

A Re-Orientalist Critique of Moni Mohsin's *The End of Innocence*

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Abstract

The complicity of Western intellectuals in optimizing the oppression of the Orient even after the end of European empires is a much-debated issue within postcolonial literary circles. This argument is mostly centered around the critiques of European modernity doctrine which is held as a new face of the Imperialist project. West maintains its superiority over the East through different modes, among them diasporic fiction is identified as serving this project by Lisa Lau. In particular, Lau's idea of re-orientalism reveals the involvement of migrant writers who highlight the inferiority of their indigenous cultures in their fiction. By considering the re-Orientalist perspective with its attention to the suspicion of meta-narratives and repetition of the stories already popular among Western readers, this paper points out the subtle ways in which formulaic representation of characters, emplotment of the story in specific socio-cultural Pakistani society and the narratorial references to historical and political happenings of the Pakistani society re-construct the orient as 'other'. This paper concludes Moni Mohsin's *The End of Innocence* as a cultural construct serving the European agenda of colonization, wherein the novelist has depicted the backward, sensual and illiterate Pakistani culture through the stereotyping of the indigenous population.

Keywords: Diaspora, Re-Orientalism, Stereotypical East, the West, Barbarism

1. Introduction

Edward Said's *Orientalism* (1977) refers to the perception that there is a sharp distinction between the West and the East based on the East being backward, uncultured and uncivilized. Re-orientalism then refers to the reinforcement of this perception through the stereotypical and negative projection of South Asian societies in the works of South Asian diasporic writers. South Asian diasporic writers adopt Orientalist concepts in their works which earlier was done by Occidentals like E.M Foster, Joseph Conrad and many others who portrayed Orientals as uncivilized, illiterate, exotic, barbaric and inferior. South Asian expatriate writers enjoy more prominence and a larger readership than native South Asian writers. Due to the advantage of publication and the power of international readership, South Asian writers began to take the solemn charge of representing their lands through an Orientalist lens.

Patriarchy, violence and ignorance exist in almost every human society, not exclusively the phenomenon typical of South Asian societies; however, South Asian diasporic writing commonly projects them as the defining characteristic of South Asian cultures thereby serving the interest of the imperial forces. One such text is *The End of Innocence* (2006), written by Moni Mohsin, a British-based Pakistani writer. Moni Mohsin left Pakistan, her native country at the age of sixteen to get an education in a leading boarding school in England. In *The End of Innocence*, Mohsin authors the story of the novel revolves around the lost innocence of a girl whose love for a boy is taken as a defiance of family honor, and as a punishment for her transgression, she gets murdered by her step-father. The novel is set up in the rural area of Punjab, in the fictional village of Sabzbagh. The story advances Orientalist beliefs by representing Pakistani society, unnecessarily and exaggeratingly, as patriarchal, violent, exotic and uncivilized. The writer reaffirms the Western notion of the East being inferior, illiterate and mysterious. This research analyzes the incidents in the novel which reinforce the re-Orientalist beliefs and depict Pakistani society as exotic, uncivilized, barbaric and patriarchal. This research explores the features of Re-Orientalism foregrounded by Moni Mohsin in the novel *The End of Innocence* which are responsible for misrepresentation of Pakistani society.

2. Literature Review

Re-Orientalism is the re-emphasizing of Orientalism. Orientalism, according to Edward Said, is the views of the West toward the Eastern part of the world. Orientalism, according to Said (1977), is a way of thinking that is based on a dichotomy created between "the Orient" and (most of the time) "the Occident" on both epistemological and an ontological level. As a result, a great number of authors, including poets, novelists, intellectuals, political theorists and financiers have started accepting the difference between "Orient" and "Occident" and initiated describing the minds and customs of Orientals (p. 2). Orientalism is based on exteriority, or the reality that the Orientalist whether he is a poet or academician, speaks for and about the Orient and for or to the West, the Orient reveals its mysteries. He is only interested in the Orient when it is the primary cause of what he speaks. What the Orientalist talks and produces is designed to suggest that the Orientalist is on the outer side in the frame of the Orient and it is mostly as an ontological and moral premise, simply by the fact that this is said or printed.

“Re-Orientalism” refers to a concept that maintains the difference between the East and the West. Re-Orientalism, however, is based on how the cultural East deals with the Orientalized East, whereas Orientalism is focused on how the West produces the East. The notion of Orientalism constructed in a culture, for Edward Said, was the Western (European) imperialistic tactic of building a positive image of the occidentals while presenting the “East” as its negative, enticing and exotic, threatening and mystical, always been “the Other”. For Lisa Lau (2005), some readers question the accurateness and validity of South Asian portrayal, but for others, literary images promoting and transmitting (and even dictating) a specific manner of living that is then labelled as “Diasporic South Asian” leads to the diasporic population attempting to replicate what they already have learned (p. 18). As a result, writers are at least somewhat involved in the development of a diasporic culture.

Lisa Lau and Ana Cristina Mendes (2011) expand on defining the nature of Orientals. Even if it is in the influential position, according to Re-Orientalism, that concentrates on ‘the Oriental’s responsibility in propagating Orientalism, this group of Orientals today refers to the West as at the center and put themselves on the periphery (p. 01). They aren’t only being Othered by Western powers, but they are also being Othered by themselves. Of all, it’s not just about them; they’re also subjecting other Orientals to represent the status of Other. Some people regard writers who live in the West as Occidentals but Lau categorizes them as Orientals. One of the reasons, they have cultural and ethnic roots in their mother lands and they are not completely unaware of the East as their identity goes back to it. However, these diasporic writers have more power and enjoy a greater degree of dominance than writers who produce literature from within South Asia. Kamila Shamsie in her book *Dragonfly* says that despite their diverse roots, several of these writers can “dwell between East and West, literally or intellectually,” which is evident in their work (Shamsie, p. 14). Lau in her article (2005) states that these diasporic women writers from South Asia pretend to represent South Asian culture globally and they are the keepers of this literary image worldwide (p. 238). This dominance makes them able to Re-Orientalize East.

Saldago (2004) in her study of Sri Lankan writers points out that the diasporic writers live in metropolitan hubs, they have the benefit of getting readership globally and their work becomes public and admired greatly. As a consequence, Sri Lankan writers get envious of them (p. 06). In response to Saldoga, Perera (2005) made it clear that Sri Lankan home writers are not “envious” of the success of their “expatriate” writer’s success rather they mourn when Sri Lankan integrity is put at stake. They do this because of being manipulated by Western publishing houses and their unfair prominence (p. 241). Perera’s response reveals her anxiety over the disadvantageous dominance of expatriate Sri Lankan writers over indigenous writers as they compromise the dignity of their land.

Lau and Mendes (2011) claim that the editors’ goal is to examine the way re-orientalism is employed, allowed to propagate, and understood by cultural consumers as well as producers within the unique context of *South Asian Identity Politics* (p. 144). While some writers applaud Re-Orientalism for revealing new, surprising, and diverse power dynamics, the bulk of authors criticize it for contributing to the dominant, post-colonial drive to embrace “the exotic”. Re-Orientalism, influenced by Edward Said’s seminal work *Orientalism* (1977), observes the development of “the Orient” (or “Asia”) by the Oriental self, rather than by Europeans or Westerners in colonial positions. As a result, individuals who write as “real” Asians build the Orient both in positive and negative ways. Re-Orientalism is centred on how cultural creators with oriental associations deal with Orientalized East, either through conforming to the Western readership’s preconceptions, acting with them, or rejecting them entirely.

Edward Said, years after the publication of *Orientalism* (1977), published another work titled *Culture and Imperialism* (1993) which aimed to show that Europe started to write about South Asia, Africa, Australia and the Caribbean and it contributed to the “Orientalist description of the Islamic world”. These discourses were primarily focused on the “mysterious East” and “others” (Africans or Irish or Chinese). Europe was of the notion to bring “civilization” to the “barbaric and primitive” people of the world other than them. According to Said, there are two things important in constituting the relationship between culture and imperialism, one is the power of narration and the other is to block the other’s narratives from becoming and emerging.

Urvashi Kaushal (2020) in his article uses the concept of Re-Orientalism to examine Shauna Baldwin’s utilization of place to describe India, as Lisa Lau and Dwivedi put it, “through Western lenses”, inside Western frameworks of discourse as well as through European epistemological systems. This study uses Lau’s (2009) notion of Re-Orientalism to propose that it is a growing trend observed in the South Asian literature that the expatriate authors mostly based in Canada, the United States and the United Kingdom, function as advocates of their countries. They engage in representing Orientalized society, happenings, and the culture of their native lands. Baldwin’s explicitly bleak depiction and the homogenization of intricate cultural diversity for the commodification of Indian society might have been a result of the writer’s cultural intertwining and hybridity, and this also casts questions on the portrayal’s truth and originality. In several ways, this work exposes Baldwin’s participation in fulfilling Western perceptions of the East as a result of the pressures exerted by the international cultural need for stereotypical exotically colored images of the “East”.

If the West represents progress, advancement, knowledge, and rationality, the East represents the opposing image: irrationality, backwardness, impoverishment, and immorality. These are all the elitist and set images that the West has kept of the East. Rohma Saleem (2017) wrote an article titled “Marketing Otherness: A Re-Orientalist gaze into Pakistani Fiction with a Focus on Trespassing and Typhoon” to analyze the works of Pakistani writers through a Re-Orientalist perspective. She says that this phenomenon of exploiting a different, foreign culture for exoticization emerges in both the neighbouring countries; Pakistan and India at the same time. Both have a colonial history in common. The Western audience must be offered a glimpse into Oriental civilization through these local Orientalists’ reductionist prism. This is either the exotic depiction of the Orient or a provocative critique of one’s own traditions, with the ultimate goal of pleasing the Western masters (p. 142). She concludes that the success of such works is based in part on their presentation of a foreign culture, one that

stands out for its negativity and strangeness instead of its connections with Western civilization. These works provide a picture of a civilization that is bound by years-old conventions, backward, irrational, and stinks of corruption through these works.

3. Re-Orientalism as a Theoretical Perspective

Lisa Lau and Mendes in *Re-Orientalism and South Asian Identity Politics: Oriental Other Within* (2011) explain that even when Orientals are in a position of power, they represent themselves as “Others” and place Occidentals superior to them. Orientalist ideas are incised in the minds of the people from countries with colonial pasts so that they are unable to admit themselves as superior even if in elite positions. Re-Orientalism theory reflects on the fundamental instability of portrayal and Orientals perpetrate (new kinds of) “Orientalisms”, which brings the knotty, difficult concerns of representation causes issues in accuracy and realism or in short, authenticity (Lau and Mendes, 2011, p. 05). Furthermore, Re-Orientalism theory criticizes the continuous attempt to treat the Orient as a distinct entity, as a distinct form, and “essentially Oriental”.

In a chapter titled “Re- Re-Re-Orientalism in Contemporary Indian Writing in English”, while talking about Indian Writing in English (IWE), Lau expanded on the causes of the emerging trend of Re-Orientalizing India by Indian diasporic writers. These causes include the elite position of the English language, the colonial past of India, the approach to Western publication houses to diasporic Indian writers and also the need to explain the South Asian part of the world to the West (p. 15-16). IWE has indeed been scrutinized for, suspicious of, and summarily charged with a range of representational faults nearly since its beginnings, but especially in the recent three decades. These accusations of the representation vary from “exaggeration, stereotyping, exoticizing, pandering to western tastes, demands and expectations, selling out, having mercenary motives” to the more refined misrepresentation of “totalizing, essentializing, subalternism, marginalizing and, most recently of all, re-Orientalizing.” (Lau, p. 18) Diasporic writers profoundly take the stance of such Oriental representation to the Eastern world.

Lisa Lau (2009) in her article says that re-Orientalism is in a wider sense an expansion of totalization which always reflects the culture and attitudes of a smaller minority group but is generalized on the majority (p. 573). Because of diasporic female writers whose works are edited by foreign editors, the identity of South Asian home women is changed. Lau claims that there are many kinds of diasporic writers, ones are those whose “fragmented nature of self”, nostalgia and looking back to their homeland have made them prickly concerned about authentication issues; others are those who refer their work to South Asian home writers to double-check the representation of culture, rituals and traditional practices whether accurate or not thus authenticate their works and the third kind refers to those who are unconcerned about these issues giving no importance at all (p. 581). The third kind is largely responsible for the “oversimplistic”, “sensational” and “stereotypical” depiction of South Asian culture.

4. Identification of Re-Orientalist Features in *The End of Innocence*

4.1 Exoticism

Exotic depiction of the East is one of the prominent aspects noted in South Asian diasporic writer’s work. Moni Mohsin has also represented Pakistani society as exotic, strange and unusual. Villagers accuse Fareeda as a “practitioner of the black arts” for her husband keeps her and his mother in separate houses. People believe that it can only be possible through some black art which turned Tariq’s face from his widow’s mother. Fareeda tames her husband and for this, she must take the help of some supernatural powers because for them there is no possible reason to keep the wife and the mother in different houses. People wonder how “a devoted son’s abandonment of his own mother” (Mohsin: 2007, p. 57) would be possible.

Moni’s representation of cursed trees and people refers to the villager’s belief in invisible forces. The dwellers of Sabzbagh would be frightened by a giant banyan tree present at a little distance from “Sardar Begum’s haveli”. At one point in the narration, the clue behind their fear from the tree is disclosed as being caused by the dead body of a beautiful girl found there as “propped up against its trunk”. Her identity was never been known nor the cause of her murder. Among other horrified incidents was the popular experience of Dullah, the blacksmith, who was passing by the tree when he heard “shrill peals of laughter”. He “looked around” and also “called out”, no one was there but complete silence. “His blood turned to ice” when he came to know that there was “no earthly sound” (p. 36). It shows the villager’s beliefs on supernatural and dark forces that instead of seeing things logically, they simply associate them with alien forces. The same idea is expanded upon by Lisa Lau (2011) when she says that diasporic writers do “exoticizing” to fulfil the desire of the West to see the East as unrealistic and exotic.

The concept of love- a waste of life, depicts the deceitful face of society where love is of no importance. Pakistani folk tale Heer Ranjha is famous for pure love, dedication and sincerity. But, Mohsin creates a negative impact on the readers as the movie Heer Ranjha strangely affects the audience. Sardar Begum after watching the movie calls it a “waste of a life, what else?” According to her, Heer “threw away her reputation and her life”. Viewers like Sardar Begum perceive love wrongly as she says, “this love-shove is also nonsense. It doesn’t last two days.” (Mohsin, p. 27). The writer illustrates love as uncertain with no fruitful outcome and of no sentimental value.

Religion is also misrepresented in the novel. The role of Mullah is to teach children the Quran, and the Holy Book and also build their moral character but Mohsin through the character of Sardar Begum portrays Mullah as the most untrustworthy and wicked. She desperately asks her grandchildren, Laila whether she studies alone with her Mullah or is accompanied by any elder person in the house and grants her witty advice as she says, “Never be alone with him, do you hear? The longer their beards, the dirtier their minds.” (Mohsin, p. 184) This particular statement not just reveal the stereotyping of the mullahs but also the vulnerability of the young girls inside their own domestic spaces. This

quotation highlights Mohsin's strange representation of Eastern "Mulla" who are responsible for the sacred cause of preaching their religion and at the same time, along with the female insecurity in their presence.

4.2 *Barbaric East*

Moni Mohsin represents in her novel the barbarous nature of Eastern people who are cruel and primitive. Rani's grandmother's harsh dealing with her depicts the sense of insecurity of living in such families where without knowing the reality girls face physical violence. As portrayed by Mohsin, "Kaneez stepped back and struck Rani full in the face. Rani fell against the string bed. And then kaneez was upon her, raining blows on her arms, face, neck, wherever she could reach" (p. 232). It creates an image in the minds of readers that how ruthlessly and brutally the Eastern people behave with young girls. Rani cries a lot while facing physical violence and requests to forgive her, "please, I beg of you" (p. 232) but her grandmother does not show any sympathetic feelings for her. It shows the barbaric nature of Eastern people as Lisa Lau's (2011) says that diasporic writers reaffirm the concepts of the West about Eastern viciousness.

Mashooq's treatment of her stepdaughter depicts that Eastern people are so ferocious that to live among them is full of fear. Without any guilt he explains to the police, "he punches her with his fists and kicked her with his heavy leather sandal. Then he got the chain and padlock he used to lock his bicycle and smashed it on her back" (Mohsin, p. 322). Such wild behaviour shows that Pakistani men are savages who deal with matters in a brute way. According to them, everything would be settled based on inhumanity. It is illustrated by the author that Eastern people are savage like those who are unaware to behave in gentle manners.

Mashooq's treatment of his wife was inhuman as the author describes it, scared the readers and constructed a barbarous image of Eastern people. People murmur about how harshly Mashooq beats his wife but nobody took any step against such a barbarous attitude that shows the mercilessness of the barbaric people of the East. As the driver tells Bua, "last year he broke her jaw, an arm and two ribs. If their neighbours had not alerted us in time, Allah alone knows what he'd have done to her. As it was, she had to spend a week in hospital" (p. 114). Mostly, their dealing with girls is disrespectful, they lack awareness and live in the past. The author also represents this sort of image of Eastern people for the readers confirming the barbarous ideality of Western people about the East.

The way Mashooq behaves with Tariq shows that the people of the East are short-tempered and quick to kill each other. On very basic matters, Mashooq threatens the family of his wife by not giving money daily and says "Remember sahib, that I don't forget an insult. And today you have insulted me" (p. 224). Through such cruelty, brutal murders and killings of people in the East and the barbaric nature of Eastern people are depicted by the author.

4.3 *Ignorance and Illiteracy*

The author portrays the culture and people of Pakistan in a way which depicts there is a lack of awareness among Eastern people. Being a diasporic writer, a restrictive image is reaffirmed by the author for the readers, through the way she described various incidents and different characters in the novel. The grandmother (Kaneez) of the protagonist when got the news that Rani is pregnant without marriage, very brutally she beats her without knowing the reality and says "I wish you had never been born" (p. 235). Grandmother comments on Rani when she needs her most depict ignorant of family. These selfish comments impact the girl to a greater extent, the author depicts a selfish and ignorance of blood relations. It creates an image in the minds of the readers that young girls are beaten by their mothers or grandmothers brutally without listening to their justification. It shows that because of the lack of education, these people are unaware of dealing with such cases in a sophisticated manner.

Mothers without caring about their needs remain unaware of what is going on in the minds of their children and just care about their image in front of society. Further, the way the author describes the treatment of the people surrounding Rani when she goes to the house of the boy for her proposal, Rani describes, "And they said that if I showed my face again, they'd tell everyone that trying to pin my sins with other men on him. That I was bad, brazen, shameless. They drove me away... like a stray cat" (p. 234). They blackmailed her and defended their own son's wrongdoing showing how rude, ignorant, selfish, and illiterate the people of Pakistan are.

Through the character of Mashooq, the author represents an illiterate and ignorant people of the East which reaffirms the Orientalist beliefs of Western readers. Mashooq, who never took care of stepdaughter, violently kills her when he comes to know about her pregnancy. He feels so confident about his committed sin that he says "I am not ashamed of what I did. I'm proud of it" (p. 327) in front of the investigation team regarding the murder of Rani. Instead of feeling guilty, he feels proud that depicts how much people of the East are ignorant, disrespected and ignorant toward the rights of girls. As Lau (2011) says diasporic writers create a very scary image of Eastern people that shows survival among such people is terrible.

Further through the character of Sardar Begum, the author portrays the backwardness of thoughts and beliefs of Pakistani people. On a question being asked by Laila, "Do boys have also character? Her grandmother replies, "they don't need character, they have status instead" (Mohsin, p. 184). It shows the ignorant people of the 20th century living in Pakistan, who consider girls inferior to boys. On the death of Fatima's first husband people comment, "Since the same fate had befallen, both mother and daughter, people thought they were cursed. It was being whispered in the village that whoever married Fatima would die in three years" (p. 170). It depicts the low mentality of the people and lack of education in society where people create their standards to judge others. They treat others through their self-created beliefs and ideas. Such depiction by the author reaffirms to the reader that Pakistani society and its people are living in the past.

Through various scenes and characters' comments, Moni Mohsin represents that Eastern people are not aware of the advanced education system. Characters in the novel just keep their goals like eating, sleeping and getting married. Rani school-going routine is not considered

right in society and as a result, her supervisor, grandmother says, “She still goes, but I am thinking of removing her” (p. 124). For her, people are whispering that it is not good to get an education because education “exploits people”. Education leads people towards destruction; these were the thoughts of people portrayed in the novel. Her grandmother further explains her thoughts, “people will say I’m trying to rise above myself. Also, what will she do with so much education?” (p. 124). All these instances reflect the ignorance and backwardness of Eastern people that is engraved in the minds of the Western world. It clings to Lisa Lau’s idea of Eastern authors who, through repetition of such ignorant people in their literature, confirm those concepts of the West.

4.4 Stereotyping East

East and its people are always considered stereotypical in their traditions and ways of life. Instead of showing the advancement in society, diasporic writers through their writings represent the stereotypical image of the East to the world. Moni Mohsin through various incidents and communication among the characters in the novel confirms the stereotypical image of Pakistani society. As on a question being asked by Laila about what women should do when they feel insecure, she gets the answer, “she must tell her brother or her father, and they will help her” (Mohsin, p. 115). It represents that stereotypical image of women’s dependence on men in society. According to Jadoon (2020), the continual reinforcement of the perception of Muslim women’s dependence on men renders them the “victims of Islamophobic oppression”.(p.2)

Further, the stereotypical image of patriarchal society is represented by the author like the character Bua in the novel says to her co-worker and Laila, “All husbands beat their wives. It’s their right. My late husband never uses the stick on a donkey even so good he was. But he used to hurl his shoe on me whenever I put too much salt in a food” (p. 115). It represents a stereotypical image of the people of the East that they exit an extreme patriarchal setup and even women have accepted the oppression at the hands of their men. These examples from the text also show a primitive society, away from modern advancement and stuck in its old traditions. For girls, education is not right and if they lose their dignity at the hands of men, they are killed and beaten but for boys, they have status in society, not character.

The author shows that people feel pride in their barbarous attitudes as Mashooq says, “I removed the dishonour from Rani. As for the baby, I rescued it from living hell” (p. 325). He seems stuck with the typical mindset that he did a great job and beheld respect by killing his stepdaughter. A very typical, weak and naive image of girls is represented by the author as their actions and communication show. Sardar Begum who seems quite dominant in the family says to her son to “make sure the inspector doesn’t speak of it to anyone” (p. 333) the matter of Rani’s murder by her step-father because of the fear of society. It confirms the typical, backward, uncivilized people of the Pakistani society.

4.5 Sensuality

Sensuality is another core theme highly reflected in the works of diasporic writers. Moni Mohsin’s depiction of Rani’s love refers to the sensual imagery in the novel. Her imitation of Heer’s character after watching the film in cinema shows her attraction to love as she steps into puberty. While watching Ranjha playing the flute for Heer, she imagines herself in place of Heer and says, “If someone sang and played his flute to me as sweetly as he (Ranjha), I don’t know what I’d do” (Mohsin, p. 24). She would remain in fantasy and idealized Heer’s love and wait for a lover like Ranjha. This is evident when she says, “I wish I was Heer. I wish I were beautiful like her, so someone would fall in love with me as deeply as Ranjha did with her. I want to be adored and sung to and smiled at.” (p. 33). Moni Mohsin through a child character Rani shows Eastern people’s arousal of sexual desire as she fanaticized love and searches for a male counterpart. With this urge, she meets a boy who traps her in the name of love. The boy keeps her in fantasy, promises her to marry and brings her a “red dupatta and glass bangles, and apricot and toffees. He said nice things to me.” (p. 234). By giving her presents and luring her with candid talks, he traps her in the web of his deceit. In this way the boy traps her and after using her for his sexual desires, he disappears. This depiction of deceitful love shows Pakistani people’s lust for love.

5. Findings

Section 4.1 reveals that though the novel is the product of the author’s imagination, however through its realist impulses of the socio-cultural setting it creates an impression of mirroring the Pakistani society in general. The re-orientalist analysis of the common psycho-social portrayal of the natives, their superstitious beliefs together with their cold responses to the romantic notions of love reaffirm the oriental image of the natives. Moreover, religious figures like mullahs remain the pervasive source of unease for the female gender. Section 4.2 presents the family relationships inside the domestic space structured around patriarchal authority. Most, notably the father figure emerges as a brute force ruling over his wife and daughters. Physical and verbal abuse strengthens the negative perception of Eastern families. Sections 4.3 and 4.4 significantly reveal the ignorance and illiteracy of the characters both in the realm of domestic and public spaces. Starting from the daily routine like eating, sleeping and marrying to public dealings and doings, ignorance is depicted as rampant in the socio-cultural fabric of the society. Toward the end of the analysis, section 4.5 reveals how the sensuous orientation of the characters demonizes them to the animal level. Moni Mohsin’s subtle irony in the depiction of the characters in the familiar setting of Pakistani society becomes overt in terms of showing the natives as lustful and exploitative by nature.

6. Conclusion

A re-orientalist analysis of *The End of Innocence* reveals the repetition of the formulaic representation of the Eastern culture and people by Moni Mohsin. As a diasporic writer, through various characters and incidents in the novel, she reaffirms the Orientalist beliefs of the West about the East thus portraying the image of Pakistani people as barbaric, primitive, sensual, ignorant and stereotypic. The storyline of the

text is woven around the range of Orientalized notions of indigenous society. This research confirms Lisa Lau's assertion regarding the diasporic writers who reaffirm the Oriental beliefs of the West by portraying Eastern society as inferior, uncivilized, strange and primitive. These concepts are highly reflected in the novel *The End of Innocence* (2006) by a British-based Pakistani author Moni Mohsin. She degraded Pakistani society through different characters and incidents. By describing the social setup of a small group of people of Sabzbagh, Moni Mohsin generalizes and essentializes the Eastern society which Lisa Lau theorizes as a "totalizing" feature of the diasporic fiction.

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Authors contributions

Aisha Jadoon was responsible for the research design, drafting and revising the manuscript. Maria Noreen was responsible for collecting the data and revising the draft. Both authors read and approved the final manuscript.

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