pattern and disorient the prisoners and to regress them into infantile state and then re-make them. However, these coercive mechanisms of erasure fail to reconstruct the prisoners; rather, these measures generate resistance among them. The research uses descriptive analytical and textual analysis method to interpret and analyze <i>Home Boy</i> and explores its critique of the various psychological methods of neoliberal prison regime. The findings show that the novel highlights that the post 9/11 violent policies of the US neoliberal prison regime regress the prisoners (i.e., Pakistani Muslim immigrants) into infantile state and shatter them physically and psychologically, but fail to remake them. Instead, these measures generate resistance among them. The study is helpful in investigating the depiction of neoliberal prison regime in art works, particularly, in contemporary Anglophone Pakistani novels.

Introduction

Neoliberalism is primarily a theory of political-economic practices that promotes free trade, open market, privatization, minimum interference of states in private enterprises, and reducing spending on social services (Losche, 2009, p. 4; Harvey, 2005, p. 2). All these practices are deemed to advance the wellbeing of the dominant groups, powerful corporations and states at the expense of downtrodden and less developed countries of the world. Claudia von Werlhof (2008) is of the opinion that in fact these practices are the imperialists' corporate based capitalist values, endorsed by International Financial Institutions, the US government, Western media and NATO. If any entity or state is reluctant to or hinders the process of neoliberalism, the imperial powers and dominant groups term it a terrorist and a grave threat to global security and peace. As a result, the imperial forces coerce the dissidents into neoliberalism through sanctions, and aggressive measures such as

pre-emption, unilateral interference and war. Losche (2009) argues that the USA is a chief force to enforce neoliberalism through violent mechanism and wars. (p. 4). Thus, neoliberalism is deemed illiberal, as imperial powers enforce it upon those who don't follow neoliberalism (Hadiz, 2006, p. 1).

In neoliberalism the "the possibilities of truly oppositional cultural production become vastly pre-empted" (Walonen, 2016, p. 27). At the inception of neoliberalism, the USSR was considered the greatest threat to neoliberalism, as it was a protectionist state [i.e., opposite to neoliberal capitalism and its core values like free trade, open market economy and privatization]; consequently, neoliberal states led by the US, that were already at covert war against the USSR, embarked on militarization to counter the supposed threat of the USSR (Nixon, 2009, pp. 445-46). The West begins proliferating the radicals and trains Jihadi forces in Afghanistan against the Soviet (Hilali, 2005, pp. 121-22). In 1990s, the USSR is disintegrated that is considered the triumph of neoliberalism (Kotz, 1998, p. 2). Following the collapse of the USSR, the US proclaims "a new world order based on neoliberalism" (p. 2). Now Western neoliberalism equates Islam and Muslim community with terrorism, violence and a threat (Hadiz, 2006, p. 6; Whitham, 2014, pp. 5-6; Car 2018).

After 9/11, the Western neoliberalism led by the US begins war on terror against certain Muslim countries, and takes pre-emptive measures against the supposed threat of terrorism and Muslim fundamentalism both in the countries and abroad (Harvey, 2005, p. 83). Similarly, to eliminate the supposed threat, the West led by the US started war on terror and begins to interfere in certain Muslim countries like Afghanistan and Iraq, and to pave the way for war against them the Western neoliberalism begins forming public opinion through the representation of "exaggerated vision of terrorist threat" (Whitham, 2014, p. 5). As a result, they are demonized as others, threatening, backward, perverse and monster (p. 5). Thus, after 9/11 Western neoliberalism pertaining to the Muslims becomes "increasingly illiberal" (Hadiz, p. 1). As a result, the critic of neoliberalism term neoliberalism aggressive capitalism associated with war, violence and aggression. Critics belong to recent left, such as Smith (2008), Harvey (2005), Gregory (2004), Max (2009) and Michael Schwartz (2011) correlate neoliberalism with aggressive capitalism and ultimately the American imperialism, while Naomi Klein (2007) names it Disaster Capitalism and the Shock Doctrine of recent US imperialism. Similarly, Werlhof (2008) asserts that "Neoliberalism and war are two sides of the same coin" (p. 101).

Particularly, after 9/11, the neoliberal regime of Bush is supposed to become belligerent that targets the dissidents in the name of war on terror. As Lafer (2004), puts it, "both the foreign and domestic policy pursued by the Bush administration under the rubric of the war on terror are in fact best understood as strategies for advancing the neoliberal agenda" (p. 323). The neoliberal regime of Bush embarks on using violence and aggression as pre-emptive measures against those who are who are imagined even a small threat to neoliberalism. As the then vice president of the US, Dick Cheney, proclaimed in his famous *1 Percent Doctring*: "if there is a 1 percent chance that something is a threat, it requires that the U.S. respond as if the threat is a 100 percent certainty" (cited in Klein, 2007, p. 301). Thus following the 9/11, Western neoliberalism led by the US is supposed coercive and proscriptive: "neoliberal economic globalization has now reached a distinct stage, one characterized by an increasing use coercion; threat and violence... has become increasingly illiberal" (Hadiz, 2006, p. 1).

The post 9/11 proscriptive and preemptive measures of neoliberalism have severe consequences for Muslim immigrants in the West and the USA. Wendy Patten and Ebony Wade (2011) highlight that following 9/11, the US government established severe laws against the terrorist suspects and detained majority of Muslim immigrants under these edicts. These laws were supposed discriminatory as they aimed at targeting immigrants mostly from Muslim background. One of these was "law of special interests detainee" by the US Department of Justice (DOJ). Under this law, captives were subjected to strange and bizarre punishment that violated human rights and breached the fundamentals of the American constitution and international law. The prisoners were subjected to arbitrary, prolonged and a severe confinement, until the FBI would give them a clean a chit of terrorist activities. Most of the detainees, arrested under this law, were terrorist suspects from South Asia, Middle East and about half of them belonged to Egypt and Pakistan (pp. 8-9).

Neoliberal Prison Regime and its Coercive Mechanism of Erasure

Neoliberal prison regime, particularly of the US also uses aggressive and violent proscriptive measures against the supposed dissidents, especially prisoners belong to Muslim background, to eliminate their differences toward neoliberalism and erase them. In her work *The Shock Doctrine* (2007), Naomi Klein investigates that the neoliberal prison regime, particularly of the US, uses severe mechanisms and shock therapy against the prisoners to erase their subjectivities and dissident attitudes. She traces back the shock therapy of neoliberal prison regime to a famous psychiatrist Dr. Ewen Cameron's research in 1950 at McGill University, who would administer shocks and torments to remake the patients and erase their subjectivities (p. 32). To erase the faulty mind, Cameron's shock therapy contains several steps. Firstly, the patients are subjected to various kinds of bizarre treatments that de-pattern their normal routines that ultimately regresses them to infantile state and change their personality:

The first step was "depatterning," which had a stunning goal: to return the mind to a state when it was, as Aris-totle claimed, "a writing tablet on which as yet nothing actually stands writ-ten," a tabula rasa. Cameron believed he could reach that state by attacking the brain with everything known to interfere with its normal functioning – all at once. It was "shock and awe" warfare on the mind. (p. 32)

After de-patterning the patients and disorienting them from normal state through violent measures, they are regressed into infantile state and then re-made. Consequently, they begin behaving differently (p. 32). Later on CIA funded Ewen Cameron and consequently the neoliberal prison regime of US begins to apply this method of torment especially to erase the prisoners and remake them. Klein highlights that subsequently CIA prepared a secret interrogation hand-book named "Kubark Counterintelligence Interrogation hand book of manual" that justified using Cameron's method of shock therapy and tormenting for interrogation in prisons to regress them into infantile state: "Kubark's authors, more than any individual technique, was Cameron's focus on regression – the idea that by depriving people of their sense of who they are and where they are in time and space, adults can be converted into dependent children whose minds are a blank slate of suggestibility" (p. 40).

Literature Review

Neoliberalism, as a recent political-economic theory, has been significantly probed by the social science researchers. Regarding literary research, recently the Western academia has begun to investigate literary texts through the lens of neoliberalism. For instance, Huehls (2016) *After critique: twenty-first century fiction in a neoliberal age*, Deckard & Shapiro (2016) *World literature, neoliberalism, and the culture of discontent* and Walonen (2016) *Contemporary world narrative fiction and the spaces of neoliberalism* have meticulously investigate neoliberalism along with several fresh researches done on neoliberal literary writings. However, regarding literary research on neoliberal prison regime, there is no other study except Seth Michelson (2013), who explores in Baca's poetry the portrayal of violent mechanism of neoliberal prison regime that aims at erasing the prisoners' dissident behaviour to subjectivate them. In his research essay "Count-Time: Neoliberalism, Subjectivity, and Jimmy Santiago Baca's Prisoner Poetry", Michelson analyzes Baca's Pinto poetry and explores that "neoliberalism subjectivates by the violence of erasure, and Baca's Pinto poetry unveils this" (p. 28). He examines that those who are against neoliberalism, and posses different subjectivities, are targeted and proscribed by violent means to eras their differences and to subjectivate them. As he puts it thus: "neoliberalism is firstly an ontological violence: It is a violence of subjective disallowance, proscription, and erasure. It targets and bans dissidence through processes of (re)subjectivation, whereby select aspects of subjectivity are erased to foment a political economy" (p. 28).

Michelson observes that in the US prisons, the targeted prisoners who are against neoliberalism, are brutalized and treated very harshly to erase their hostility toward neoliberalism; thus, they are re-subjectivated into neoliberalism, as their former subjectivities are obliterated in favour of neoliberalism. Like Klein (200), Michelson also points out that neoliberal prison regime fails to reconstruct the prisoners; rather, its harsh measures engender resistance among them. He explores that Baca's poetry exposes this neoliberal policy of erasure (pp. 27-28).

Concerning Anglophone Pakistani writing, no study is available about neoliberal prison regime; however, there are very few studies that examine neoliberalism. For example, Poon (2015) investigates that Hamid's novel *How to Get Filthy Rich in Rising Asia*, as a self-help genre, satirizes the "neoliberal self" that adjusts itself with market ethos to take advantage by unfair mean, fraudulence and treachery. (p. 4). She reads that *How to Get Filthy Rich in Rising Asia*, as a self-help genre, associates neoliberal practices with deceptions, and it satirically teaches the readers how to get wealthy in neoliberal age through sheer treachery and fraudulence. Thus, as self help genres, it ironically ridicules the neoliberal practices of accumulating wealth through filthy means (p. 2).

Raggio (2016) investigates Hamid's post 9/11 works, i.e., the novels *How to Get Filthy Rich in Rising Asia* and *The Reluctant Fundamentalist*, and his collections of essays entitled *Discontent and Its Civilizations*, through the theory of precarity propounded by Judith Butler. Raggio investigates that Hamid's work reeducates the West that the prevailing discontents of Muslims towards the West is not based on religious fanaticism; instead, they are the products of Western neoliberalism and its uneven allocation of wealth that relegates their (Muslims) status to precarious and engenders anti-Western feeling among them.

Likewise, Shazeb and Khan (2017) investigate Farooqi's novel *Between Clay and Dust* and Hamid's *The Reluctant Fundamentalist* from the epistemological factors of neoliberalism. Their research reveals that these novels offer critique of neoliberal ideals that assess everything on the basis of monetary gain (p. 449). These novels show that in neoliberal era cultural traditions and educational institutions are also assessed on the basis of financial gain. They are protected if they are handy for money making; if not, these cultural traditions and education institutions are deemed redundant and are destroyed.

Hayat (2014) also slightly touches neoliberal theme in his PhD dissertation. His answer to the designed question four of the thesis investigates the works of Chilean poet, Pablo Neruda, and Pakistani poet, Faiz Ahmad Faiz, that offer a critique of neoliberal corporations which exploit the less developed countries like Chile and Pakistan.

The mentioned researches could not spot the depiction of neoliberal prison regime in Anglophone Pakistani fiction. This research article fills this gap by analyzing how the novel *Home Boy*, as an example of Anglophone Pakistani fiction, offers a critique of neoliberal prison regime and its policies of erasure mentioned by Klein. Thus, it is the very first attempt that explores the said concept in Anglophone Pakistani novel.

Material and Methods

This research study explores the post 9/11 violent mechanism of neoliberal prison regime against Muslim immigrants (e.g., the terror suspects) in the US and the later resistance to the former in the novel *Home Boy*. The present research highlights that neoliberal prison regime of the US uses severe mechanism against Muslims especially Pakistan immigrants in the US to erase them and eliminate their supposed threat.

The research analyzes *Home Boy* under the given theoretical framework of neoliberal prison delineated by Klein (2007). The research is to explore how the US neoliberal prison regime uses psychological method of shock therapy of *de-patterning* and *disorienting* to regress and remake the prisoners from Muslim background, particularly Pakistani immigrants in the US. The research further elaborates the failure of neoliberal prison regime to eliminate the supposed resistance of Muslim immigrants rather the severe mechanism of neoliberal prison regime damages their mental health and generate resistance and resentments among them.

The research uses interpretivist paradigm and descriptive-analytical method to investigate the text. In the introduction section the research provides a detailed account of the various aspects of coercive policies of neoliberalism and neoliberal prison regime delineated by Klein and developed by Michelson. In analysis unit, the research describes an aspects of neoliberalism theorized by Klein, and then on basis of that descriptions analyzes and interprets the contents of the text to prove Klein's model of neoliberal prison in the text. Hence, the sub-division of analysis is based on textual and content analysis method.

Analysis of *Home Boy*

As have discussed previously that following 9/11 Muslims and Islam are supposed a threat to neoliberalism (Hadiz, 2006). Consequently, Muslim immigrants in the West are detained and dealt with severely to investigate their possible connection with terrorism and erase their supposed hostility. *Home Boy* also dismantles the violent methods used by the US neoliberal prison regime against Pakistani immigrants to erase their supposed hostilities towards the US. However, instead of erasing their supposed differences that they have none of it, the aggressive measures provoke resistance and resentments among them.

Home Boy depicts the violent measures of the US neoliberal prison regime against Pakistani immigrants, i.e., Chuck, Jimbo and AC. The novel portrays that after 9/11, they are arrested on the supposition that they have link with terrorism and are involved in some suspicious activities. As a result, the authority detains them in Metropolitan Detention Centre (MDC) to interrogate and eras them. These detainees are severely tortured i.e., they are hooded, starved stripped and are subjected to severe beating. Chuck, the protagonist of the novel, is also subjected to these measures. Though he is an innocent, he is treated like a criminal. In MDC, he is subjected to severe tortures, bizarre punishment and verbal abuse. He is humiliated and demeaned, as he states: "I was dragged down one corridor and then another, slipping and scraping against the linoleum" (Naqvi, 2009, p. 108). The novel highlights that in the aftermath of 9/11, severe measures are taken against Pakistani immigrants in detention centers. The aim of these measures is to eliminate their supposed threat and resistance, but on the contrary, these measures engender resistance and opposition among them.

Torture and Violence by Neoliberal Prison Regime

Home Boy narrates the torture techniques and violence against Pakistani immigrants in the Metropolitan Detention Centre. The three friends AC, Chuck and Jimbo are suspected to have links with terrorism and they are detained in MDC. Though they are extremely liberal, having no any link with terrorism, but their breaking into their friend Muhammad Shah's apartment and the later missing are suspected as terrorist activities. Consequently, the FBI agents Holt and Trig take them from Shah's apartment and transport them to MDC that is declared in the novel as "America's Own Abu Ghraib" (Naqvi, 2009, p. 98). Though they are innocent, they are treated like criminals. They are hooded and cuffed. On the way to the detention centre they are "squeezed uncomfortably next to each other on the couch, necks stretched, knees clamped" (p. 98). Similarly, they are bullied and treated very badly in the conveyance as the autodiegetic narrator, Chuck, describes:

.. a heady, insidious aroma that permeated my hood and settled into my consciousness. I had to open my mouth to breathe.... About a half hour into the drive, full-on nausea threatened.... A voice warned, "Don't do anything stupid ... hooded and hands bound.... When we stopped, I was grabbed by the arm like a recalcitrant child and yanked out onto the curb. (p. 100)

After arrival at MDC, Chuck is quickly led through heavy gates and thrown into a horrible cell, a cold room where only a fixed metal chair is available. Immediately a door is slammed behind him; as a result, he has to face a horrible condition in the extremely dark cell: "A door slammed shut, and I was alone. The nigh assumed the tenor of a childhood nightmare: my hood was fastened tight, the

darkness was severe, complete; sweat trickled down my side; I needed to go, but there was nothing to do but squirm" (p. 101)

In the prison Chuck is amazed when he is told by inspector Rooney that the authority has arrested him and his friend under Material Witness Statute "that means [they] are a material witness to a crime" (p. 102). When Chuck asks him to tell him about the nature of their crime, the inspector has no solid proof but replies furiously and implicates them with a petty crime and associates them with WTC attack. As Chuck describes the ridiculous charges: "How about breaking and entering (...)" "How about cigarette running? What?" "How about cigarette running?".... "Cigarettes?" I said. "What cigarettes?" "Lemme ask you something: How d'you feel about what happened on September eleventh?" "What – Did it make you happy?" (p. 101)

Chuck tells inspector Rooney to allow him making phone call to his relatives, as he is held on baseless and ridiculous charge. Rooney replies angrily that he has no right to do so because he is not American: "You aren't American!" he fired back "You got no fucking rights" (p. 102). Thus, the due rights to inform relative about the imprisonment are denied to detainee. Similarly, Chuck is abused and threatened to cooperate with and to tells them about his supposed terrorist activities; otherwise, he would be dealt with severely and sent back to his country Pakistan that is deprecated as Bumfuckistan: "So you cooperate with us, or we can lock you away for a long time – no phone call, no lawyer, no nothing. And if you're lucky, someday we'll put you on plane – a one- way ticket back to Bumfuckistan" (p. 102).

When Chuck tells him his true intention behind breaking into M. Shah's house and denies his any link with terrorism, the inspector tells him that he is messing with him (p. 103). Consequently, he is sent to another room where he is stripped and severely tortured:

In another room, I was.... commanded to strip... I reached around my waist, unbuttoned my shirt, kicked off my lizard-skins one by one, and then unravelled my belt and slipped off my jeans like a pantomime getting into a tub of hot water. "Take off everything, sand nigger they instructed.... When the hood was whisked off my head like a magician's handkerchief, I found myself in a cell. The door shut emphatically behind me. (p. 104)

Thus, the novel refers to the violent mechanism of stripping, getting into hot water, shutting in complete darkness and hooding that are the hallmark of post the 9/11 neoliberal prison regime and its process of interrogation introduced by Donald Rumsfeld, the secretary of defence. As Klein (2007) argues:

Rumsfeld ap-proved a series of special interrogation practices for use in the War on Terror. These included the methods laid out in the CIA manuals: "use of isolation fa-cility for up to 30 days," "deprivation of light and auditory stimuli," "the de-tainee may also have a hood placed over his head during transportation and questioning," "removal of clothing" and "using detainees' individual phobias (such as fear of dogs) to induce stress. (p. 67)

De-patterning and Disorienting

According to Klein (2007), the US neoliberal prison regime uses Cameron's psychological methods of de-patterning and disorientation to erase the prisoner's subjectivities and resistance. To erase and wipe-out the structure of their personality, they are subjected to bizarre treatment. The targeted prisoners are isolated for weeks and months, and they are administered a huge dose of electroshock to blast them back to their infancy and regress them. Further, to erase the prisoner and wipe out their supposed difference, they are kept in unknown places where they are exposed to same quality of light and served meal untimely. Consequently, these experiments break up the pattern of the targeted prisoners and disturb their memory. Klein states that the method is based on Cameron's earlier research that uses sensory deprivation technique to break the sense of time and space of the targeted people that provides sensory input and constructs the structure of a personality:

Cameron said there are "two major factors" that allow us to "maintain a time and space image" – that allow us, in other words, to know where we are and who we are. Those two forces are "(a) our continued sensory input, and (b) our memory." With electroshock, Cameron annihilated memory; with his isolation boxes, he annihilated sensory input. He was determined to force his patients to completely lose their sense of where they were in time and space. Realizing that some patients were keeping track of time of day based on their meals, Cameron ordered the kitchen to mix it all up, changing meal times and serving soup for breakfast and porridge for dinner. "By varying these intervals and by changing the menu from the expected time we were able to break up this structuring. (p. 36-37)

Home Boy also refers to the sensory deprivation technique used in Metropolitan Detention Centre to disorient the detainees from space and time. During the imprisonment, Chuck does not know where he is. When the interrogator shifts him to other room, first he hoods him to do so. Similarly, he is kept in total isolation where he doesn't know time, since the quality of light does not change. Consequently, he even loses the sense whether he is dead or alive, as Chuck narrates:

When I woke, it was bright, and I was numb, and for an instant I thought I was dead, but then the stench of cold urine filled my nostrils, and feeling returned to my body like an ache. There was no way to tell what time it was since the quality of light was unchanged, but I wasn't rested, and my mouth was dry and tasted like shit. Shutting my eyes, I watched chimerical shapes shift in the electric darkness. (Naqvi, 2009, p. 106)

Due to the violent measures in detention centre, Chuck not only loses touch with time but also the sense whether he is dead or alive. Similarly, to de-pattern him, he is also starved and served at bad food. Moreover, due to losing the sense of time and irregular serving of meal, he doesn't distinguish between launch and dinner: "When lunch or dinner finally arrived – lentil-like gruel and a piece of round, hard bread served on a plastic tray – it tasted like old oatmeal and Styrofoam and made me even hungrier" (p. 113).

Shock Therapy and Brutal Method of Interrogation

Klein (2007) highlights that to erase prisoners, the neoliberal prison regime uses shock therapy, severe punishment and brutal methods in the process of interrogation. He refers to the statement of Florencio Caballero, a US interrogator in

Hindura who reveals harrowing tales of torture technique used during the investigation of prisoners in Hindura. Some of them include:

To study the fears and weak-nesses of a prisoner. Make him stand up, don't let him sleep, keep him naked and isolated, put rats and cockroaches in his cell, give him bad food, serve him dead animals, throw cold water on him, change the temperature.... electroshock. (p. 38)

Such other techniques are also used to interrogate and erase the prisoners and remake them according to imperial interests (p. 38). In *Home Boy*, Chuck refers to the systematic brutality that he experiences in Metropolitan Detention Centre. He is abused, stripped, severely interrogated and beaten; as a result, he cannot move:

The black guy pinned me with a knee. "You like that?" he inquired. "Get the fuck up!" Shackled, I could barely move, much less put one foot in front of another. Consequently, I was dragged down one corridor and then another, slipping and scraping against the linoleum. (Naqvi, 2007, p. 108)

Klein (2007) argues that in neoliberal prison regime, prisoners are subjected to bizarre treatment and extreme brutality, shock and awes to erase them and suppress their resistance. The autodiegetic narrator, Chuck, refers to the post 9/11 shock therapy, systematic brutality and bizarre treatment that he experiences in Metropolitan Detention Centre, in these words:

I found myself in a small, well-lit, windowless room.... I could observe my diminutive reflection in a translucent orb. "Sit your ass down," the goateed guard instructed (and grabbing a handful of hair, reminded me that he'd see me soon). As per his instructions, I sat glued to the seat, braced for the worst: hamstringing, kneecapping, garrotting, shock therapy, Chinese water torture. In a changed America, it seemed anything could happen. I could abide the cursing and spitting and casual violence, but the threat of systematic brutality stirred a profound sense of panic, so when the interrogator shambled in, I found myself trembling. (Naqvi, 2007, p. 108)

Similarly, Chuck's friend, Jimbo is severely beaten in detention centre and starved for many days, and his other friend AC is also supposed to be tortured and subjected to 15 year of imprisonment. The narrator refers to the jarring display of the wounded body of Jimbo in these words:

Then, unzipping his track jacket, he exhibited pink welts on his rounded shoulders. It was a jarring display. Tracing the tumid outline of a lash just above the shoulder blade, it occurred to me that if Jimbo had been beaten, AC would have been left for dead. (p. 170)

The narrator also criticizes the arbitrary and preposterous judgment of interrogators who link the detainees with terrorism. In detention centre, the interrogator, Rooney, forces Chuck to admit his involvement in terrorism. When he cannot find any evidence of Chuck's involvement in terrorist activities he simply writes that he is leant toward terrorism because he is an uncooperative (p. 108).

Likewise, instead of investigation terrorist activities, another interrogator, Mr. Grizzly, asks Chuck a personal question about his religious practices. He investigates Chuck's involvement in terrorism from his religious observance. He asks Chuck: "So you read the Ko-Ran? ... And pray five times a day to Al-La?" ... You keep the Ram-a-Dan?... D'you eat pork?... Drink?... Won't Al-La get mad?" (p. 109). Thus, the interrogator, Grizzly, asks Chuck about his religious practices, as he equates one's leaning toward Islam with terrorism. When Chuck tells him that he observes religious rites half-heartedly, Grizzly concludes that he has terrorist leaning because he "Defended Islamic religion, terrorism" (p. 112). After his arbitrary judgment, Chuck is dragged to a horrible Cell: "When he [Grizzly] was finished penning the profile... The guards followed after. They smacked me around, dragged me back to my cell. It was bright as day inside, and bleak as hell" (p. 112). Similarly, Chuck criticizes that in the detention centre, the investigators are harsh and devoid of empathy and compassion, as one of the interrogator, Grizzly is described thus: "The timbre of his voice did not suggest empathy or curiosity but invited exposition" (p. 109). Though after subjecting to severe punishment and interrogation, Chuck is set free but he is warned to be watched (p. 114).

Thus, the novel unveils the post 9/11 harsh and officious measures against the Pakistani immigrants in the Metropolitan Distension Centre that is an important trait of neoliberal prison regime.

Regression and Remaking

Based on Cameron's shock therapy, the neoliberal prison regime or disaster capitalism uses harsh and tormenting measure to blasts the minds of the prisoners, wipes out their personality and regresses them to infantile state and then re-made (Klein, 2007, pp. 32-33). The extended torture damages detainees both physically and mentally and robs them of their personhood (p. 44). *Home Boy* also depicts that after subjecting to severe interrogation and sensory deprivation techniques in Metropolitan Detention Centre, Chuck is set free but his earlier personality is erased. "As the interogatee slips back from maturity toward a more infantile state, his learned or structured personality traits fall away. That is when the prisoner goes into the state of "psychological shock" (p. 40). Same is the case with Chuck. Before his imprisonment, he is cheerful, energetic and stable but after subjected to the brutal treatments and psychological shocks in detention centre, he becomes unstable, schizophrenic and is regressed into infantile state. The severe interrogation in the detention centre shatters his earlier personality and now he behaves differently like a child.

After getting free, Chuck refers to himself as a child again and again. On the subway ride from his prison, he behaves like a paranoid and a timid child. He becomes too much self-conscious and afraid that he may be killed or arrested again. When it is announced to report any suspicious activities, he becomes frightened like a child attempting to escape: "I closed my eyes like a child attempting to render himself invisible" (Naqvi, 2009, p. 116). Similarly, he becomes extremely afraid when someone grabs him by the shoulder: "When a hand grabbed me by the shoulder then, I almost cried bloody murder" (p. 116). Thus, he develops a childlike haphophobia.

The narrator Chuck also refers to the wiping out of his former personality and regression into infantile or child like state. During his imprisonment, he is relegated

to a child: "I was grabbed by the arm like a recalcitrant child and yanked out onto the curb" (p. 100). Likewise, after returning to the prison, he cannot sleep because he is afraid like a child "I closed my eyes, attempting to sleep, but like a child in a thunderstorm, I couldn't" (p. 136). Now his earlier healthy personality is shattered, and like a child, he is scared of the sock that prevents him from sleeping. He tells that he has suffered from a psychological disorder, the Baby Bear Syndrome, and like a little child he is afraid that there is somebody in his apartment who is going to harm him; as a result, this anxiety also prevents him from sleep. As Chuck narrates:

But it was the picayune, the trivial, the stray Gold Toe sock on the floor that ultimately kept me up. I might have been suffering from Baby Bear Syndrome, convinced that somebody had been in my apartment, and though I saw no empty porridge bowls, I found the chairs suspiciously rearranged in a triangular scheme and the toilet seat mysteriously upright. (p. 136)

The autodiegetic narrator states that his fear is not real but it is caused by the psychological damage wreaked by the saboteur in the detention centre: "but the evidence was thin, as if the saboteurs had connived to wreak only psychological damage. The strategy worked. Through the witching hour, I tossed and turned, finding meaning in the secret order of household artefacts" (p. 136). Thus, the narrator refers to the violent policies of the neoliberal prison regime that inflict psychological damage, erase his earlier personality and regress him into an infantile state. Consequently, he behaves not like a mature person, but like a paranoid child, he is afraid of someone's presence in the apartment and develops an imaginary fear.

Next day Chuck goes to Mini Auntie. Noticing his shabby condition, she is amazed to see that "a sweet boy" is reduced to an unkempt and shabby child. She reacts to his untidy and dishevelled appearance in these words: "Hai, hai, hai! You look like a mangy puppy, child! I want you to go to the bathroom this instant and wash up. And don't use the hand towels Use the bath towel" (p. 127). Thus, her comment also shows his regression. Before his imprisonment, Chuck was a sweet boy, but now he is regressed into an untidy child.

Now Chuck develops an anxiety disorder and a phobia of what might happen to him and his friends in America. He is afraid to tell his mother that he has been jailed. He is also apprehensive about his sanity and thinks that he would become mad. Looking at the image of his face in the bathroom mirror at Mini Auntie's, he regards himself a frightened person in the mirror. He interprets his fearful image in the mirror in these words: "I could, however, perceive fear in my eyes, fear of what would happen tonight and tomorrow and the day after; I feared for my friends, feared telling Ma that I had been fired, jailed, and had to flee; feared for my sanity" (p. 127). Thus, the shock treatment and severe measures in the jail have erased his earlier healthy personality and made him a psychotic and a nervous person.

Later on walking in Children's Zoo, he becomes afraid when he notices a black female cop and the cloudy sky. As a result, he loses his balance and falls unconscious. When he returned to consciousness, he realizes that the authority in the detention centre has ruined his mental wellbeing and made him a psychotic and extremely nervous person. In the prison the interrogators have reduced him (Chuck) almost to a kid; as a result, he is afraid of them (interrogator) and now is afraid of a female cop like a child is afraid of a scarecrow or clown. As he narrates:

I realized that I had been in the throes of some sort of culture-bound psychosomatic psychosis... The authorities gave me existential heebie-jeebies. They had become what scarecrows or clowns were to some kids, tomcats or mongooses were to me, avatars of the Bogeyman. (p. 187)

Similarly, when he enters into his apartment he feels scared and begins to tremble with fear. To overcome his tension and fear he decides to take a bath: "the best way to get rid of the shakes was to take a nice long hot bath" (p. 189). However, his fear increases during the bath. Now he experiences hallucination. He cannot see anything and imagines that he is teetering on the edge of the universe and might fall if he takes one wrong step. As Chuck states:

As the water lapped... I shut my eyes, searching for pinholes, penumbral shapes, streaks of light, but there was nothing there, not even a shadow or suggestion of a silhouette. I could only make out an expansive vista of darkness. I felt I was teetering on the ragged edge of the universe. One misstep, one slip, and I would totter, I would fall. (p. 187)

Similarly, after releasing from the prison, like a dependent child, he longs for his mother and wishes to return to her again and again. Like a little child he wants to complain to her mother about the post 9/11 altered policies of the US that target Muslim immigrants including him: "I mean, what am I supposed to tell her? 'Everything's changed, Ma, everything's changed for the worse'" (p. 177). Though at the end of the novel Chuck is offered a lucrative job, yet he is afraid to live in the US. He cannot face the post 9/11 changed behaviour of the US, and like a dependent child, he indirectly asks his mother permission to return back to her and his country, so as to get rid of the agonizing thoughts and troubles he faces in the US. This is how he puts it:

There's nothing I can do. What can I do?... "What do you want me tell you, Ma? That life's changed? The city's changed? That there's sadness around every corner? There are cops everywhere? You know, there was a time when a police presence was reassuring... but now I'm afraid of them. I'm afraid all the time. I feel like a marked man. I feel like an animal. It's no way to live. (p. 196)

When his mother couldn't tell him to come back to his country and leave his lucrative job, Chuck resolves to leave job and come back to his mother: "I stopped. I was talking to myself. Ma had fallen silent.... I heard myself say, "I want to come home, Ma" (p. 196). Like a scared child he wants to return back to his mother by running away from the fear and troubles he faces in the US.

At the end of novel, when he is to leave the US, his girl friend Amna Khanum, asks him why he is leaving. One of the reasons he provides is the psychological disorder of fear and paranoia that he experiences in the US after getting released from the prison.

Klein (2007) explores that "As the interrogatee slips back from maturity toward a more infantile state, his learned or structured personality traits fall away. That is when the prisoner goes into the state of "psychological shock"" (p. 40). Same is the case with Chuck. The autodiegetic narrator tells that the post 9/11, coercive policies of the US, especially the violent policies of erasure in Metropolitan Detention

Centre, have degenerated the vigorous traits of his personality and reduced him to an ailing and a melancholic person. Before 9/11, he is happy, cheerful and healthy, but after 9/11, when he is subjected to severe interrogation in Detention Centre and harassment by the authority, he loses all these traits and becomes hallucinated and paranoid:

In halcyon times, my dreams were suffused by a healthy, balmy sensibility that produced images of winged lemurs or igloos wrought of mango mousse.... In the latter half of 2001[after is subjected to severe interrogation], however, my dreams had turned to shit.... I was haunted by earthquakes measuring a full ten on the Richter scale, corpses in a chorus line, by bugs with forty blinking eyes...from time to time a vivid spectre would visit me during my waking hours. (p. 136)

Thus the novel reveals that the shock therapy and severe interrogation in the detention centre blast his earlier personality and reduces Chuck to child like state. The shock therapy in the detention centre remakes Chuck unstable, fearful and a weak person like a fearful child. He is shattered both mentally and psychologically. In other words, he is refashioned as a defenceless and paranoid.

Similarly, Chuck's friend Jimbo is subjected to severe punishment in the detention centre and erased. After being released from his imprisonment, Jimbo refers to the violent process of his erasure and remaking, and states that he has born again: "Jimbo smelled like an ex-con. He must have come straight from the slammer. "I'm born again," he announced, "like 'em Watergaters" (p. 156). Thus "born again" refers to the wiping out his earlier subjectivities and his remaking.

Failure to Reconstruct and Suppress Resistance

As discussed earlier, Klein and Michelson are of the opinion that one of the aims of neoliberal policy of erasure is to suppress the resistance sources but it fails to do so completely: rather the neoliberal prison regime and its violent policies of erasure give birth to resistance among the targeted prisoners. Klein (2007) highlights that neoliberal prison regime destroys the prisoners physically and psychologically but fails to suppress their resistance.

The novel also depicts that the protagonist, Chuck, is subjected to severe interrogation and sensory deprivation techniques in the detention centre that shatter his personality. These measures aim at wiping-out his supposed opposition or resistance, but on the contrary, they arouse resentment, opposition and resistance in him.

Chuck states that in the detention centre he is stripped, abused and dragged from one place to another. Though he is wrongly accused and arrested, but he is tortured and confined to a small and horrible cell where offenders involved in grave crimes are held. These measures arouse hostile feelings in him. Consequently, he begins to support terrorism against the US and wishes that his friend AC were a terrorist and would have enlisted him in the cause: "I considered how fate had conspired to put me away, and for the first time anger welled within me. If AC really was a terrorist, I thought, why he hadn't enlisted me in the cause" (Naqvi, 2009, p. 104).

Now Chuck openly resists the tormenting and discriminatory treatment of the US neoliberal prison regime and its policing by reciting loudly the famous song of American Hip Hop Group, N.W.A "Fuck the police" to express his hatred and extreme anger towards American policing and its violence in the detention centre. Chuck speaks about it thus:

"Fuck the police," I said out loud, pleased with the concision with which the phrase conveyed my sentiment. "Fuck the police comin' straight from the underground / Young nigga got it bad cuz I'm brown ... Although I'd been listening to N.W.A. since I was a teenager, it was the first time I understood where they were coming from.... it put things in perspective. (p. 104)

Chuck states that he cannot bear the atrocious treatment of the authorities in the prison; as a result, he becomes extremely angry. After severe interrogation, he drags himself to the toilet where he sees his fractured reflection in a mirror. He is amazed to see that he appears rather a criminal due to the severe treatment in the detention centre. As a result, he enrages to the extent that he wants to dunk his head in the toilet bowl: "But anger requires stamina, and I had none-My fractured reflection.... I appeared criminal.... For a moment, I considered dunking my head in the toilet bowl, but the urge passed and I urinated" (pp. 104-5).

Likewise, after Grizzly's severe interrogation of Chuck, the guard smacks Chuck around and drags him back to the horrible cell. This infuriates him so much that Chuck begins to think of God, prayer and Jihad. Thus, the severe measures arouse anti US sentiment and generate fanaticism and extremist thinking in him. As Chuck tells his reaction to the violent measures in detention centre in these words: "There is no meaningful way to convey the abjectness of prison life.... In rare moments of clarity.... I considered God, prayer, jihad" (pp. 112-13). Hence, the violent measures in the detention centre provoke a liberal person like Chuck to the extent that he begins to think in term of terrorism, God and prayer.

The harsh measures and shock therapy of disaster capitalism or neoliberalism shatter personality of the targeted individuals but fails to reconstruct and remake them according to its interests. On the contrary, these measures generate resistance among them (Klein, 2007, pp. 46-49). Similarly, the violent measures in the detention centre shatter Chuck psychologically but could not remake him according to Western neoliberalism. Rather these measures generate opposition and resistance in him. After getting free from the prison, he becomes a severe critic of the post 9/11 coercive policies of the US especially of its prison regime. He criticizes that the USA commits crime in the name of national security. At Mini auntie's, when he hears the belligerent arguments of the floppy-eared American who states that Americans have suffered most due to the singular calamity of 9/11, and now they need to fight back to the terrorists to secure their borders and way of life. He further states that it is their right to take pre-emptive action against and seek terrorists to secure their (Americans) way of life and borders: "We need to seek the terrorists in our midst, and if they happen to be Muslims, Arabs, or South Asian, so be it! Security is our inviolable right!" (Naqvi, 2009, p. 129). Chuck protests to hear his arguments that support coercive policies in the name of national security. Now Chuck openly criticizes him and states that the US commits crime under the garb of achieving national security. Those who are against American interests are deemed security threat and tortured. Chuck tells his extreme reaction to the aggressive policies in these words:

I felt hot and bothered. "Every state has the right to security," I averred.... "The point is how do you go about it? In the name of national security, states commit crimes—" "You threw a hundred thousand Japanese into camps, whole families—women, children, old people—because they posed a security threat. That's not right. That's wrong. And now it's us. It's me." Fuelled by adrenaline, I continued, "I've been in jail... humiliated, starved, physically and mentally abused.... we've done nothing wrong. This is no way to treat human beings, and this is no way to achieve security! (p. 129)

Chuck severely criticizes that the US commits crime to torture the supposed opponents in prison in the name of national security for securing its interests. Thus, the narrator's severe criticism of the aggressive policies shows his extreme reaction, alienation and resistance to the American neoliberalism and its prison regime that has severely treated him and his friend in the prison.

Similarly, Chuck is shocked to know that his friend AC has been sentenced to 15 year imprisonment. He wishes racing toward Mini Aunty to express his sorrow at the imprisonment of her brother and his dear friend AC, but, due to severe shock, after taking some steps, he is unable to move: "flailing two-hundred-yard dash, until I could feel my lungs constrict and my legs turn to lead.... I stumbled.... and considered collapsing on the undulating green..... found myself drifting" (pp. 183-84). Now he comes up with the idea to spring AC from prison. To do so he thinks in terms of terrorism, sabotage and violence. He thinks to employ terrorist tactics like denoting bomb, creating panic and moving in ninja to free AC from prison:

I was thinking sabotage, acts of terrorism. We would arrive at the Metropolitan Detention Centre after making an appointment to meet AC... There we would detonate several rudimentary smoke bombs: pierced Ping-Pong balls wrapped in foil. Then the fire alarm would ring. There would be panic, pandemonium. We would take advantage of the situation. We would move in like ninjas. (p. 185)

Thus, his turning to extremist thinking shows his resistance to the post 9/11 aggressive policies of the US and its neoliberal prison regime.

At the end of the novel, Chucks shows his immense displeasure with the US by leaving his job and returning back to his country. He becomes more angry, when he reads an obituary about his friend Muhammad Shah, that tells M. Shah was not a terrorist but was one of the victims of 9/11 terrorist attack on WTC. Realizing that Muhammad Shah is also suspected terrorist like him and his friends Jimbo and AC, and they are tortured for no reason, Chuck becomes extremely angry. Consequently, he turns his face towards Makkah (the holiest city of Muslims) and recites religious prayer that shows his turning toward Islam. As he states:

.... positioning myself generally east, toward Mecca, recited the call to prayer. In the name of God, I began, the Beneficent and Merciful. God is great. I bear witness that nothing deserves to be worshipped but God. I bear witness that Muhammad is the Apostle of God. Come to prayer. Come to prayer. Come to success. Come to success. (pp. 202-3)

In this way, his turning away from his early enlightened ideas and liberal thinking toward Islam shows his response or resistance to post 9/11 American neoliberalism and its torture technique applied in its prison regime.

Conclusion

The analysis of *Home Boy* conforms to Klein (2007), who states that neoliberal prison regime uses shock therapy and brutal measures to erase the prisoners' subjectivities and regress them to childlike or infantile state so as to suppress their resistance source and remake them. These measures shatter the targeted prisoners physically and psychologically but fail to reconstruct them according to its interests and suppress their resistance. Rather, these measures increase their resentments and oppositions. Chuck's case is a convincing example. He is suspected and considered threat to the US; as a result, he is tortured in the detention centre and is regressed to a child like state. Though he is shattered physically and psychologically but he is not refashioned according to American interests. Rather, the severe measures arouse anti American sentiment and resistance in him. Thus, the novel shows that US prison regime aims at suppressing the supposed resistance and threat, but on the contrary, its coercive policies give birth to resistance and resentments among the targeted prisoners.

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