

A Comparative Analysis of ‘*The Geometry of God and a Case of Exploding Mangoes*’ in the Framework of Postmodernism

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Abstract: *The present study aims to draw a comparative analysis of *The Geometry of God* and *A Case of Exploding Mangoes* as postmodern fictional texts. This study is descriptive in nature and takes qualitative content analysis paradigm of research for the analysis of data. This study attempts to analyze the postmodern elements in *The Geometry of God* and *A Case of Exploding Mangoes*. It further aims to examine the deconstruction of meta-narratives through the dictum of Jean-Francois Lyotard and highlights the way through which Uzma Aslam Khan and Mohammed Hanif generate mini-narratives. This paper examines the use of postmodern device of historiographic metafictional technique in ‘*The Geometry of God* and *A Case of Exploding Mangoes*’ through the framework of Linda Hutcheon. Uzma Aslam Khan and Mohammed Hanif render postmodern elements in their works *The Geometry of God* and *A Case of Exploding Mangoes* thus provide multiple perspectives to truth and reality.*

Keywords: *Simulations; Metanarratives; Historiographic metafiction; Postmodern Literature.*

I. INTRODUCTION

The present paper aims to draw a comparative analysis of Uzma Aslam Khan’s *The Geometry of God* and Mohammed Hanif’s *A Case of Exploding Mangoes* as Postmodern texts. *The Geometry of God* and *The Case of Exploding Mangoes* are primarily set in the backdrop of 1980’s regime of General Muhammad Zia-ul Haqin Pakistan. Uzma Aslam Khan and Mohamed Hanif exhibit the postmodern elements in their selected texts, deconstruct the totalitarian meta-narratives and raise the issue of pluralism by generating mini-narratives through the postmodernist technique of pastiche and parody. This paper attempts to highlight the historical elements of 1980’s Pakistan, which are parodied by Uzma Aslam Khan and Mohammed Hanif in their novels *The Geometry of God* and *A Case of Exploding Mangoes*. The grand-narratives and ideologies are parodied in a very ironic, playful manner by Uzma Aslam Khan and Mohammed Hanif and the mini-narratives are generated to give voice to the subaltern group of the society. Uzma Ahmed and Mohammed Hanif dismantle the binary oppositions of us and them and highlight the voice of subaltern in contrast to the dominant groups of the society.

Postmodernism questions the traditional norms and cultures and presents the idea of multiple truth and realities. Postmodern literature challenges the low and high culture through the use of Pastiche. Postmodern fiction subverts the total itarian grand narratives and produce mini narratives hence bring multiple perspectives to truth and reality. The postmodern writers use the instrument of parody and historiographic metafiction thus rewrite history and give voice to the silenced and invisible subaltern groups of the society. The postmodern historiographic metafiction opens up possibilities of multiple interpretation of the history for the readers and presents a self-reflexive study of the texts and parodies the history to subvert the conventional thoughts and legitimize the parodied object. Postmodernism deals with history as verification and fiction as veracity and in this way re-write the history to present it through fiction.

Significance of the Study

The study is significant and unique in nature because it deconstructs the traditional meta-narratives of History, Science, Religion, Philosophy and Patriarchy and generates mini-narratives to raise the voice of subaltern classes of society thus provide multiple versions of truth and reality. The main contribution of this study to the field on knowledge is that it dismantles the position of center in the binary oppositions and replaces the center with the margin.

Research Questions

This paper will investigate the following research questions:

- What is the extent to which Uzma Aslam Khan and Mohammed Hanif exhibit the postmodern elements in their texts *The Geometry of God* and *A Case of Exploding Mangoes*?
- How do Uzma Aslam Khan and Mohammed Hanif dismantle the grand-narratives in the novels *The Geometry of God* and *A Case of Exploding Mangoes*?

- How do *The Geometry of God* and *A Case of Exploding Mangoes* trace Zia-ul-Haq regime through Historiographic metafiction and deconstruct the binary oppositions?

II. LITERATURE REVIEW

Postmodernism postulates that there is no absolute truth and believes in the subjectivity of the perception. It deconstructs the traditional binary classifications and believes in multiple realities and pluralism. It dismantles the traditional grand-narratives and illustrates that meta-narratives are constructed by the power structures to determine their power. Jean Francois Lyotard subverts the meta-narratives and focuses on the local contexts, mini –narratives and multiplicity of human experience. (Lyotard 12). Postmodern texts and narratives deliberately subvert the formulaic expectations such as religion, politics and cultural codes and generate the local human experiences through mini-narratives. The truth is not judged by the meta-narratives according to Postmodern writers as Lyotard says “There are many different language games a heterogeneity of elements. They only give rise to institutions in patchwork-local determinism” (Lyotard 4). Postmoderns have incredulity about meta-narratives and Lyotard illustrates the function of language games and talks about the multiple truth of legitimization. He asserts that in one language game if a certain statement is legitimized it doesn’t set the standard and could be false in the other language game. The deconstruction of grand-narratives determine that nothing is wrong hence raises the ‘crisis of meaning’ which makes individuals overwhelmed by multiple options. These multiple choices lead people towards bricolage which is a striking device of Postmodernism. Postmodern fiction assembles and collects different ideas and genres thus form a new type of fiction. Postmodern Bricolage focuses on the idea of adaptability and believes in the formation of new ideas by the amalgamation of old. Referencing to the old ideas is the postmodern technique of pastiche as postmodernism parodies the earlier old conventions and dismantles the grand-narratives of politics, religion and science and generates local mini- narratives. The idea of pastiche and parody furthers links to intertextuality (Fairclough) and dialogism (Bakhtin) as pastiche and parody relate each text to another text thus bring different voices in one text. Postmodernism highlights the issue of simulation which has replaced the real thus gives significance to the hyper-reality. Jean Baudrillard in his work *Simulacra and Simulation* illustrates the “procession of simulation” which proceeds real thus the imaginative becomes more real hence the postmodern identity is more hyper-real than real. (Baudrillard 2). Baudrillard defines the concept of hyper-reality as he says “Hyper-reality is the simulation of something that never really existed” (Baudrillard 14) thus the order of Simulation proceeds the real and original.

Postmodernism presents a self-reflexive study of the texts and parodies the history to subvert the conventional thoughts and legitimize the parodied object. Patricia Waugh in her *Metafiction: The Theory and Practice of Self-conscious Fiction* defines the postmodern metafiction and illustrates the self-conscious and self-reflexive nature of metafiction which blurs the line between fact and fiction. Postmodern metafiction highlights the playfulness, parody and black humor of the narrative through which reality becomes very much real by not acting and pretending real. Metafictional text presents the real through fiction with a very playful manner. Abdolrazagh Babaei in his research article *The Story of History: a Reading of Slaughterhouse-Five as Metafiction* illustrates the use of postmodern metafiction technique and the way this technique directs toward the self-reflexive and self-conscious interaction with history through a personal narration. Babaei highlights the ways through which Vonnegut relates to the history and appear in the novel in a self-reflexive way (Babaei 2). Metafictional narrative technique blurs the line between real and fictional thus presents multiple truths about the ‘real’ and ‘imaginative’

The Postmodernism challenges the authority of history, re-write and re-define history in the present fiction/literature. Linda Hutcheon coins the term historiographic metafiction and reconnects history to fiction. Postmodernism opens up the history to the present to avert it from being conclusive. (Hutcheon 209). The postmodern historiographic metafiction opens up possibilities of multiple interpretation of the history for the readers. Postmodernism believes in pluralism and rejects the idea of one absolute truth and considers falseness as another form of truth. The Historiographic metafiction technique of writing debunks the canon of history for the readers thus history becomes fiction and fiction a history. Certain writers use the tool of historiographic metafiction to dismantle and undermine the totalitarian authority of history and raise the voice of subaltern. Bolla Jyothsnaphanija in his research article *Historiographic metafictionistic narration in four main Booker Prize Winning Novels of India* illustrates the issue historiographic metafiction and highlights the ways through which the authors write back to the empire by giving voice to the subaltern class of the society. (Jyothsnaphanija 2). Bolla Jyothsnaphanija focuses on Salman Rushdie’s *Midnight’s Children*, Arundhati Roy’s *The God of Small Things*, Kiran Desai’s *The Inheritance of Loss* and Aravind Adiga’s *The White Tiger* and highlights the Historiographic metafictional elements through which these authors put the subaltern in the center by highlighting subaltern’s voice. Linda Hutcheon challenges the historic facts and events and according to her events doesn’t have any meaning and facts are given ‘constructed’ meanings (Cited in Jameson 18) Postmodernism deals with history as verification and fiction as

veracity and in this way re-write the history to the present through fiction. Philip Brian Harper in his book *Framing the Margins: The Social Logic of Postmodern Culture* illustrates that the postmodern narrations are fragmented and non-linear drenched with temporal distortions. Hebermas, Lyotard and Jameson all believe in the fragmented experience of man in the world. Fragmentation is taken politically subjective by the postmodern critics as Jameson takes it as the expression of the logic of late-capitalism, for Lyotard fragmentation is a “progressive strategy of demystification”.(Harper 3). Postmodern fiction uses the fragmentation and temporal distortion for black humor and parody. The distortion in time and space is the striking characteristic of postmodern fiction as the writers use the tool of analysis, prolepsis and multiple narrations in their works frequently.

III. RESEARCH METHODOLOGY

The present paper is descriptive in nature. The Qualitative content analysis is taken up as a prime research methodology to scrutinize the occurrence of postmodern elements in Uzma Aslam Khan's *The Geometry of God* and Mohammed Hanif's *A Case of Exploding Mangoes*. It draws a comparative analysis of the postmodern elements in both the novels by Uzma Aslam Khan and Mohammed Hanif. This paper mainly focuses the postmodern historiographic metafiction technique through which Uzma Aslam Khan and Mohammed Hanif re-write the history of President General Zia-ul-Haq's regime. Historiographic metafiction in both the selected works is analyzed through Linda Hetchon's lens of Postmodern Historiographic metafiction and parody. This study also focuses the way Uzma Ahmed and Mohammed Hanif dismantle the grand-narrative and generate local mini narratives to highlight the issue of margin and suppressed. The postmodern historiographic metafiction opens up possibilities of multiple interpretation of the history for the readers. It presents a self-reflexive study of the texts and parodies the history to subvert the conventional thoughts and legitimize the parodied object. The deconstruction of Grand-narratives in Uzma Aslam Khan's *The Geometry of God* and Mohammed Hanif's *A case of Exploding Mangoes* are scrutinized through Lyotard's framework of Postmodern metanarratives. Postmodern fiction subverts the totalitarian grand narratives and produce mini narratives hence bring multiple perspectives to truth and reality.

IV. DATA ANALYSIS

The Geometry of God and *A Case of Exploding Mangoes* exhibit Postmodern elements. Both the novels are written in the milieu of Zia-ul-Haq's regime in Pakistan and parody the history of 1980's in a very playful ironic style. *The Geometry of God* is the story of Amal, Mavish, their paleontologist grandfather Zahoor and Noman who make the four chambers of the heart of Geometry of God. The novel parodies the regime of General Zia, his religious fundamentalism, the issue of *mujaheddin* and Afghan war with the Postmodern device of black humor. General Zia's campaign to rewrite science and Islamize knowledge is criticized playfully by Uzma Aslam Khan. Black humor is a characteristic of Postmodern metafiction and the novel *The Geometry of God* exhibits the use of black humor in a very blatant style as nana Zahoor tells Mawish about the sighting of moon which is used as a political issue in Pakistan and says:

We sell brit Eid when the mullahs say so. Their moon Sighting Commit Tea goes off in a plane...after two more days its Eid in Peshwar, after three in Lahore...Pakistan Sighting Comedy divided the moon and fed it to the poor instead of meat or roti. For that they must pray to God or goras (Khan 159-164).

Through the use of Black humor Uzma Aslam Khan criticizes the very serious issue of a religious event of Eid which is used as a political tool by the Government. Nana Zahoor in a very terse and blatant way mocks the conflict between different religious parties which divide the moon and the same very country celebrates the same very religious event on different days because of the political conflicts in the parties. Nana Zahoor uses the word 'comedy' instead of Committee to mock the moon sighting committee. Each and every word is so much impregnated with black humor and mocks the very way of the 'Mullahs' who misuse the power and mislead people as nana says "we sell brit (celebrate) Eid when the Mullahs say so". Uzma Aslam Khan uses the device of metafiction in a very patent way and weaves the fiction with reality in a very brusque manner.

A Case of Exploding Mangoes is a self-reflexive narration of Ali Shigri, one of the main characters of the novel. Mohammed Hanif uses the technique of postmodern metafiction and mocks the different stereotype political and religious ideologies. Black humor in *A case of Exploding Mangoes* is more direct and terse as compare to Uzma Aslam Khan's *The Geometry of God*. In *A Case of Exploding Mangoes* each second or third line stings as the very title of the novel is an example of black humor through which Mohammed Hanif mocks the very serious issue of General Zia's death with the exploding Mangoes. Mohammed Hanif's use of metafiction is very much blatant and he mingles facts and fiction in a very witty way as he writes ironically about General Zia's Islamic beliefs and his very so called Islamic decision about Prime Minister Bhutto's death warrant and says:

He had always consulted the book for guidance and always found the answers he was looking for(...)Then Two years later, between fending off World leader's Pleas to not to hang Bhutto and signing his death warrant ,Zia has opened the holy book and found this: *And the Guilty behold the fire and know that they are about to fall therein, and they find no way of escape thence.*(Hanif 26).

Mohammed Hanif blends fact and fiction in such a way that the line between real and imaginative gets blurred. The way Mohammed Hanif describes the fundamental beliefs of Zia-ul-Haq are very much true and a part of fact and Mohammed Hanif further adds a touch of imagination in it thus mocks the very serious issue with the tool of black humor.

The Geometry of God and *A case of Exploding Mangoes* are the epitome of postmodern metafiction. Postmodern metafiction focuses the Self-reflexivity and self-consciousness and these characteristics are very much present in both the novels under study. Patricia Waugh in her *Metafiction: The theory and practice of self-conscious fiction* discusses the issue of self-reflexivity as a dominant postmodern metafictional aspect. Both the novels under study exhibit the self-reflexive nature of their narrators but in different ways. Mohammed Hanif's main narrator Ali Shigri throughout the novel is very much self-reflexive and self-conscious. *The Geometry of God* on the other hand presents multiple narrators such as Amal, Mawish and Noman and all these narrators are self-reflexive in the very style of Patricia Waugh's post modernistic fictional way.

The Geometry of God and *A case of Exploding Mangoes* both the novels are set in the backdrop 1980's religious Pakistan. Uzma Aslam Khan and Mohammed Hanif write about the religious fundamentalism during that era in Pakistan in a playful manner and dismantle the grand-narratives. Postmoderns doesn't believe in one absolute truth and believes in multiple truths hence deconstruct the religious, scientific and political grand-narratives. Lyotard in his *The Postmodern Condition: A Report on knowledge* illustrates the issue of local mini-narratives by dismantling the meta-narratives. *The Geometry of God* dismantles the grand-narratives in the same Lyotardian way and generate mini-narratives such as Zahoor while talking to Junayd says "The world is my Ka'ba"(Khan 8) and in the same very way his discussion with Amal about Mawish's blindness dismantles the religious grand narratives as Amal says:

God shouldn't have given her eyes if she wasn't going to need them'...Did God make a mistake? Maybe. Or started something He no longer wished to continue'. if He knew it was going to get boaring, why did He start? Maybe He dint know. Or did know but still wanted to try.(Khan 27).

Uzma Aslam Khan and Mohammed Hanif both criticize the religious fundamentalism in an ironic way and dismantle the grand-narratives. Uzma Aslam Khan's irony is directly on the stereotype fundamentalism through different characters whereas Mohammed Hanif focuses one main character of Zia-ul-Haq and through him criticizes the religious fundamentalism hence dismantles the grand-narratives. The main focus in Mohammed Hanif is Zia-ul-Haq and through his actions the other characters are defined and criticized such as the way president General Zia – Ul-Haq craves for the pilgrimage of Mecca and at the same very time TM feels irritated of the pilgrimage and calls 'Haram' the black cubicle and says "The room was empty. There were no flashes of divine light, no thunder, the walls of the room were black and without a single inscription (Hanif 157). *A case of Exploding Mangoes* also discuss the homosexual relationship of Ali Shigri and Obaid thus dismantles the grand-narrative by generating a mini-narrative and giving voice to the homosexual/ 'other' class of society. Uzma Aslam Khan's *The Geometry of God* subverts the feminist philosophy of the patriarchal chauvinism and presents a very strong and straightforward female character Amal thus generates a local mini-narrative. *The Geometry of God* and *A case of Exploding Mangoes* both dismantle the grand-narrative of Sigmund Freud's repression theory of Libidinal desires as both the novels draw bold and blatant characters who are very much direct in their sexual desires and there is no such repression of the Libidinal desires. Ali Shigri and Obaid's homosexual relation in *A Case of Exploding Mangoes*, Amal and Omer's relation in *The Geometry of God* dismantle the Freudian grand-narrative of repression theory.

Historiographic metafiction accentuates the author's imagination in narrating the history in tricky style by mingling it with fiction thus blurs the line between fact and fiction. Historiographic metafiction by the use of the postmodern pastiche and parody re-produces history. It is the intertext of history which is mingled with the fiction of the writer to re-produce history hence to subvert the canons of history. Linda Hutcheon coined the word Historiographic metafiction in her *Historiographic Metafiction: Parody and the Inter texts of History* and looks at the past in the form of 'facts' and 'events'. Events are the things which happened in the past and the same events of past gets translated into facts of history. Facts of history are always recorded in the documents but according to Postmodernism they do not present the ultimate truth. Those recorded facts could be right as well as wrong according to Linda Hutcheon's lens of Historiographic metafiction. *The Geometry of God* and *A Case of Exploding Mangoes* exhibit the history of 1980's Pakistan with special focus on Zia-ul-Haq's regime and the main events during that time period. Uzma Aslam Khan present different events of the past which relate to history thus become the facts of history. She weaves the fictional characters beautifully and artistically in to Historical events and re-produces the

history of 1980-1990's Pakistan. The Pakistan during General Zia-ul-Haq's regime was religiously fundamental which is presented by Uzma Aslam Khan through her fictional characters as Mawkish narrates:

He pointed out that Zia band the teaching of evolution but allowed the digging of fossils to continue...as if the two are somehow un related .People are so touchy about the first and so in different to the second. The abstract is more real than the conk reet?Is it big cause our religion is so abstract? Anyway, with religious parties now in civilian gowments, their in flew ants has spread. They not only hate ideas but rocks-the same rocks they see no problem buying and selling (Khan 156).

Uzma Aslam Khan re-writes the history by using the tool of postmodern irony. She criticizes the duality of government policies through which government banned one and try to get benefit of the other which according to Nana Zahoor are not very much different. Uzma Aslam Khan criticizes the misuse of religion through which the power structures transmit certain false ideologies in the minds of people through hegemony hence marginalize them for the maintenance of their power. Uzma Aslam Khan uses the postmodern instrument of irony and playfulness for rewriting history whereas Mohamed Hanif uses the postmodern tool of parody and pastiche both, for re-writing the history of General Zia-ul-Haq's regime. Pastiche and parody are very much obvious in Mohammed Hanif's work as he takes up different events of the history and interlace them with his parodied fictional character thus re-writes history .Mohammed Hanif uses the postmodern tool of pastiche and pastes different important historical events in his fictional work *A case of Exploding Mangoes* thus smudges the boundary between History and fiction. The mention of characters with real names such as General Zia-ul-Haq, General Akhtar, General Aslam Beg, US Ambassador Arnold Raphael, Director of CIA operations Charles Cogen, Romanian Dictator Nicolae Ceausescu and US Political Activist Joanne Herring show the pastiche of history into fiction thus blurs the line of history and fiction. The readers get confuse between history and fiction at times while reading Mohammed Hanif's *A Case of Exploding Mangoes* .The historiographic metafiction changes the fiction into history and history becomes very much a part of fiction.

Mohammed Hanif parodies different 'events' and 'characters' of history in his *A Case of Exploding Mangoes*. The very character of General Zia-Ul-Haq is parodied in a very blatant manner. Mohammed Hanif highlights the Islamic fundamentalism and duality of Zia-Ul-Haq in a very ironic way by describing his stare to the body of the foreign correspondent Joanne Herring as the first lady states:

It seemed that it wasn't Ms Herring interviewing him, but General Zia interrogating her Breasts...General Zia's eyes normally crossed ,the right one looking in one direction while the left one wandered away to take in something else, were for once focused in the same direction on the same objects.(Hanif 93).

The character of General Zia is parodied in a very incongruous way as the way he treats Joanne Herring brings him in conflict with his own religious policies in the state where he banned the bareheaded newscasters on television but on the other hand he seeks sexual pleasure in the presence of Joanne Herring.

The Geometry of God and *A Case of Exploding Mangoes* illustrate the main events and influences of the history of 1980's Pakistan through personal fictional narrations. The Afghan war of 1980's with Soviet Union and Pakistan and American aids to Taliban and Mujahdeen is exhibited in both the novels *The Geometry of God* and *A Case of an Exploding Mangoes*. Uzm Aslam Khan touches the 'events' of political history indirectly and mainly focuses her fictional characters who get affected by the political and religious ideologies of the country. Uzma Aslam Khan narrates the issue of Afghan war of 1980's mostly through the fugitive character Petrov. The character of Petrov is parodied by Uzma Aslam Khan to exhibit the main historical events of the 1980's Pakistan such as Noamn talks about Petrov:

Every day he tells the same story. The CIA dump more dollars on the Islamic Jihad than it did the Contras .Bloody MoojJihadis have and stingers than prayer beads and Reagan compares them to his founding fathers!DO you know how many reds are quitting?(Khan 64).

Uzma Aslam Khan exhibits the main political and historical events of the 1980's Pakistan of Zia-Ul-Haq's regime. She through the fictional character of Petrov highlights the main historical event of Afghan Soviet war which was mainly aided by America as is mentioned in Petrov's dialogues to Noman and she also mentions the role of Mujahedeem which is supported by the Government of United States. On the other hand Mohammed Hanif deals the historical event of Afghan Soviet war in a very direct way. He exhibits the events where the Americans celebrate a 'Kabul -Texas' party at US ambassador's place and the part of Texas was ignored and only Kabul was the theme of both the food and dress. All US gentry attended the party with pure Afghani turban and *shalwar -qameez* and some ladies attended with *burqa*. Mohammed Hanif draws the events of history in such a direct detailed manner that it becomes difficult for the readers to differentiate between real and imaginative. *A Case of Exploding Mangoes* highlights the US policies in a very direct manner mainly through the character of Us ambassador Arnold Rapheal such as the issue of the teachers of the University of Minnesota who wrote new books about Islam and send them to

Afghanistan. Usama Bin Laden a very controversial character of history is also discussed by Mohammed Hanif as UBL is one of the guest in Kabul-Texas party at the place of US ambassador Arnold Raphael.

Historiographic Metafiction dismantles the realm of history and brings a new perspective of history mingled with fiction thus brings multiple voices. *The Geometry of God* and *A Case of Exploding Mangoes* both trace the grand historical event of General Zia-Ul-Haq's death. Uzma Aslam Khan indirectly touches the issue of General Zia-ul-Haq's death and highlight the questions left unsolved by the death of General Zia-Ul-Haq as Noman says:

President General Zia dies in a plane crash. the country holds its breath. When it cautiously exhales again, its with the assurance that nothing will change as long as there's evil to fight, both at home and out in the big world. The War in Afghanistan ends exactly ... the way all wars in Afghanistan ever ended: without a political settlement (Hanif 100).

Uzma Aslam Khan as a postmodern writer uses the tool of historiographic metafiction and highlights the issues of different historical 'events' which are recorded in the documents as facts thus presents another perspective of the history. The postmodernism holds that there is no one objective truth and believe in multiple truths and multiple realities. Uzma Aslam Khan deals with the grand event of president General Zia-ul-haq's death in a very light manner whereas Mohammed Hanif uses the postmodern tool of parody and come up ironically with different conspiracy theories of President General Zia-Ul-Haq's death. *A Case of Exploding Mangoes* mocks joyfully the conspiracy theories and blames six human and non-human characters for President General Zia-Ul-Haq's death including Ali Shigri a junior trainee air force officer, Zainab a poor blind lady under sentence of death, A Street cleaner (General Secretary of Cleaning Staff), a huge army of tapeworms, a snake and a crow. The historiographic metafiction dismantles the totalitarianism of history and blends it with fiction hence gives highlight the oppressed 'other' class of the society by providing multiples perspectives to history. *The Geometry of God* and *A Case of Exploding Mangoes* dismantle the grand-narratives of centre and re-write history thus bring the 'other' class of the society in the centre. Uzma Aslam Khan in her *The Geometry of God* provides a great space to the narration of blind Mawish who falls under the category of the 'other' subaltern class of the society. Most of the Historical events are shown through the narration of Mawish thus in this way Uzma Aslam Khan provides a great space to the subaltern class of the society and through personal story of Mawish highlight the issue of History. Uzma Aslam Khan draws fictional characters and relates them to history through the postmodern historiographic technique of narration whereas Mohammed Hanif uses the tool of Historiography very directly and in a straightforward bold manner and highlights the events of the history. Postmodern technique of Historiography is used by writers to re-write history and to bring multiple voices of history. Mohammed Hanif uses the same very technique in his *A Case of Exploding Mangoes* and raises the voice of the subaltern class such as the issue of blind lady Zainab who is sentenced to death in the case of adultery and fornication. Mohammed Hanif raises the voice of marginalized subaltern Zainab who is in fact raped by a gang of four men but because of the power structure in the society suffers the pangs of an undone sin which she did not really commit. Mohammed Hanif in a very playful manner makes fun of the way Islamic decisions are made by General Zia-ul-Haq with the help of Saudi Arabian Religious scholar on one hand and on the other hand he brings the issue of a subalterns thus gives a new perspective to history. The voices of the subalterns which were silenced in the History get highlighted by Mohammed Hanif through the use of postmodern device of historiographic metafiction. *A Case of Exploding Mangoes* highlights the different voices of the subaltern 'other' class of the society which comes in conflict with the power structure of the society. The case of the secretary General of the Sweepers is another subaltern voice which is exhibited and narrated by Mohammed Hanif through the instrument of Historiographic Metafiction. The secretary General gets imprisoned in the black dungeon of the fort for several years because he was considered a threat to President General Zia-Ul-Haq's life thus suffered the pangs for so many years. The portrayal of the guard who abuses the veiled President General Zia-ul-Haq on the bicycle in front of his very eyes is another perspective of subaltern history presented by Mohammed Hanif. *A Case of Exploding Mangoes* discusses the power structures in 1980's Pakistan of President General Zia-Ul-Haq hence highlight the suppressed 'other' class of the society too through Htecheon lens of Historiographic metafiction. The portrayal of the homosexual relationship of Ali Shigri and Obaid is another example of the gendered subaltern through which the history of the power structure of Zia's Pakistan is highlighted by Mohammed Hanif. Uzma Aslam Khan's focus on the subaltern historiography is not as much grand and direct as is the case with Mohammed Hanif. Mohammed Hanif records different voices of the different subaltern groups of society thus re-writes history while in Uzma Aslam Khan only one such subaltern voice in the character of Mawish is recorded. Most of Postmodern fiction is fragmented and have distorting elements. *The Geometry of God* is an example of non-linear multiple narrations as it presents different narrators such as Mawish, Noman and Amal who give different perspectives of the same very events. The narration till Amal's wedding is linear but then gets a turn and travels back into time through prolepsis. *A Case of Exploding Mangoes* records different perspectives, exhibits different classes of people in the novel and records their voices. Ali Shigri is the main narrator of the story but apart from him

readers peep into the minds of other characters too such as the inner mind of President General Zia-Ul-Haq is very much open to the readers so are the other characters revealed to the readers through the postmodern narration technique.

Findings

The data of the present paper which comprises of the lines from Uzma Aslam Khan's *The Geometry of God* and Mohammed Hanif's *A Case of Exploding Mangoes* is analyzed by applying 'Qualitative Content Analysis' technique and following findings are drawn from the analysis of data .

- Uzma Aslam Khan's *The Geometry of God* and Mohammed Hanif's *A Case of Exploding Mangoes* render different aspects of Postmodern fiction such as Pastiche, Parody, Irony, black Humor, playfulness, Historiographicmetafiction, temporal distortions and non-linear multiple narrations thus exhibit that there is no one ultimate reality but multiple truths. The comparative analysis of both the works under study show that Mohammed Hanif's narration is more self reflexive and he is direct in his use of parody and black humor whereas Uzma Aslam Khan's parody is mild and her black humor is a little less pungent.
- *The Geometry of God* and *A Case of Exploding Mangoes* dismantle the grand-narratives and generate local mini-narratives thus subvert the authority of all conventional institutes such as religion, science and philosophy. The generation of mini-narration in contrast to the grand narratives again determines the postmodern concept of multiple truth and realities.
- Uzma Aslam Khan and Mohammed Hanif trace 1980's Pakistan of President General Zia-ul-Haq's regime in *The Geometry of God* and *A Case of Exploding Mangoes* .They use the postmodern instrument of Historiographicmetafiction thus re-write the history. They Highlight the subaltern past by writing about the 'other' group of society thus deconstruct the binary oppositions. Mohammed Hanif's *A Case of Exploding Mangoes* highlights many subaltern fictional characters through Historiographicmetafiction whereas Uzma Aslam Khan uses only one such fictional character of the blind Mawish.

V. CONCLUSION

The Study shows that *The Geometry of God* and *A Case of Exploding Mangoes* exhibit postmodern elements and present multiple perspectives of the truth. Mohammed Hanif and Uzma Aslam Khan both use different tools of Postmodern narration hence deconstruct the notion of one absolute truth and reality. *The Geometry of God* and *A Case of Exploding Mangoes* subvert many grand-narratives such as religion, science, philosophy, politics hence generate local mini-narratives and present many perspectives of the 'reality' to the readers. The study shows the use of historiographicmetafiction in both the novels *The Geometry of God* and *A Case of Exploding Mangoes* through which Uzma Aslam Khan and Mohammed Hanif Parodied history, interwoven it beautifully with the fiction characters through the art of black humor and pastiche thus re-write history of the 1980's Pakistan of President Zia-Ul-Haq's regime. *The Geometry of God* and *A Case of Exploding Mangoes* vary in their tone of historiographicmetafiction as Mohammed Hanif directly presents the 'events' of history and focuses more on history and less on character because he presents real character with real names and parodies them whereas Uzma Aslam Khan focuses the characters more and through her characters lead the readers towards the realm of history. *The Geometry of God* and *A Case of Exploding Mangoes* exhibit the postmodern elements in a very playful tone and render multiple truths by focusing on multiple perspectives.

Directions for Future Research

A study can be taken on both the novels through the lens of feminism as both these novels raise the voice of subjugated female such as Zainab in *A Case of Exploding Mangoes* and Mavish in *The Geometry of God*.

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