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Postmodern Techniques in South Asian Fiction in English with Special Focus on Uzma Aslam Khan's *The Geometry of God*

ABSTRACT

The understudy research explores 'Postmodern Techniques in South Asian Fiction with special focus on Uzma Aslam Khan's novel The Geometry of God. Most of the South Asian novels appeared on the scene in 20th and 21st century carry some of the prominent postmodern themes, tools, techniques and experimentations to deal with the complex nature of a wide range of issues: epistemology, identity, sexuality, aesthetics, ethics, blasphemy laws, politics, philosophy, religion, science, metaphysics, and logic. The study is descriptive in nature and takes qualitative content analysis paradigm of research for the analysis of the data. The research attempts to analyze the postmodern elements in The Geometry of God. The postmodernist theory helps in examining the text through textual analysis of multiple narrative techniques, plurality of meanings, and subjective nature of truth, multiple perspectives to truth/reality, dialogic nature of the text, playfulness with language, visuals, intersexuality, and metafiction. The study is qualitative and descriptive analysis of postmodern literary techniques with particular focus on narrative techniques used in the selected novel of the mentioned author. The selected authors like other postmodern fiction writers challenged the established literary conventions by undermining the traditional pecking order of discourse the employing a number of creative and artistic techniques and other modes of communication through contrasting characters. This research has brought into limelight the creative, artistic and postmodern elements/techniques of the novels.

Keywords: The Geometry of God, Postmodernism, Postmodern Techniques/Elements, Multiple Narratives/Perspectives, Language Playfulness and Visuals

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Introduction

South Asian Fiction in English:

South Asia is comprised of Pakistan, India, Sri Lanka, Bangladesh, Myanmar, Bhutan, Nepal and Afghanistan. The geographical landscape of these South Asian countries had deep rooted historical and socio-cultural connections. The majority of these countries have gained independence and emerged national from the British colonial powers during the late 1940s. Despite the distinctive features of their literary works and unique individual experiences, the shared history has developed a common ground for literary works of the region. Therefore, the collective shared historical experiences provide a common basis for understanding the position of South Asian Fiction in the contemporary world. The South Asian fiction is still in the formative phase of its identity as the advent of decolonization has begun in the 1940s. The experience of shared history and culture, despite the distinctive features, makes the literature of the region unique. Therefore, it provides the South Asians a common basis for understanding their position in the contemporary world.

The South Asian novels appeared in 20th and 21st century carries some of the prominent postmodern techniques, artistic elements, creative tools and experimentations to narrate the complexity of the situation. The new literatures in English can be seen to develop through various stages which can be broadly classified as imitation, in the first phase, followed by a phase of protest or resistance and finally to a phase where the 'new' literature develops a distinct identity of its own. The South Asian Fiction carries the notion of identity from a variety of perspectives such as psychological, historical, sociological and literary. The South Asian fiction is still in the formative phase of its identity as the advent of decolonization has begun in the 1940s. Most of the South Asian writers have been fully alive to the challenge and necessity of identity for which they have forged different responses. Identity is a product of a complex and multiple set of historical and geographical circumstances. Therefore, identity is as much relational as contextual and is characterized by a wide range of disparate components that cannot be separated without tearing down the whole. We have our bodily mass inasmuch as our memories.

The South Asian fiction writers have also been extended not just in space but also in time. This has brought an understanding of the identity. With respect to temporal and spatial extension, one of the most influential accounts of identity in the 20th century was advanced by the French philosopher Paul Ricoeur whose notion of narrativity is a landmark contribution in this regard. According to Ricoeur, our identity is a story (a narrative) and we ourselves are its protagonists and the role of literature in construction and articulation of identity is also of vital importance which is

recognized by as diverse writers as Paul de Man, Michel Foucault, Edward W. Said, Homi Bhabha and Terry Eagleton. Homi Bhabha argues that literature can play an important role in investigating the question of identity. To him, the study of world literature implies approaches whereby different cultures can identify themselves through their projections of otherness. Edward W. Said in his seminal work *Orientalism* (1978) has also interrogated the Western scholarship and its long standing literary role which has constructed a highly textual and stereotypical identity of the Orient.

Similarly, various other literary debates such as nationalism, neocolonialism, globalization and migration have also remained some of the main themes of South Asian literature. Likewise, some of the older writers see the modern-day globalization as a neocolonial onslaught; the younger writes are thrilled by the opportunities and promises it offers. For example, Zulfikar Ghose and Shuja Nawaz, the Pakistani-born diasporic writers who settled in America are preoccupied with themes such as migration, displacement and a persistent nostalgia. This could also be called as an outcome of the postmodern crisis of meaning of their diasporic experience that, at times, their writings appear to be fragmented and stricken compositions. They seem to be wrestling with the issues of a checkered history, an irretrievable past and a formidable present. By and large, in all these writers, the issue of identity is the one which features invariably prominent. An agitated and schizophrenic self is often seen struggling between the bygone cultural stabilities and the modern day uncertainties (Shamsie, 2007). The certitude of the past seems to have given way to a skepticism which is at once nihilistic and depressing.

Other than that, the critics of South Asian Literature mostly focus on religion, region and nationality within South Asia. The colonial oppression, ethnicity, religion and border issues are paramount and have led to rabid linguistic regionalism. The problems of identity and survival of English language and literature inside a changing geography and changing society. The present generations of South Asia and also the diaspora are born into the Eastern culture and are raised in Western ways, bringing with them a hybridity and a crisis in identity and survival. They fight for acceptance in their own homeland as diaspora/expatriates who live outside their native domain. It is important to take an overview of the literary scenario in South Asia and understand the crisis of identity and survival that South Asian Literature in English is undergoing at present. After the British invasion, the country's literature began to reflect the impact of a Western culture; the arrival of the printing press also influenced literature, which previously had been written for a much smaller audience. Plays that had been written for the court became widely available; these plays were not performed on the stage but were meant to be read. In fact in several colonial the situations of these

stereotypes provided an ideological justification for different kinds of exploitation.

Sri Lankans suspect that their own people living as diaspora are exoticising their predicament and thereby, trying to induct the colonial practice of “washing black people white”, that too in the abhorrent language of the colonizers. Mother tongue and national identity were held sacrosanct and above all else. Franz Fanon describes this as “efforts made by a people in the sphere of thought to describe, justify, and praise the action through which that people has created itself and keeps itself in existence” (233). Holding on to their regional linguistic unity, the Sri Lankans create and uphold themselves as distinct and unique, refusing to give even English language a place of respectability. The situation is almost similar in Bangladesh where the linguistic hegemony of Bengali language remains undisputed. Tripti Lahiri in her article “Is there Room for English Literature in Bangladesh?” recounts an interesting anecdote. The noted Bangladeshi writer Tahmina Anam, of *The Good Muslim* fame, is said to have stated that unfortunately, her Bangla was not good enough. This social censorship attitude is rooted in and can easily be traced back to partition and rise of Bengali nationalism as a consequence of linguistic imperialism of both English and Urdu languages.

The identity and survival issues of South Asian Literatures in English is explored along the lines of colonialism, post colonialism, class, ethnic distinctions, linguistic regionalism, culture, globalization and migration. It is important to look into the connections these parameters offer and to see where they have positioned themselves in relation to English language in contemporary times and how South Asian Literature in English is going to be shaped in the future against all odds. In sum, even if a considerable number of South Asian writers approvingly used English as a literary medium whose chief purpose is to dismantle the colonial narrative and create a space for a cultural diversity which is at once emancipating and egalitarian. The real motive behind all these hybrid writing patterns seems not simply to problematize the experience of the reader, but also to stake a claim to the English language which is no longer considered to be an exclusive prerogative of the colonizers.

Postmodernism

The term ‘Postmodernism also post-modernism’ entered into philosophical lexicon as it was first employed by Jean-François Lyotard in his book, *The Postmodern Condition: A Report on Knowledge* (1979). However, in the term ‘postmodernism’, the prefix ‘post’ is not necessarily used in a temporal sense rather it is considered as a reaction to modernism. Lyotard characterizes postmodernism as incredulous towards — metanarratives by which he means the kind of stories about the world, which try to recapitulate

all in one account. Postmodern approach tends to find such stories unsuitable for the world. Instead, Lyotard argues that postmodern temperament favors the world in more rhetorical terms where people make smaller narratives (points of view and interests) supreme and more convincing. Postmodernism is also faulted for not taking stand on issues related to value rather it considers all values as topics for debate and debate will continue forever. Moreover, Eagleton (2003) states that postmodernism is also considered as one of the contemporary modes of thought, which on one hand, tends to reject the possibility of objective knowledge and on the other, it is also skeptical towards truth, unity and progress. However, postmodernism is not considered unified movement or a systematic theory rather it is a loose umbrella term which incorporates different trends of reactions against modernism. One of the most common features of postmodernism is the pluralistic perception (multiple perspectives), in terms of recognition of the validity of same thing and by encouraging the eclectic ways of thinking, besides blending elements from different cultural traditions. Postmodernism tends to develop a sense for blurring and flexible boundaries. Another important feature of postmodernism is anti-essentialism, which means that it may not be applied to individual words or messages but rather it focuses on the entire text in a broader sense like any significant structure. Furthermore, there is no essential meaning of a text, as a text may be open to a number of interpretations (Leicester, 2000).

The notion of postmodernism is not only problematic but also diverse in its use in academia as well as in popular discourse. The concept of postmodernism has also been applied to a number of areas such as economic, social and cultural phenomena. The commentators of postmodernism may not necessarily focusing/referring to the same things. However, on one hand, the epithet of postmodernism refers to the aesthetic and socio-cultural features of contemporary life and on the other it gives birth to various forms of theorization, which are considered suitable for creating a sense of the — postmodern conditions” (Hill, 1998). The term ‘postmodernism’ is also employed in three different types of debates such as philosophical, socio-cultural and aesthetic. These debates are considered distinct, although these may not be unconnected.

Postmodernism and Literature

According to *Cambridge Introduction to Postmodern Fiction* (2009), the term ‘postmodernism’ is generally considered significant in many academic disciplines but it remains necessary in the literary-studies lexicon. Moreover, Linda Hutcheon (1986-1987), a major theorist of postmodern fiction, suggests and argues that now in the 21st Century, “postmodernism is a thing of the past ‘as it has fully institutionalized, besides having canonized texts, anthologies, readers, dictionaries and histories” (p.165, 207). According to

Cambridge Companion of Postmodernism (2004, p.62) literature is usually considered as an important laboratory for postmodernism. During 1970s and 1980s, like other disciplines such as cultural studies, film studies, architecture and women's studies, a great number of literary studies were also carried out. These literary studies in the formative decades tend to frame the ideas of postmodernism. In the area of literary postmodernism, the narrative genre of fiction is more dominantly focused.

The postmodern American fiction is usually considered to begin with the works of authors such as John Hawks' *The Cannibal* (1949), William Gaddis' *The Recognitions* (1955), Vladimir Nabokov's *Lolita* (1955), John Barth's *The Floating Opera* (1956) and William Burrough's *Naked Lunch* (1959) and fully developed in 1960's. These writers employed different postmodern techniques in their works of fiction including fragmentation, overlapping /mixing of facts and fiction, fantasy and dreams. They have also used, on one hand, black humor, metafictional elements, radical irony and parody and on the other, the formerly considered tabooed themes such as artistic and aesthetic forms of works as a social protest. The themes of mixing of genres, deviant sexuality, drugs, alcohol addiction and using other arts and media devices were also thought to be postmodern (Bertens, 2010, p.61, 62).

Furthermore, in 1960's, the postmodern American fiction was marked by some of the key techniques such as experimentation with language and language play, besides intertextuality and referential function of the language. The postmodern writers also employ techniques and conventions, which are typical to other genres such as arts and media. However, on one hand, the postmodern American fiction writers of 1960's were influenced by both the linguistic and philosophical theories of post-structuralism and deconstructionism (expressing skeptical views) and on the other, writers such as Borges, Marquez and Asturias by the playful magic of realist narratives, emphasized both the story-telling techniques and imagination as liberating forces. These authors were also influenced by the idea of constructing meanings and active participation of the readers, which was supported by Barthes, who announced the death of the author and Michael Foucault, who claimed the death of the subject. These authors also showed the stimulating and manipulative effects of media and popular culture and the ways it affects the people's perception of the world (Bertens, 2010, p. 63, 64).

Postmodern Literary Techniques

The Geometry of God emphasizes on visuals and combines written communication with visuals for narrating the accounts of different characters, multiplicity of meanings and plurality of truths. The author concentrates on images/visuals in their fictional representation as the actual photographs that are melding with the text of the novel. Postmodernism is characterized by relativism as Mondrian foresaw, cited in Christopher Nash, *World-Games*:

The Tradition of Anti-Realist Revolt (1930) that one tends to become more and more relative in everything by rejecting the idea of single truth and the concept of fixed laws. Postmodern fiction writers challenged the established literary conventions by undermining the traditional pecking order of discourse. Usually, postmodern novels do not profess to any objective representation of life but rather these tend to portray individual human experiences, the subjective nature of human consciousness, feature metafiction, flagrant shifts in narrative and use a nonlinear timeline. The constant bombardments of advertisements, visuals and exposure to media have also influenced many postmodern fiction writers where they usually place their characters in actual situation of the advertisement. The postmodern techniques such as the art of story-telling, the recurrence of certain scenes, the disrupted chronology and open ending of the novel, which can be resembled to the symptoms of traumatized character. Moreover, one of the main features of the contemporary stories is that they usually do not follow chronological order (Watyjes, 2007-08).

Postmodern literary text, on one hand, tends to undermine originality, authenticity and single authorship while on the other, it is also closely connected with the advanced use of communication technologies such as television, film, CD-ROMs, DVD's, videos, audios, computer, internet and mobile phones etc. Moreover, the postmodern literary texts employ various postmodern narrative techniques such as plurality, fragmentation, relativism (manifestation of open ending novels and postmodern literary narrative devices such as metafiction, intertextuality, parody, pastiche, radical irony, collage and language instability temporal disorder which gives space to readers to create new meanings), multiple perspectives, simulacrum, hypertextual narrative strategies, nonlinear narratives, active reader participation, hypermedia and multimedia strategies, playfulness, subjectivism, eclecticism, alternative and overlapping narrative voices, overlapping of reality with fiction, overlapping of dreams with reality, hallucination, fantasies, and the deliberate use of mixing of different genres such as —detective story, pornography, love story, essay, diary, cookery book, receipt, letter, newspaper clip (p.32). Postmodern literary texts like modernist literary texts also employ the narrative devices such aesthetic principles, arts and media including —the camera-eye technique, insertion of the newsreels in the narrative, cuts, rapid sequence of images, impressionist depiction of reality emphasizing visuality and subjective experiencell(p.44). However, the use and functions of these techniques differ in the postmodern literary texts, as these tend to show depthlessness, artificiality of experience, and superficiality. These techniques also focus that semiotic nature of reality and textuality is perceived as mediated realities through internet, television, videos, cinema or virtual reality (www.pulib.sk/elpub). Brian Mc Hale (1987) argues:

Postmodernist fiction at its most mimetic holds the mirror up to everyday life in advanced industrial societies, where reality is pervaded by the miniature escape fantasies 'of television and the movies [...] Instead of serving as a repertoire of representational techniques, the movies and television appear in postmodern writing as an ontological level: a world-within-the-world, often one in competition with the primary diegetic world of the text... (p. 128).

Biographical Sketch of the Author

Uzma Aslam Khan, Pakistani Muslim novelist, born in Lahore in 1969, has got a wide range exposure in different parts of the globe experiencing diverse cultural landscapes and geographical locations from East to West as she stayed in Pakistan, Philippines, Japan, England and the USA. The author's family has returned to the home country in 1979 when she was ten years old and settled in Karachi. Most of her creative works published during the last two decades (2001-2019). After completing her studies in Karachi, the author has received scholarships to study in the United States, first in Upstate New York and then Arizona. The author now lives in Massachusetts, USA. As a novelist Uzma Aslam Khan in the *Geometry of God* has tried her level best to depict social, political, psychological, educational, scientific, and religious aspects of Pakistani society in a more realistic way so that it becomes a part of the history. Most of the Postcolonial writers in Pakistan have often focused on various political issues/problems of the country.

The Author's works

The creative works of Uzma Aslam Khan include six novels: *The Story of Noble Rot* (2001) *Trespassing* (2003), *The Geometry of God* (2008), *Thinner Than Skin* (2012) and *The Miraculous True History of Nomi Ali* (2019). The author's books have received a number of awards: *The Trespassing* (2003) was shortlisted for Commonwealth Prize Eurasia 2003 and while her *Thinner Than Skin* (2012) was nominated for Man Asian Literary Prize 2012 and the DSC Prize for South Asian Literature 2014. *The Geometry of God* (2008) has been named one of "Kirkus Reviews" best book of 2009. The novel has also published in Pakistan, India, Spain, Italy, France, the US, the UK and Pakistan. It has won the Bronze Award for multicultural fiction in the Independent Publisher Book Awards, 2010 and was a finalist of *Foreword* magazine's Best Books of 2009. Similarly, she has also been awarded the French Prize for Best Fiction in the Karachi Literature Festival for *Thinner Than Skin* (2012). The novels of the author has also translated worldwide, including in Romania, Brazil, France, Spain, Italy, Serbia, Norway, and Sweden. Uzma Aslam Khan's works has also appeared in a number of anthologies: "Look, But with Love", "Ice, Mating", "The Missing", "The News at His Back", "My Mother is a Lunar Crater", "Plum Island". She has also published essays and articles in

the *Guardian*, *Dawn*, *First City India*, and *Counterpunch*. The works of the author has also been translated to several other languages worldwide.

Research Methodology

The understudy research project is mandatory term assignment for the subject of South Asian Fiction in English, PhD English, Second Term, IIU, Islamabad. The research is qualitative in plan and descriptive in nature where the researcher uses textual investigation as a research method for exploring the *Geometry of God* by Uzma Aslam Khan with reference to postmodern techniques. The story of novel is a Pakistani Postcolonial dialogic narrative developed through a number of postmodern tools and techniques capturing the historic tale of General Zia's era. The most relevant part of the text as primary research date is utilized as essential information. For this purpose, the researcher has used postmodernism as research method for literary examination and exploration of the study. The theoretical framework used for the exploration of the understudy research project is postmodern techniques with particular focus on narrative techniques. The research, for the purpose first read the text of the novel and highlighted the most relevant areas for discussion and textual analysis. Therefore, the primary source of the research is the understudy novel. The secondary sources relevant to the research are consisted of books, relevant website on internet, magazines, research papers, research journals and book reviews etc. for data collection and analysis.

Significance of the Study

The understudy research is significant because it draws attention to study the text of Uzma Aslam Khan's novel, *The Geometry of God* (2008) from the perspective of postmodernism. Therefore, the themes, elements and techniques that constitute postmodernism are critically discussed in light of textual analysis. The worth focusing area of the novel is its multiple narrative techniques through several characters to capture the subjective nature of truth in the prevailing complex socio-cultural and politico-religious nature of debate on evolution of the species. The novel has built a productive dialogic narrative revolving around the evolution of the species. Some of the major characters of the novel support the Western stance while others support the Islamic stance on evolution. Thus the research becomes worth investigating to evaluate the pros and cons of the dialogue from textual references (Islam and Darwinism) of the novel. The opposing ideological orientations have divided the family to the extent of enmity. The understudy topic of evolution of the species in the selected novel needs thorough investigation. The topic has been dealt scholarly from both the Islamic as well as the Western secular scientific schools of thought (Darwin Theory) with specific references from

the Holy Quran and Hadiths. The novel has also utilized knowledge from Islamic traditions of well-known Muslim figures along with scientific knowledge of recognized Western scientists. The novel has also shed light on ideological divisions within the Pakistani society during the particular point in time (Zia regime): faith versus science. The champions (scientists and religious orthodox) have put almost everything at stake during the ongoing debate/war of words to support their ideological positions. The novel has rich themes such as love, feminism, language, religion, blindness, politics, blasphemy, and Islamism. It has also developed a space for holding dialogue between Islam and science. The Islamic narrative is built through the Islamist religious characters while the narrative of science regarding evolution of the species from secular characters. Therefore, it is significant to carry out research on the novel and explore its rich themes in general and those related to evolution of the species in particular.

Research Questions

- Q. 1** To what extent Uzma Aslam Khan utilized postmodern elements/ techniques in her novel, *The Geometry of God*?
- Q. 2** How the postmodern tools/techniques have helped the author to capture the ideological divide (Science and Islam) within the novel?
- Q. 3** How does the author play upon language, narratives and characters in the novel?

Introduction of the novel

Uzma Aslam Khan's *The Geometry of God* (2008), a 356-pages philosophical novel, has five chapters: *Gateway the first: the world, gateway the second: the man, gateway the third: the word, gateway the fourth: the love and the gateway the fifth: the afterlife*. The novel develops a complex philosophical narrative (reflecting the socio-cultural and religio-political structural complexity of Pakistani society) of multiple themes with special attention paid to the evolution of the species while upholding to the notion of the theoretical debate of 'Islam versus science' from the perspective of a family living in Pakistan in 1970s and 80s. The author has made efforts to capture the time and characters from the time of Zia-ul-Haq regime when Islamization, formulation of Islamic laws, basic principles, revival of golden age of Muslims, the spirit of Islam and Sharia were on peak in the country. The regime has paid more attention to Islam by bringing it into the limelight for re-awakening the true spirit of Islam for holding debates, discussion, dialogues and conducting researches on the theoretical underpinnings of Islam.

It was the time when religious fundamentalism has gained roots where mujaheddins were funded by the gem sales and the Americans to disintegrate the Union of Soviet Socialist Republics (USSR). According to Niranjana Iyer

(2010), the novel is set in particular point in time when Pakistan was engaged through its military dictator Zia-ul-Haq to combat Russian in Afghanistan, "*The Geometry of God* is set in the seventies and eighties—an era when the CIA was pumping millions into the country to combat Russians in Afghanistan, and when the military dictator Zia-ul-Haq was gaining power on a platform of Islamic orthodoxy." The author has brought multiple characters and different theoretical standpoints to narrate the same event or version of story from different ideological perspectives (scientific and Islamic) and various angles of the individual perspectives to demonstrate that unilateral version is insufficient to answer all the questions. Therefore, Iyer (2010) also argues that "*The Geometry of God* is all about angles, planes and perspectives. At the literary level, Khan shows us the same event through the eyes of different characters, demonstrating the inadequacy of a unilateral vision." This approach has also given a space for a healthy dialogue on Islam and science. The science and reasons answer the questions pertaining to physical world but when it comes to metaphysical world — it is beyond the ambit of science. Therefore, religion puts meaning in life while addressing all those questions that are beyond human reasons. The novel has also challenged the Western mode of thinking of knowledge, reasons and science. On one hand the novel has given a central position to Islam and Quran as the primary source of knowledge while on the other hand it has also highlighted the role of Muslim scientists, philosophers and mathematicians and their contribution to the overall body of knowledge (Western knowledge). The story time and again reminds the readers that Quran has long before presented the ideas and theories that were later discovered by the Western scientists.

The story of the novel begins when the 8-year narrator Amal (practical sister) accidentally discovers the fossil of the ear of the first whale (dog-whale as she calls it) in Margallah Hills of the capital city during on a dig with her paleontologist grandfather, Professor Zahoor. The curiosity and inquisitive nature of the child-protagonist has developed her taste to later become the first women paleontologist of the country (a scientist who specializes in the study of life forms that existed in previous geologic periods, as represented by their fossils) to work in the patriarchal socio-cultural structure alongside men in the tough terrain of mountainous regions to search for fossils of ancient whales. She has made an effort to unlock the mystery of the rich archeological treasures of Pakistan. The discovery of 'diamond key' has not only made it easy to get access to her grandfather's research but it has also set a path for her future endeavors. The Pakicetus, a whale-dog-creature whose fossils were found in the novel in different parts of the country as it once used to swim in the ancient seas (now dried up mountains) in Pakistan. She was pressurized by the family and friends not to opt for the profession of paleontologist due to tough nature and field work of the job. The author has

also frankly dealt with themes of sexuality and shifting identities through unique version of Pakistani English language (a detailed glossary of Urdu words used in the novel given) while exploring new territories for the characters. Through the contradictory characters who often stand in contrasting positions and upholding opposite views on a number of issues. The scholarly debate becomes heated discussion for taking opposite ideological positions (Islamic and secular). Thus personal grudges developed against the scientist Zahoor and conspiracies were hatched against him for putting him in prison on false charges of blasphemy and sentenced to life imprisonment.

Zahoorul Din versus The State 1995 Pcolg 78987
(Criminal Misc, Application No. 50-Q)

The accused, Zahoorul Din, aged 70 at the time of the occurrence of the offense, April 1994, of moving about merrily in school saying all things are accidents calling himself prophet and gathering a huge army. The principle was called and to avoid further shame the school was closed for the day. Others evidence has come to light. It is known that he wrote the names of all four caliphs on the soles of all his feet and a student has come about he is indeed eye witness to the feat there was a name on each written in the blue ink.... (p.198).

The double standards of the Islamist characters who personally attacked the Professor scientist were slowly exposed in the novel — they were more a group of fake people who preaching for their personal interest. Their words and actions were found in absolute contradiction with each other. According to Irum, S. & Yaqoob, M. (2018), the Noman's and Amal's fathers in the text are associated with a religious political party whose aim was to implement Islamic law to make Pakistanis true Muslims. But, "Their double standards are exposed in the form of discrepancies between their behaviours inside and outside of their homes and between their personal interests and preaching. They use religion as a brand—a commodity to sell and control the masses." Noman's father thinks of modern culture as "Everywhere you look pornography, obscenity, women in sports and advertising boys and girls together!" (p. 23), and remarks: "The young Pakistani is a cultural freak! His religion is whimsy! We will save him from foreign influences—like science! Like films!"

The author has made an effort to draw a complex view of the complex socio-cultural realities and the intersection of scientific discovery and belief system thorough the narratives of the novel through different characters. Through multiple narratives, the author takes the reader to another world with contrasting ideals of life—the champions of different ideologies (living and dying for it). Sometimes, the writer supports the Islamic belief system while out rightly rejecting the Darwin theory of evolution and modern

scientific discovery through certain characters. But sometimes, she also challenges the existing religious belief system, legal system and familial traditions of the country for deep rooted hypocrisy, double standards and fake people. The story of the novel revolves around the themes of religion versus science, imagination versus action, intellect versus senses and freedom versus duty. The writer amid the turmoil history of the country has come up with a convincing work and a diamond key to unlock the space for holding a healthy dialogue to enlighten readers about the history and broaden their mental horizons. The novel has also opened up new avenues for debate and discussion to create understanding about the ground realities and contradictions that Pakistani people are being faced with. The novel has multiple themes and complex narratives of the characters to outline the complexity of situation as Iyer (2010) states, "This novel concerns itself with epistemology, aesthetics, ethics, metaphysics, logic... yes, Khan's canvas is philosophy itself".

The narrative of the understudy novel is journey to discover the truth — hidden underground in ancient fossils decayed and embedded in mountains and deserts. Similarly, the truth is also covered in the carpet of language — hidden in everyday life and communication. The blind sister Mehwish has tried to decipher the world that she could not see through her eyes. Iyer (2010) argues in her review of the novel, "The novel's themes are further revealed in the author's playful, luminous use of language. Mehwish "sees" words sideways so as to reveal hidden meanings; paleontology hence becomes "pale into logic," dog-whale "dog-wail," perilous "peri less," commander "come under," and promiscuous "promise kiss." She understands and feels the world in a better way than many other characters of the novel. Similarly, religion has also played the role of a torch in the darkness to guide the characters, particularly when reasons and science fail to convince them. Mehwish tastes the words when she hears them with other senses like piece of fruits or sweets and decipher meanings through the human connection.

The author has also used a number of words from Urdu showing the richness of the language. It also seems that sometime exact equivalent of the Urdu words were not available in English (peculiar social, cultural and religious nature of the words) but sometimes the italicized words in Urdu were used for creating certain effects on the minds of the reader. At the end of the novel, a short list of 34 Urdu words (the novel has more Urdu words) with English translation is given in the glossary section for making it understandable for readers unfamiliar with Urdu language.

The Geometry of God as Postmodern Novel

Most of Uzma Aslam Khan's novels: *The Story of Noble Rot* (2001) *Trespassing* (2003), *The Geometry of God* (2008), *Thinner Than Skin* (2012)

and *The Miraculous True History of Nomi Ali* (2019) exhibit postmodern techniques to deal with complex situations — socio-cultural, politico-religious and postcolonial realities. *The Geometry of God* (2008) has a number of 'Postmodern Elements'. The novel reflects the complex human conditions of Pakistani society under the regime of military dictator Zia ul Haque (1970-80). The novel has focused on two different schools thought: Islamists and Seculars to ponder upon the evolution of the species. In order to focus on the complex topics of evolution from Islam and scientific perspectives, epistemology, aesthetics, ethics, metaphysics, logic, The Western and Islamic philosophy, politics, love, sexuality, and metaphorical blindness etc. It was not possible handle such multiple themes without taking help from the postmodern narrative techniques. The novel has discussed evolution from multiple perspectives and both secular/scientific and Islamic minded characters as subjective matter through endless debate and discussion in dialogic form the text.

The novel has played upon language (playfulness and experimentations as key features of postmodernism) from the blind character of Mehvish and eight-year protagonist Amal. The whole novel is in the form of dialogue — among major and minor characters. According to Manzoor (2016), *The Geometry of God* by Uzma Aslam Khan exhibits the postmodern elements its text as "It deconstructs the totalitarian meta-narratives and raise the issue of pluralism by generating mini-narratives through the postmodernist technique of pastiche and parody". The novel has also a number of visuals/photos of the dog-like whales as the whole debate revolves around the evolution of the species. The novel has intersexuality (texts-within the main text) as time and again the characters support their arguments from diverse texts of science and translation of the Quran and scholarly figures to substantiate their standpoints. The novel has some parts in poetry; other bombarded with Urdu words, and fragmented narratives.

Multiple Perspectives and Subjective Nature of Truth/Reality:

Multiple Narratives Techniques

The novel has developed its narrative through the multiple voices and different angles of the four major characters to emphasize over the multiplicity of meanings as postmodern novel. The unilateral perspective often fails to answer many pertinent questions and multiple layers of the truth: Amal, Mehvish, Noman, and Zahoor other than the minor characters. Manzoor (2016) argues, "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." The author has dismantled the binary oppositions by highlighting the voice of subaltern in contrast to the dominant groups of the society. The author has created a space for holding dialogue from opposite

standpoints to enrich and broaden mental horizons of the readers. “*The Geometry of God* is the story of four characters—paleontologist Amal, her blind sister Mehwish, their heretical grandfather Zahoor who is also a paleontologist, and Noman. It is set in the backdrop of General Zia’s dictatorial regime in Pakistan and his imposed religious fundamentalism supported by fundamentalist religious groups”, (Jabeen, 2018, p. 69).

Amal: The story of the novel begins when the 8-year narrator Amal (practical sister) accidentally discovers the fossil of the ear of the first whale (dog-whale as she calls it) in Margallah Hills of the capital city during on a dig with her paleontologist grandfather. She has developed interest in the evolution of the whales. Later in life after marriage despite resistance from the family and friends, the curiosity and inquisitive nature of Amal has developed her taste to become the first women paleontologist of the country. She is unfolding the deepest questions of love, faith, science, politics and knowledge. She also looks after her baby blind sister Mehwish like a mother and teacher.

Mehwish: The blind younger sister (carries the sun and music inside her) of Amal speaks Her exuberant language that draws words from Urdu and Punjabi and invents one of its own style of fractured English slowly makes revelations. It was the same day Mehwish goes blind, supposedly from looking too long at the sun when Amal finds an important fossil on a dig with her grandfather Zahoor. It was after Six years that Mehwish loses her sight.

Zahoor: Their heretical and secular grandfather, a scientist and professor by profession has liked variation and change. He has also championed the scientific discovery by challenging the existing belief system. Zahoor is a professor whose Darwinism was under attack from Islamists. The scientific curiosity of was not silenced despite the ever-rising fundamentalism in the society. He inspires Amal to become a scientist and Mehwish to become a poet (narrated some sections of novel in Urdesh — playful language).

Noman: The young man who steps into a lecture hall, decides “their triangle needs a fourth point,” and changes all their lives. These are the four shifting chambers that make the heart of *The Geometry of God*, the new novel from lauded Pakistani writer Uzma Aslam Khan. Noman was the son of a member of Zia’s Party of Creation was also actually working as spy on the professor (Zahoor) during his lectures. He used to write articles in his father’s name for supporting adherence of Sharia in the country. He was also a divided character between his family intellectual awakenings — as he blamed himself for the arrest of Zahoor. He broke relations with his father and joined a job of a teacher of mathematics. He was also once drawn ot Amal but later he discovers his true spiritual love for Mehwish.

Science Vs Religion (Islam):

Throughout the novel revolves around the major debate of science and faith. The very first chapter of the novel focuses on both science and Islam: the natural evolution of flora and fauna of Margalla Hills of Islamabad alongside the fossils bones found during their adventurous trip to the Hills — “That is the fossil. A bone that has become stone”, (p. 3) while at the same time focusing on Islamic injunctions, “Now Nana says, “Pray five times a day and be a *real* Pakistani! Speak Urdu and be a *real* Pakistani, or English and half as Pakistani! Well, here’s my answer. Study whales and be a Pakistani!” The *real* is italicized sarcastically as for being real Pakistani, it is a must to offer five times prayers and speak Urdu. However, as a matter of fact, the scientific study (whales) can make you a true Pakistani. Looking at a narrow stairs of the underground observatory place in a photograph, Junayd states, “This one was considered the last great achievement of a Muslim scientist.” Nana who is often critical towards Islam has said, “It was constructed and used by Muslim scientists, but they were driven by an urge to learn about the world, not prove their faith.” Junayd responded statically, “They did not feel the need to prove it. It was safe”, (p.6).

Noman was one of the main characters who supported Islam against Darwin Theory of evolution, science and secularism. He was an angry but a dutiful son as he used to write articles in his father’s name to strictly adhere to Sharia and Islamic laws after quitting his mathematical ambitions. He had a double standard life as he also used to enjoy liquor and marijuana with his nihilist friends. But meeting with Zahoor has transformed and enlightened his life — a divided character between family loyalty and intellectual awakening. “The intelligent, well-educated Noman is charged by his father to use the Quran to logically “prove” scientific laws false. Bound by family duty, Noman overcomes the demands of his conscience and his intellect to author revisionist texts that successfully remove all references to Newton, Archimedes and Einstein”, (Iyer, 2010). And, he also made manifestation of the fact by blaming himself for the arrest of Zahoor while breaking with his own father and also joining the job of teaching mathematics.

Likewise, the protagonist of the novel, Amal also blamed Noman for the arrest of her grandfather and thus become a lab assistant despite the fact that as woman in the patriarchal society, she was not allowed for doing actual field work. But it was her marriage with her longtime friend Omar that allowed her to pursue her field work of scientific discovery independently. The blind sister Mehwish throughout the novel has tried to decipher, feel and imagine the world that she could not see. Similarly, religion has also played the role of a torch in the darkness to guide the characters, particularly when reasons and science fail to convince them. But paradoxically the scientist character in the novel has almost discarded religion as a source of light or guidance. Similarly, primarily the role of the sun to bring light in the world

but it has brought darkness to the eyes of Mehwish as Neelam Jabeen (2018) argues in her article, “Mehwish was blinded by the sun” (26)—this is part of the paradoxical statement given by the ophthalmologist (as reported by Amal) about Mehwish’s accidental blindness. It is paradoxical as sun is the antithesis of darkness, so where there is sun, there is no darkness; blindness on the other hand may stand for darkness, so sun being the cause of darkness is a paradox and from hence onwards.” It was like if some is able to understand the role and importance of religion or science in human but he or she is deliberately trying to ignore it as once Zahoor (the maternal grandfather of Mehwish) has once explained her that blindness as a condition where “her eyes receive light but transmit no image” (30). More or less, secularism is also a condition in which one receives religious knowledge but he or she is unable to properly respond to it. But this could also be true that religious fundamentalists enjoy the blessings of science but they don’t want to appreciate, encourage or acknowledge its role and importance for the wellbeing of the society.

The ideological extremism — secularism and Islamism is found active behind the scene as most of the characters strongly upholds and defends their respective ideology while attacking on the opponents. During a dialogue-cum-heated debated on science and faith between Junayd and Zahoor on evolution, Sufism, originality of ideas, scientific creativity, Junayd states, “Your work on whales is not a creation but a discovery, though you know I believe it neither.” But Nana says, “The Party of Creation and the Islamic Forum both believe I invented it.” To this, Junayd says, “Then you should keep it to yourself.” In a satirical response, Nana states, “That would destroy me”, (pp. 8, 9). And Nana was proved right as till the end of the novel lots of conspiracies were hatched against him for putting him behind the bars on charge of blasphemy cases.

Likewise, the author has also come with questions pertaining to the existence of God. This is a very basic question that whether the world has come into existence by chance or there is a creator of it. This question is well addressed in the novel. But here the author disagrees with the religious orthodox who believes in the singularity of interpretation as Iyer, 2010 states “While religious fundamentalists believe in a single interpretation, Khan describes two approaches to God—first, through *khayal*, thought which comes from intellect and *zauq*, an experience of joy achieved through the senses.” Her approaches and multiple interpretations make manifestation of the fact that she has come up with more philosophical answers. The whole novel is synthesis of two approaches: sensuous writing and thoughtful description and analysis. Neelam Jabeen (2018) argues that as for as perceiving God is concerned, eyes are not the only source through which we perceive, rather all senses are used to perceive knowledge and understand the bigger scheme of the universe, “One can see with all other senses and

even memory helps in seeing; and if seeing is knowing, then the source of knowing is again not the eyesight but “intelligence and taste—*khayal* and *zauq*.”

According to Kharal & Zafar (2020) Uzma Aslam Khan’s *Geometry of God* has taken its insight from Dr. Kenneth Jernigan’s concept of blindness as he states, “something which must be defined not medically or physically but functionally.” Therefore, the author has challenged the vision of the whole society by justifying the blindness of Mehwish who despite being blind is able to perform all routine functions like a normal person. The authors have also made the literal and metaphorical meanings clear in Urdu language by arguing that lexical item *Andha* (blind) is metaphorically used while literal translation of the word blind is *na-beena* — this word is used for all those who had lost their eyesight. Despite the fact that both the “words mean the same, but one is an entire conceptual domain because of its metaphorical associations while the other is only a word used to refer to a condition”, (p. 188).

Evolution of the Species:

Ideological orientation and faith has divided and united the family within the novel. The major characters of the novel stand in contrasting positions for supporting and opposing different ideological underpinnings (reflecting the diverse opinions of people in the Pakistani society, particularly during the Zia regime). The characters of the novel upheld opposite and extreme opinions against each other’s. Those characters that support science, scientific discovery, reasons, Darwinian Theory of evolution are on extreme. And those characters that support Islamic laws and Sharia stood on the other extreme. Kharal & Zafar (2020) also argue, “It is set in the backdrop of General Zia’s dictatorial regime in Pakistan and his imposed religious fundamentalism supported by fundamentalist religious groups.” However, the author has made an effort to hold a dialogue between the secular fundamentalists and religious fundamentalists. Speaking about the creation and evolution of the species, the two characters (Junayd and Zahoor) continued speaking during their trip to Margallah Hills in which Junayd supports the divine laws and the supremacy of the natural order of things. But Professor Zahoor supports the man’s interventions in the natural order of things and Darwinian Theory of evolution — the selection and survival of the species.

The dog-whale was beginning to reverse its adaptation. It was developing underwater hearing. Its tail was growing. It was going to lose its fur, drop its legs. And it was happening, very, very slowly.....Junayd says, Man was created on land. Nana says, If its proof you need it can be found: *And we made out of water every living thing.* He it is Who has created

you out of clay. Man is Ashraf-ul-Makhluqat, God's Singular Creation. No change wilt thou ever find in Gods's way, (p.13).

The dichotomy within the character of Noman has developed when on one hand he is writing articles of pseudoscience under his father's name for supporting his religious extremist thoughts and fundamentalism while on the other hand he secretly supporting the diehard evolutionist Zahoor and his granddaughter, Amal. Thus like clash of civilization, the faith and reasons hitting against each other in the prevailing culture of intolerance. The Islamic concept of birth not only negates the Darwinian Theory of evolution but rather rejects it as Apa Farzan says, "Evolution....Ewil ocean."

Glory of Allah, Who created in pairs all things that the earth produces, as well as their own kind and other things of which they have no knowledge Now let man but think from what he is created! He is created from spurting fluid proceeding from between the backbone and the rib, (pp.32, 33).

But accidentally, on the day Zahoor discovers the fossilized ear bone of the whale in the hillside, his granddaughter Mehwish has lost her eye-sight. "Eight-year old Amal, accompanying her paleontologist grandfather Zahoor on a dig, finds the fossilized ear bone of a dog-whale—a discovery that revolutionizes theories about mammalian evolution in the region. On the same day, Amal's younger sister Mehwish goes blind" (Iyer, 2010). This also suggests that scientific discovery, secular reasoning and western style of rationalization devoid of religion also make us blind towards the religious teachings and revelations of the holy book (words of God). Neelam Jabeen (2018) while re-interpreting blindness of Mehwish as functional, psychological, and sociological barrier in the novel as physical impairment has extended it metaphorically to the rest of the society, "To be blind does not mean that one cannot see. It is possible for an individual to have perfect sight and yet be physically and literally blind." The divine guidance acts like torch in the darkness when reasons and scientific discovery fail to answer the basic questions about human existence on philosophical ground. It was during the conference when a man asks, "If Nana thinks we are descended from monkeys what about the special creation of man as the Quran says and Nana got angry and they called each other names", (p.60).

Some of the characters have challenged the Newton's Law of gravity that it was not something new as it was already mentioned in the Quran. In the conference when a scholarly dialogue held between Islam and science Muhammad Lawrence, a PhD said, "What 'geologists' today call 'facts' were first proven in Quran (*recites in English*): 'Have we not made the Earth a resting place for you and the mountains its pegs?' We know not some concoction called Newton's Law", (p.80). Similarly, another PhD speaker,

Ali Abadi has challenged Darwinian Theory of evolution when he was speaking about the revelation of freshwater fish, "So we see that a species does not, as Darwin claimed, *move*. It is simply fulfilling its purpose. There is no such thing as pattern of growth" (p.89). Furthermore, from perspective of religion, the creation is mixed with morality while criticizing method of scientific investigation from Ali Abidi work titled *What only Allah Sees*, it was quoted:

Virtuous behavior (*akhlaq*) cannot be separated from a proper understanding of the purpose of creation (*khalq*). It is an issue as much of morality as [took forever to find word] cosmology. Scientific thinking blurs the relation between the two by insisting on a world of "facts." The purpose of our movement and of this magazine is to return us o the path of the humble salmon that follows devine laws not fickle experiments, and not transitional change, (p.100).

It was also strange on part of the religious fundamentalists that they have targeted and implicated the scientist Zahoor in fake cases of blasphemy. For this purpose, Noman who considers himself as one of the main architects the drama against the scientist to arrest and prosecute him for his free thinking and scientific inquiry who often raised questions about his secular orientations. Therefore, in order to galvanize the political campaign, the fundamentalists have utilized all possible means to target the living scientist. According to Iyer (2010) "The fundamentalists seek to energize their political campaign by targeting living rather than dead scientists and no-one suits their purpose better than Amal's flamboyant, outspoken grandfather. Noman, designated to be the architect of Zahoor's denouncement, must decide where his loyalties lie."

Inter-textuality:

Intense self-reflexivity and periodic intertextuality are usually considered as the key features of postmodern literature. It is true that Europe has given birth to some of the great minds like Newton, Darwin, and Einstein in the field of philosophy, science, arts and architectures. But one wonders how Europe could ignore the role of Muslim scientists and philosophers: Al Khwarizmi, Al-Razi and Ibn Sina, and Al Ghazzali. Therefore, Uzma Aslam Khan through the characters of Noman and Apa Farzan has challenged the Eurocentric worldview of knowledge, their scientific discoveries about the universe and pride of knowledge-giving in light of the Islamic teachings from the Holy Quran from birth and evolution of species to the entire scheme of the universe. But Noman takes an extreme approach when he says, "Another assignment to eliminate scientists from science books. Use verses from the Quran to prove their laws false. There have never been, and can never be, any discoveries because everything is Already Known", (p.116). Likewise,

the translation of the verses from the Holy Quran demonstrates that Noman has challenged the Eurocentric notion of development while highlighting the role Islamic teachings and Muslims in almost all field of life and knowledge production. He reminded the Western scholars that almost everything is present the Holy Quran. Noman describes on pure sciences from the Quran: *“Art thou not aware that it is God who has made subservient to you all is on the earth, and the ships that sail through the sea at His behest. (22:65) If ships sink, it is by His law. If they float, it is by His law. Which we cannot question or understand. Delete all the references to Archimedes and his so-called principles. It is He who holds the celestial bodies in the orbits, so that they may not fall upon the earth otherwise than by His leave. (22:65) If an apple falls from a tree it is His will. If it stays it is His will. Which we can’t question or understand. Delete all the references to Newton and so-called concept of gravity. And all the beauty of many hues which He has created for you on earth: in this, behold, there is a message for people who are willing to take it to heart. (16:13) If color is perceived it is His will. If it is unseen it is His will. Which we can’t question or understand. Delete all references to Newton and so-called wavelengths..... Have you ever considered that seed which you emit? Is it you who create it- or are We the source of its creation? (56:58) Creation is His will. Destruction is His will. Which we can’t question or understand. Delete all the references to the Darwin and so-called theory of Evolution” (pp.117-18).*

Similarly, Noman while criticizing the scientific knowledge and its effects on Pakistani culture says, *“The young Pakistani is a cultural freak! His religion is whimsy! We will save him from foreign influence—like science! Like films!” (p.24).* Noman while accepting the offer of the Islamic Party by joining its mission he states, *“There are books circulating in this country today saying a newborn chick knows its mother by scent. Lies! Allah is the only cause. At every second, He intervenes”, (p.24).* Asking questions and rationalizing the realities was often no-go area for the believer as when Amal asks questions regarding Mehwish blindness from Aba, *“Was it an accident? Nothing is an accident. Everything is decided by God. But God made the eyes. Yes. Why did He decide what He made wasn’t—? You cannot question His will, Amal. You need to understand that”, (p.27).* Noman further says, *“He creates you in your mother’s womb, one act of creation after another, in threefold depths of darkness”, (p. 258).* Likewise, Noman recites:

“Ma Kkalqum wa la bashkum ila Kanafsin” He created you and re-created you in on other way but as single cell. Some say “resurrected” not “recreated,” and call it true. Some say the verse proves evolution wrong, some right. Some prefer “single individual” (Adam) to “single cell” (Hawwa). If she came first, by what name, Hawwa or Eve? Some say there’s no evidence of Hawwa springing from Adam any more than Adam springing from Eve” (p.257).

The novel has also focused on the glory of Islam and golden age of Muslims. Noman as defender of Islam criticizes the young generations and terming them freak for being unable to learn about the history of Muslims. He said that Pakistan came into being in 1947 but it was Muhammad Bin Qasim who liberated this land from the infidels during the age of seventeen in 712. He says, "Let us be like Al Ashari and Al Ghazzali, who saved the soul of Islam a thousand years ago....", (p.127).

Dialogic Nature of the Text

The whole text of the novel is in dialogic form with multiple narrative techniques. The text of *The Geometry of God* mainly consists of dialogues. However, the dialogic text of the novel does not follow the literary conventions as in most of the cases, these dialogues are included in the same paragraph without marking off the speakers such as "he said" or "she said". The dialogues of different speakers are usually put in different quotation marks for making it clear that who is speaking to whom (Brown, 2011, p.10). But like a postmodern writer, here too, Uzma Aslam Khan does not follow the literary conventions for writing dialogues among different characters. "Mehwish, take my hand." "No." "You have to." "No." "Please." "No, no, no." "Are you in love with no?" (p.46). The whole narrative of the novel developed through unconventional dialogic nature of the text.

Playfulness with Language/Experimentations

In *The Geometry of God*, the author has played upon language as a tool of experimentation. On one hand, *The Geometry of God* has used visuals in the text particularly when the writer fails to express through the medium of language as it was felt time and again as an inadequate source of communication. Therefore, the writer has come up with sketches and drawings of cartoons. Similarly, the writer has also italicized lots of the text and used Urdu words. The novel has used poetic verses, broken words, irregular spaces, quotations and references from religious texts (Quran and Hadiths) and science books for developing debate between faith and science. In order to make fun of Western concept of evolution, the writer has come up with the Islamic concept as it does not only negate the Darwinian Theory of evolution but rather rejects it as Apa Farzan says, "Evolution.... Evil ocean." The 8-year old blind protagonist Mehwish has played with words and experimented with day-to-day experiences. Often broken words were used to convey certain meanings. Likewise, she was also unable to utter full words. Therefore, the whole text seems spotted with fragmented and hyphenated broken words.

The narrative of the understudy novel is journey to discover the truth — hidden underground in ancient fossils decayed and embedded in mountains

and deserts. Similarly, the truth is also covered in the carpet of language — hidden in everyday life and communication. The blind sister Mehwish has tried to decipher the world that she could not see through her eyes. Iyer (2010) argues in her review of the novel, "The novel's themes are further revealed in the author's playful, luminous use of language. Mehwish "sees" words sideways so as to reveal hidden meanings; paleontology hence becomes "pale into logic," dog-whale "dog-wail," perilous "peri less," commander "come under," and promiscuous "promise kiss." She understands and feels the world in a better way than many other characters of the novel. Similarly, religion has also played the role of a torch in the darkness to guide the characters, particularly when reasons and science fail to convince them. Mehwish tastes the words when she hears them with other senses like piece of fruits or sweets and decipher meanings through the human connection.

Visuals Elements

Like any other postmodern texts, *The Geometry of God* has also consisted of visual elements. The visuals appear in the text when the writer fails to express through the medium of language as inadequate source of communication. Therefore, the writher has come up with sketches and drawings of cartoons such as when torch highlighting that "Mehwish has the sun inside her" (p.28), whales (pp.103,104), box (p.177), girl with long tail and moon (p.189), holes (p.190), bird flying sketches (p.191), whale with a horn (p.338). Since the novel is written from an 8-year old child perspective, therefore, when it is hard to explain the surrounding realities in words, the writer has come up with drawings and photographic sketches. The novel has also displayed the court judgments against the blasphemy charges.

Conclusion

During the close textual analysis of the novel, the researcher has come across various topics other than the understudy ones that can be suggested for further researches in the future such as love, feminism, language, religion, blindness, politics, blasphemy, Islamism. The novel has used postmodernist tools and techniques to capture the complicated nature of socio-political milieu and ideological divide of Pakistani nation during the Zia regime. The research found that the novel has used postmodern elements such as multiple narrative techniques, plurality of meanings, and subjective nature of truth, multiple perspectives to truth/reality, dialogic nature of the text, playfulness with language, visuals and intertextuality. The postmodernist theory has helped in examining the text through textual analysis.

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