

PalArch's Journal of Archaeology  
of Egypt / Egyptology

**IRONY AND NOSTALGIA IN HANIF'S A CASE OF EXPLODING  
MANGOES: A POSTMODERN ANALYSIS**

**Khadija Majeed<sup>\*1</sup>, Aniq Rashid<sup>2</sup>, Iqra Nazish<sup>3</sup>, Amna Aziz<sup>4</sup>, Aqsa Aslam<sup>5</sup>**

<sup>1</sup>Lecturer National University of Modern Languages Islamabad, Pakistan.

<sup>2</sup>Assistant professor, National University of Modern Languages Islamabad, Pakistan.

<sup>3,4</sup>Lecturer National University at Modern Languages Islamabad, Pakistan.

<sup>5</sup>Lecturer Nationals at Modern Languages Islamabad, Pakistan.

**Khadija Majeed , Aniq Rashid , Iqra Nazish , Amna Aziz , Aqsa Aslam , Irony And Nostalgia In Hanif's A Case Of Exploding Mangoes: A Postmodern Analysis , Palarch's Journal Of Archaeology Of Egypt/Egyptology 18(8). ISSN 1567-214x.**

**Keywords: Irony, Nostalgia, Postmodern, Conceived realities, Hidden Realities.**

**ABSTRACT:**

This article offers a close reading of irony and nostalgia through postmodern lens. Hanif's A Case of Exploding Mangoes depict irony and nostalgia in new and postmodern fashion. This novel exposes the ironized culture of Pakistani politics and nostalgic nature of societal relationships. This research also intends to explore further the role of imperialistic mind set of General Zia's politics and impact of postmodernism on human relationships and emotions that having lots of conceptions and misconceptions, pure realities and conceived realities, interpretations and reinterpretations. This is descriptive research and data is analyzed theoretically. The theoretical framework of this research is based upon the theory of irony and nostalgia in term of postmodernism, which is given by Linda Hutcheon in her dialogical article Irony, Nostalgia, and Postmodernism: A Dialogue, where two terms irony and nostalgia

has been treated with new and unique perspective. This research investigates how our concepts and views about different things in life get change with the passage of time by using the example of postmodern irony and nostalgia. This research article concludes that the ostentatious rejection of past is not possible, nostalgia can consciously denied but deeply felt, people unconsciously idealized the perfectness of past. In current scenario people gets more ironic then past due to increase competition and great ostentatious display. Some hidden realities of Pakistani politics and social system has been exposed in the above mentioned novel by using satire, social commentary, conspiracy theories and nostalgic irony.

### **INRODUCTION:**

The concept of Irony in literature is quite old and being used in different ways with different concepts in different time periods. The simpler definition of irony is a technique of description about character plot Sand development of an attitude opposite to that which is actually stated. Irony is difference between appearance and reality, when you say something by mean of something else. Origin of irony is quite old from Greek time period Greek meaning of irony is hypocrisy, pretended ignorance and not knowing, in detailed sense, is stylistic device, literay technique, or event in which what appears on the surface is always differs fundamentally from what is actual reality. Irony is divided into distinct and various categories, like verbal irony, dramatic irony, and situational irony. Verbal irony means difference between what is saying and meaning something else. Dramatic irony is the difference between what you see and what actually things are, situational irony is when situation gets reverse on different points. Shakespeare's play have all these three ironies where character are saying something by meaning something else, where situation get reverse suddenly and character are playing diplomatic role.

### **Postmodern Irony:**

As far as irony in postmodern context is concern it is called post irony. In postmodern irony something is meant to be bitterly mocked and not taken seriously and in new scenario something is meant to be taken seriously which is not serious. Post-irony mix two major elements like something absurd and senseless issue taken seriously, and serious issue taken as lightest one, like in postmodern scenario death is a serious issue which is tackled in lightest way as Woolf (1927) *To The Light House* describe the death of protagonist in just one line, Mrs. Ramsay next day was sleeping only bed's one side was empty. Postmodern irony includes the element of humor and absurdity. There are many more misconceptions about irony in postmodernism that it is end of irony now but according to Hutcheon's view in postmodern time there is more irony now. it is not end of irony but actually excess of irony and this phenomenon is called doubling of irony where we claim to be unironic but actually we are more ironic." but there is a lot of irony ,may be too much irony, that is what you have been trying to think through last few years"(Hutcheon,1998). Postmodernism defines irony as conjunction between said and unsaid. Irony always plays the politics because politics deals with diplomacies. Hanif used the tool of irony to convey social and political behavior of society. In Hanif's *A Case of Exploding Mangoes* character of General Zia is totally ironic where he is using Islam for the sake of his publicity just for showing the world that he is perfectly a religious man and perfect Muslim ever. While using the name of Islam he is dreaming of ruling the Islamic world. Hanif is fulfilling the requirement of post-irony by mixing Humor and satire on greatest level.

### **Postmodern Nostalgia:**

As far as the matter of nostalgia is concern in simpler sense nostalgia is one's lingering for past, one's attachment of past moments and memories. In different times there came different definitions of nostalgia; emotional attachment with place or thing and associations with specific time is in man's instinct. In Greek time period nostalgia means to homecoming one's attachment to the home, because Greek time was consider war time and age of soldiers and soldiers were always away from home they were nostalgic about the time which they had spend with family that's why Greek nostalgia was associated with home coming. In 17century nostalgia was being considered as painful activity an emotion which cause disturbance. It was consider as a psychological problem a kind of personality disorder means wistful yearning of past, man always lost in past in warm childhood and in old good days. Some modern studies critique the idea of nostalgia, that modernism means to not follow and think about past many modern people avoid the historical facts. People avoid past and want to move on they think past is rubbish this present is perfect with lots of development and inventions.

Postmodern nostalgia is basically a form of ironic nostalgia. Where people superficially claim to be not nostalgic but actually they think about past idealized the past and think about the perfectness of past. In postmodern era people having major disruptions and uncertainties in their life style due to which they nostalgically longed for the past, but apparently the seems to neglect the past. Hutcheon divided nostalgia into different categories like positive nostalgia, negative nostalgia, and imperial nostalgia. Positive nostalgia is thinking about past in glorious manners when you think past was beautiful and memories are sweet while negative and regressive nostalgia is when you think past was so bad you have bad and hurting memories with past you take past as a brutal thing." There are of course many ways to look backward. You can look and reject it. Or you can look and linger longingly"(Hutcheon,1998). Means if you look back and reject it is negative nostalgia. And there is imperial nostalgia which is associated with the postcolonial aspects that is mixture of positivity and negativity, where colonizers at one point idealize the powers of colonized people and one point they reject their cruel attitude, as Zia's character in A Case of Exploding Mangoes is a truest form of ironic nostalgia

### **Theoretical Framework: Hutcheon's concept of postmodern Irony and Nostalgia:**

Hutcheon's concept of Irony and Nostalgia serves as the framework of this research in which the elements of Irony and Nostalgia are taken as central and problematic narrative, to describe and analyzed to evaluate the selected novels by Irony and Nostalgia at the formal level. Further the analysis are used to show how these features are exploited in Hanif 's work to highlight certain themes like sociological understanding of the current wave of nostalgic expressions haunting late-modern Western culture and to re-evaluate the predominantly negative assessment of nostalgia which is postmodern concept. Filling two gaps in the existing research on nostalgia, the authors wish (1) to incorporate into the phenomenon on its experiential and collective dimensions and (2) to propose a theoretical sociological framework capable of analyzing nostalgic ritual in Pakistani culture and politics. In the first part of the research, there is discussion on different approaches to the phenomenon of nostalgia. Second part develops into the complex emotional and experiential aspects of nostalgia and distil three different types of nostalgia in postmodern scenario. Irony can be playful and sportive daily element, or it can be used to highlight and point out the absurdity or

severity of serious situations of daily life. By the 1990s, irony had exploded onto the pop cultural scene and it was called end of irony. In fact, it had become so popular that it seemed to have lost its impact and people even start talking about the end of irony, especially in the immediate wake of 9/11. For some critics, irony seemed to have no place in the very real horror of this tragedy which destroyed the world power. Irony can always be an effective literary device: it may lay low for a while, but it always returns. In this research major focus is the study of Hutcheon's concept of ironic nostalgia

### **Analysis: Hanif's A Case of Exploding Mangoes:**

Muhammad Hanif's *A Case of Exploding Mangoes* is famous for irony and historical building of General Zia's character as nostalgic element which include comic language, black humor, and socio political issues. There are large numbers of Pakistani novelists who used irony as tool to present their works but Hanif as a Pakistani novelist, adapt critics and seasoned analyst has made an attempt to further enhance this fund of nostalgia and irony on global level by using Pakistani scenario. The Story is based upon the real character of General Zia, a president of Pakistan as a paranoid character. This novel developed through the eyes of a narrator, a joiner officer in Pakistani Air Force who wants to take revenge of his father's death, which people think so as a suicide but actually was a murdered by Zia. Most important incident in novel is General Zia's tragic death by Plane crash, his death is associated with many stories as it is said many people many words, from many stories Hanif deliberately picked one of them, which seem ultra real. There are many political aspects present in the novel which are based upon the bitter reality of dictatorship that show how dictators could destroy the country, Hanif tried to revealed the different mysterious of Zia's death, he pulled out the beautiful velvety cover from his face and show the hardest reality behind that cover, like Saadat Hassan Manto who showed realistic picture of society to the world by grasping and pulling the cleanest cover from it and showed that there is much difference between hidden facts and real facts, same has been done by the Hanif who showed real face of Zia to the world, Actually he tried to uncover the ironies of Zia's character.

### **Textual and Thematic Iron:**

Postmodern irony fabricates a conjunction between said and unsaid, something to meant mocked taken seriously which is not serious and which is serious taken as humoursly, difference between saying and thinking what are you pretending you are not, and what you actually are, you don't pretend that. *A Case of Exploding Mangoes* is a serious novel taken as comic way, A lots of political issue has been discussed in the novel, it is said where there is politics there is irony, politics could not be possible without irony, and where there is irony there must be satire, satire could not be separated from irony. General Zia ul Haq dictator of Pakistan is purest ironic character he is not what he seems to be, his every word, his every act is just for his personal benefit not for country's benefit but he pretend that he is sincere patriotic personality. He loves Islam and want that Pakistan should be purest Islamic country, but actually he was using Islam for personal benefits and he was misshaping the religion.

After plane crash when General Zia died Shigri narrates "The generals' families will get with strict instructions not to open it Zia's body was wrapped into flagged coffin and buried him with fully military protocol but irony in all this situation is, it is said that there was not a full body inside shroud but it were some remains and pieces, and few of the people were saying that they are not sure about the bones and pieces which have been buried are actually of Zia's or someone else. As far as the matter of death is concerned on General Zia's death Government had announced ten days mourn but what about the other generals pilots and other members inside the plane nobody tried to bother to mentioned them, well pain of death is same of all the human beings why those high ranked officers were ignored due to Zia. There is another irony in this plan crash incident that Zia was much fond of making pictures whenever he has to make broadcast his speech on television he got ready and thought that his face is photogenic while in this matter he is so damage and diffused that he could not even be able to show on television he has been wrapped into coffin and directly buried without showing his face to anyone of his near and dear family members.

Absent- minded Zia was behaving extremely ironic in the case of pyarer mat gifted by Saudi prince. The prayer mat was four feet by two antique carpets from Bukhara, embellished with Gold thread, and adorned, on the right-handed corner, with a solid gold compass which permanently pointed towards Khana sKhaba in Macca. Presenting it to the General, the second Crown Prince of Saudi Arabia, Prince Naif, had joked, "This will point you towards Mecca even if you are in space"(Hanife, 2009, p.31).In these lines narrator explain ironic condition of general Zia's concept about religion. What a Greek prince he is? Using prayer mate made up from gold threads. Islam is so simple religion never focused pomp and show and on ornamentations, it gives the message of simplicity. But Mr. Zia could not offer prayer on simple prayer mate. Is gold necessary for acceptance of prayers? Here irony proved true that when General Zia died in plane crash he was pointing toward Mecca in air, a person who offered prayers on Gold Mate when died nothing of his body remains could be find ,Well when Zia said to Prince Naïf that about Gold compass on his prayer mat, 'if I wish a Aladdin's carpets, sinner like me would always be flying to Mecca on that carpet' the irony runs here at two ways the first he was literarily in the air when he died, secondly the man who hold the government seems representative of people but was actually not and who ruled for eleven years after the declaration of ninety days, he is making the people fool and wish to shape of extreme love for religion by his empty demand that he always love to flying to Mecca because he is dedicated Muslim. General Zia went to mosque without change of his uniform, not because he would get late for prayer always, but to show people that he offer prayers, Otherwise Imam has not courage to start the prayer without him. It is showing that religion was Zia's authority and power. "General Zia sighed, pressed the Quran against both his eyes kissed its spine and replaced it on the shelf. He hugged himself to control the shivers running through his body. The same verse from two different volumes, so early in the morning. That had not happened before "(Hanife, 2009, p.34). These lines are filled with ironic condition lots of difference between appearance and reality there is verbal irony in it, Hanife is fighting against the stupidly of Zia that Zia shows that he love Quran and he love Islam by kissing Quran and honorably keeping in shelve, he gave the order that all news anchor should wear head scarf and all commercial should be decent one in dramas a husband wife could not sit on same bed. But what was behind the Curtin he was really a lusty man, Zia comes to his room to saw his wife lying with her bulky buttocks towards him and had

to leave recalling of Prince Naïf's explanations why Arabs have developed so bulky and big organs, ironically a religious man actually is lusty. He feels so proud he is a very good kind of Muslim who does his ablution in the morning and then offers all days prayers with the same ablution. His thoughts were dirty all the times when doctor was treating his worms and Zia was enjoying that situation 'General Zia was blushed at the thought of where that hand had been' and was saying that this doctor has seen me more than my wife.

Zia was interested in foreign Ministers wife and one day went to his house without informing him and tried to get free with that lady. First Lady had noticed one of the pictures in Magazine during tour to Europe that is focusing on a white lady's breast who was wearing a deep necked sleeve less shirt and Zia's eyes were trying to probe something inside the shirt and might be noticing the color of the bra. This is the heights of irony in his character that he seems to be religious but actually he is lusty.

Hanif has constructed anti-public kind of plot which is direct comment on Zia's less concern with public issues and large scale of painful morality of designated public representative. But there is time arrives when Zia was informed by Foreign Minister that his admirations in the eyes of public is getting lose, as already been discussed that foreign Minister is brain sharing of Zia what he say Zia obey it. So Zia thought to pinch the balloon of charity. "President's Rehabilitation programme for Windows" (Hanife,2009,p.149). Basically this line is too short but it holds great irony. Zia has arranged this program not for windows but actually for windows this means that this charity was for show off as window symbolizes to watch outside so in this trivial matter Zia tried to be flaunt and advertiser of his charity lot of time had passed, he was out of news so he thought to play a trick of charity. General Zia is distributing the check of hundred rupees among the widow women. Their faces showed poverty but they had made up the effort to dressed up for this occasion, it was asked to collect three hundred widows but his officers were able to collect only two hundred and forty three ladies for this kind act and few of them were came out from parliament just to complete the numbers of ladies. The banner in the backdrop was mocking rehabilitation program for windows. What about this program? Distribution of hundred rupees notes to widows. Zia is concerned with new and freshness of notes, not with significance and purposefulness of the money. He is distributing amount among the women and also talking to them one by one knowing after health of each women, and listening to them much carefully not because of he is very courteous person, because he wants to show to the world and other thing is that everything was being recorded for broadcasting on television. Zia loves to makes photos and he also loves to appear on television this thing shows that he act like less president and more like model or actor. Meanwhile all this was happening, First lady entered the camp where her husband was playing the president, a loose character of person who posed to be the man of Faith and truth. She covers her face with dupata and stand into the queue where different women start whispering that look at this lady who is wearing Gold and standing in the line of widows. She stopped there and said that I m not a widow my husband is alive, but we are parted now she removed her earrings and gave one of the lady and necklace to the other lady while there was noise that a women is distributing Gold at back and this thing impede Zia to ask the camera men to stopped the broadcasting. When he saw " His wife was standing there striking her glass-bungled wrists against each other, something that women only did when against each other, something that women only did when they heard the news of their husband's

death”(Hanife,2009,p.153). In this statement there is proved irony that Zia do everything just to build his good sense reputations he has no concern with the heart of people.

Hanife has discussed the democratic issues of country in frivolous way in the form of sub plot of novel which describes the issues that, what is happening with the people who are innocent and getting severe treatment from Government. As joiner officer Ali Shigri is under investigation of Zia's Army without any sin. “You want freedom and they give you chicken Korma.”( Hanife, 2009, p.168) When you are in prison nothing attract you except the freedom which you really love here Shigri ironically says that you weep you creep for freedom and they give you chicken komra which in spite of your great love, your taste buds would refused to eat it because you wants to eat freedom. Just Zia is free all other nation is suffering from severe psychological prisons.

### **Presenting real history is an attempt towards nostalgia:**

Linda Hutcheon (1998) described historical perspective of nostalgia and then takes it toward modernism and then postmodernism. In historical sense nostalgia means homesickness means when someone is out of home will think about home. Then there was a concept that nostalgia is a severe mental disease, after that it was consider that nostalgia is a psychological disorder. Now post modern definition of nostalgia is ‘returning toward time’ we want to return back to old time but postmodern obligations restrain us to do so, in spite the obstacle of postmodernism we return back to old time.”Nostalgia is ‘ memorialized’ as past, crystallized into precious moments selected by memory, but also by forgetting.”(Hutcheon and valdes,1998-200,p.20) modernist focus on rejection of past so this postmodern recalling of past an example of conservative escape from modern world to the simple era of community. Basically nostalgia is to remembring good days of past and to good time but here postmodern nostalgia you can be nostalgic about bad time, you remember two things one which is good in your past which is cause of happiness and the other one is which is cause of sadness” There are many ways to look backward. You look and reject. Or you look and linger longing the end” (Hutcheon 1998, p.20). Means past could be disturbing it could be mocking, it could be pleasant. Here in case of Hanif past is disturbing and mocking, and lament the lost of tradition of being a democratic leader in the shape of Zia who loosed the all traditional leader's qualities.

Hanif has made an attempt to use ironic nostalgia, imperial nostalgia and negative/anti-nostalgia in his work A Case of Exploding mangoes. According to Hutcheon's theory ironic nostalgia is, our culture is nostalgic, postmodernism is aware the risk of nostalgia but still it is nostalgic”nostalgia exiles us from the present and bring the imagined past near” (Hutcheon, 1998,p.27) as in the case of Ali Shigri in the novel imagined past comes near. Imperial nostalgia’ intentionally and forcefully destroyed the society’ as British did with sub-continent. There were two nations of nostalgia ,for both of the nations nostalgia is different as for British it was perfect feeling because they had ruled, Britain were not minor power but they were ruler and empire upon which sun never sets. This is what Rosaldo calls “imperial nostalgia, the kind of that makes racial dominations appear innocent through elegance of manners”(Hutcheon,1998,p.52). for colonized people, past do not have attractive feelings at all.

### **Commercialization of nostalgia:**

Commercialization of nostalgia compels Hanif to write a novel on a dictator who had died years ago in plane crash. Commercialization of nostalgia means that media never let us to forget the past when a similar incident take place the old videos and picture relative to that incident start moving on the televisions. Like Zia's death incident has been narrated many time by media sometimes in positive way, sometimes in negative way and sometimes in regressive way It's all depend on media how it picturaized the past and past events.

A Case of Exploding Mangoes is an attempt to describe history of a real dictator, description of history could not be possible without being nostalgic. So Hanif wrote this novel after being nostalgic. His whole work based on truest history so we can label A Case of Exploding Mangoes as a historical novel, being historical it could also be labeled under the a nostalgic novel. Nostalgia relates to imaginations, if you are not imaginative you could not be nostalgic but "you can blame our men in uniform for anything, but you can never blame them for being imaginative"(Hanif,2009,p.5). so here is ironic nostalgia that an army man could not be imaginative he must be realistic but Hanif described few characters of army who are imaginative and think about past one of them is Alit Shigri son of Colonel Shigri who is under officer and he think about his past all the time, for him past is not something a pleasant thing but a disturbing moment due to his father's death which is supposed to be murdered by General Zia. He all time live in the process of remembering past due his investigations. Novel clearly cut s down between Shigri's self told story and associations with plane crash.

### **Regressive Nostalgia:**

Zia got transfix with past at many moments in novel. Like Zia remember his moment of marriage and suffer from regressive nostalgia "Twenty-three years later, the morning after his midnight coup, he knew the meaning of proverb. He intended to kill the cat, bury it and hoist his flag over its grave"(Hanife ,2009,p.38). Zia is thinking about the incident which took place twenty three years ago which is affecting his life till now. He got married when he was captain in army, he was virgin one of his maternal uncle told him that to hold authority on your wife you have to killed the cat on the first night but when Zia came to room First lady behaved quite rudely and Zia did nothing to overcome her rudeness he lost his confident and could not moved forward and could not kill the cat, that is reason he don't have authority upon First lady, instead First lady had insulted Zia many times in novel. Zia remember that past and regret that if he had able to kill the cat at that night he could be act like a rat now. He feels fear from first lady as rat feels fear from cat. He remembers that past moment and always regret on it.

Hanif describe past through the eyes of Junior under Officer Ali Shigri. Ali Shigri tell his story after remembering different incidents of past, he sometimes feel a tenderness of nostalgia when he describe about Obaid His room Mate and sometimes feel a sense of sorrow while describing incident about his father's murder. In the very start of novel Shigri is nostalgic about past and remembering his whole incident about Obaid"I did, however noticed that the poem on the inside of the door of his cupboard was missing. I do not have much interest in poetry but since Obaid was my dorm mate I knew that every month he liked to post a new poem in his cupboard"(Hnife,2009,p.7). how Shigri is getting nostalgic about Obaid and about his habits and about that time which he spent with Obaid, he was romantic sort of person who loves to read novels and poetry and daily used to paste a piece of poetry in his cupboard. How he used to



wear Obaid's T-shirts, used to share everything and daily happenings and all of the After Dinner Literary Activities (ADLA) and they made the plan to eat ice cream and watching movie. But he really doesn't have any plane to get absent and leave me.

### **Negative Nostalgia:**

Ali Shigri suffers from regressive and negative nostalgia that is a sense of pain for him. He could not discuss the full story of his father's death with Obaid due to the heaviness of the feelings. He remembers the habit of his father and wants to apply those habits into his life. "Nostalgia exiles us from present as it brings the imagined past near" (Hutcheon, 1998, p.20). So for Shigri imagined past was coming near through imaginations and memories. Shigri's father always keep himself freshly shaved" I never saw a hair on Colonel Shigri's face. He was freshly shaved when they took him from the ceiling fan" (Hanife, 2009, p.60). This thing Shigri used to apply daily whenever he shaved his face he remember of his father's habit of shavings. When his father died he was fully shaved with shining face. He always tried to follow his father's life, he says that 'I have got my father's taste' (p.81) father's taste in everything in the habit of reading books, playing music, and listening old songs. He was so distracted due to his father's memories he never come out from that depressing nostalgic state of mind on which Obaid console him like this "Don't worry he says. We know you are from good family" (Hanife, 2009, p.81). But he feels negative about it and a kind of regret.

### **Ironic nostalgia:**

Ironic nostalgia is you don't believe on certain past traditions and don't like them but these traditions are part of our current life unconsciously and consciously, as people in past were more superstitious then now, but ironically and not superficially modern man is also superstitious but he hide this personality trait from others. Hanif has used the element of superstition in case of Blind Zainab. This was a strongest tradition in the past but now in post modern time people don't believe in superstitions. They have given it named of absurdity and magical realism; this is less absurdity or magical realism but more superstitions. Hanif has used the fictional parody when Zainub curses it comes true like in Greek tragedies this think was common in Oedipus Rex, in opening of the play there was famines, fires, and plagues were the effect of curse which Oedipus has received after the murder of king Laius." I curse the person who has done this, murder of Laius" (Sophocles, 246) Curse comes true in past there are many examples in traditional literature. William Shakespeare's tragedy King Lear begins with the cures. King is cursing his most beloved daughter on betraying about his expectations king cures her daughter like this "may you experiences a painful labor and has a thankless child to make you miserable for the rest of your life" (Shakespeare, 1608, Act 1, scene 4). Hanif has made an attempt to make that old tradition alive or maybe he unconsciously nostalgic about Greeks tragedies and that time period "Zainab screamed and Zainub cursed' May worms eat the innards of the person who is taking me away from my home. May his children not see his face in death" (Hanife, 2009, 214). And we see that how this cures of Zainab has proved true when Zia got worm in his private parts and when he died his children could not see his face because, his face was tatally destroyed in plane crash and nothing was visible even army has collected few of his bones and body parts for burring. Fate becomes very cruel to that cruel young man. Hanife has reshaped the element of curse in his postmodern ironic fiction and told us how postmodern people are ironically nostalgic.

### **Pleasant nostalgia:**

We have a dissatisfied present so that we want to return to the past. Postmodern nostalgia means that we want to bring that time back, because sometimes we want an escape from techno peasant anxieties and busy life. Modern man thinks that bringing past into present is not possible if it is possible through memories then it is a conservative act. Due to mechanic life style modern man don't have as much time to sit and think about the old time, in spite of being modern man unconsciously or subconsciously return to his past. Hanif has portrayed the character of Arnold Raphael who is foreign minister and living in Pakistan with his wife Nancy. One day after busy schedule Arnold had decided to remember his past to enjoy an evening with his wife like old days. "Arnold wanted to make it a memorable evening. For one evening, it'd be just like old days when after putting in a long hours at their Washington office they would take turns doing meals"(Hanife, 2009,p.83) in this blasted city they were too busy in their duties and they forget how they celebrate every moment in past, so by arranging everything like old days they are going to remember old good days of their life actually they have made all the arrangement, cooked special meal, for getting nostalgic about old days."For one evening they would live the life of newly married couple; an early supper just like they used to live in their two-bedroom Cando Washington and then spontaneous love making"(Hanife,2009,p.82)actually they are idealizing the past that was beautiful and wants to return that time back now they are living in house like a place but that time they were having two bedrooms apartment, but life was more comfortable in two rooms apartments then this place because they have time to make love, but now life got too sticky and busy. From this busy life they got a time to remember the past.

Man gets nostalgic when he hit upon a thing which belongs to past, it may be fragrance, a sad song, a piece of paper, a date and any other thing like that. Shigri went into the valley of past when he saw one of the old picture."The picture has a date at the bottom; it shows the day Obaid went AWOL. My eyes blur for a moment. I put down the picture back in the file."(Hanife,2009,p.142) when he saw one of the old picture of Obaid of his day when he joined the army, it make him to remember many things about that day, his eyes got blurred about the past moment that how amazing day it was when they joined army. He remembers his" words like bright officer, personal loss, sensitive behavior flesh in front of my eyes" (p.142) just by seeing his picture he remember all of his personality traits belongs to him. Every moments start moving in front of his eyes like a film which describe his past. He memorizing that he was having elegant manners, soft spoken a sensitive person who loves poetry and novels and who is really romantic. He is thinking about Obaid like a parted lover of past.

At the end of novel General Zia got nostalgic about the sweetest memories of his childhood. As he said" People always talk about the past, the good old days. Yes those were good times, but even then there was nothing like a free ride. Every week my bicycle-owning neighbor would take me to a mangoes orchard near our school and wait outside walls, went come back with stolen mangoes. I hope Allah has forgiven a child's indiscretions"(Hanife,2009,p.336).

Childhood memories are the assets of every individual on this earth. When we are children we think less about the future we live in present and enjoy it. But the day we start thinking about future its means we are growing up, well at a time when we look back to the childhood and imagine it as a golden time of life its means we are growing

old. It is said that man mostly memorized his childhood when he grow old, because when he was young, he was much busy person, but when he grow old he has a lot of time to be nostalgic about past. Man memorizes that time as golden and magical age and wants to bring that time back; in simple world this is called postmodern nostalgia. Zia also get nostalgic at the ending hours of his life. He thinks about his childhood and says that it was good times when he was school boy. He shares his story of stolen mangoes. These hours of nostalgia proves the last best hours of his life because after that there was no life.

### **CONCLUSION:**

This research after applying Hutcheon's concepts proves that in postmodern era in spite of saying that irony and nostalgia has been ended, still ironic and nostalgic. Postmodernism provides new way to view the world so definition of irony and nostalgia has also changed. This has been traced out that Pakistani novelist could not save themselves from the spell of irony and nostalgia. Although postmodernism reject the concept of nostalgia but ironically it could not be escaped from the attack of nostalgia. Taking everything into account it can be says that, it could not be possible for Hanife to write A Case of Exploding Mangoes without being nostalgic because he was writing a real history of Pakistani politics and history could not be describe without being nostalgic. Hanife's work compels the readers to look back with boisterous humor at doctorial regime of General Zia who himself sometimes get nostalgic at religious and political event and his character is extremely ironic. Hanife has constructed the sub plot by using Ali shigri's transactions of past which point an attempt towards postmodern ironic nostalgia.

### **REFERENCES:**

- Acemoglu, D. and Robinson, J. (2005). *Economic Origins of Dictatorship and Democracy*. Cambridge University Press, Cambridge.
- Ahmed, A. (1992) *Postmodernism and Islam: Predicament and promise* (pp. 98, 145, 257–258). London and New York: Routledge.
- Alavi, H. (1988). *Pakistan and Islam: Ethnicity and Ideology*' in Fred Halliday and Hamza Alavi (ed.) *State and Ideology in the Middle East and Pakistan*. London: Macmillan Education Ltd.
- Ali, T. (1970). *Military Rule or People's Power* (Vol.1). London: Jonathan Cape.
- Allen, G. (2003). *Ronald Barthes*. Routledge: Taylor and Antonio Prete. Milan: Raffaello Cortina.
- Antonio. "L'assediodellalontananza." (1992.) *Nostalgia: storia di un sentimento*. Ed.
- Aschroft, Bill. Gareth Griffiths & Helen Tiffin (2004). *Key concepts in postcolonial studies*. London and New York: Routledge.
- Ayesha, J. (1995). *Democracy and Authoritarianism in South Asia: A Comparative and Historical Perspective*. Cambridge: Cambridge University Press.
- Baudrillard, Jean. (1993). "The Precession of Simulacra." Trans. Paul Foss and Paul

- Patton. *A Postmodern Reader*. Ed. Joseph Natoli and Linda Hutcheon. Albany: SUNY P. (342- 75).
- Benet, Vicente J. (1995). "El detective y la historia : tramadetectivescame táforas del totalitarismo en el cine español contemporáneo." *Revista Canadiense de estudios hispánicos*. 20.1: 167-178.
- Bennett, Susan. (1996). *Performing Nostalgia: Shifting Shakespeare and the Contemporary Past*. London: Routledge.
- Boehmer, E. (2005). *Stories of women: Gender and narrative in the postcolonial nation* (p. 5). Manchester: Manchester University Press.
- Brown, Teresa Maria. (1989). "Rewriting the Nostalgic Story: Woman, Desire, Narrative." Ph.D. dissertation. U of Florida.
- Calhoun, J. Theodore. (1864) "Nostalgia as a Disease of Field Service." *Medical and Surgical Reporter*.
- Chadda, M. (2000). *Building Democracy in South Asia: India, Nepal, and Pakistan*. London: Lynne Rienner Publishers.
- Chase, Malcolm and Christopher Shaw. (1981). "The Dimensions of Nostalgia." *The Imagined Past: History and Nostalgia*. Ed. Christopher Shaw and Malcolm Cross. Manchester: Manchester UP. (1-18).
- Cheema, P. I. (2002). *The Armed Forces of Pakistan*. (Vol. 5). Karachi: Oxford University Press.
- Cormack, A. (2006). Migration and the politics of narrative form: Realism and the postcolonial subject in Brick Lane. *Contemporary Literature*, 47(4), 695–721.
- Davis, Fred (1979). *Yearning for Yesterday: A Sociology of Nostalgia*. New York: Free Press.
- Denisoff, RS & Levine, M H (1970), *Generations and Counter-Culture: a study in ideology of music, youth society*, Vol.2, no.1, pp33.58.
- Donald M. Hassler. *Mercert Island*, WA: Starport Ho Harper, Ralph. (1966). *Nostalgia: An Existential Exploration of Longing and Fulfillment in the Modern Age*. Cleveland: P of Case Western Reserve U.
- Furutaka, A. G. (2009). *Intertextuality and Intercultural Studies*: Frances Group. London, New York.
- General Fazl-e-Muqem Khan (1968). 'Power, Perks, Prestige and Privileges: The Military's Economic Activities in Pakistan', in Jorn Brommel horster and Wolf-Christian Paes (ed.) *The Military as an Economic Actor: Soldiers in Business*, pp. 124-142. Basingstoke: Palgrave Macmillan.
- Haider, S.F. (2013). *How It Happened*. New Delhi: Penguin Viking.

- Halligan, Fredricar, and JhonJ.Shea, ends (1992). *The Fires of Desire: Erotic Energies and the spiritual Quest*. New York Crossroad.
- Hanif,M. (2009). *A Case of Exploding Mangoes*. UP: Random House India.
- Hawley, John C.& Nelson, Emmanuel S (2004). *Encyclopedia of postcolonial studies*. London: Greenwood Press.
- Hofer, Johannes. (1934). "Dissertatiomedica de nostalgia, oderHeimwehe" (1688). Rpt. *The Bulletin of the Institute of the History of Medicine*. 7: 379-91.
- Hutcheon Linda (1997). "Irony, Nostalgia, and Postmodern" *Proceeding of the xvth Congress of International Comparative Literature Association*.
- Hutcheon, Linda (1988). *A Poetics of Postmodernism: History, Theory, Fiction*.Combridge:Routledge.
- Hutcheon, Linda (1993). *Beginning To Theoarize Postmodernism, a Postmodern Reader*.Ed.
- Hutcheon, Linda. (1993). "Beginning to theorize Postmodernism." *a Postmodern Reader*. Ed.
- Huyssen, Andreas. (1993). *Mapping the Postmodern.*"A Postmodern Reader. Ed. Joseph Natoli and Linda Hutcheon. Albany: SUNY P, (105-56).
- Jalal, A. (1991). *The State ofMartial Rule: The Origins of Pakistan, Political Economy of Defense*. (Vol.7). Lahore: Vanguard Books Ltd.
- Javed, B. S. (1980). *Pakistan under Bhutto, 1971-77*. London: Macmillan Press.
- Khan, M. Asghar (2005). *Tareekh se kuchnaheeseekha*. Karachi: Oxford University press.
- Lipsitz, G (1990). *Time Passage: Collective Memory and American Populer Culture*, university of Minnesota Press. Minneapolis. *Literary and Culture Studies*. CLCWeb: *Comparative Literature and Culture* 10.3. Retrieved from <http://docs.lib>.
- Mai, X. (2010). *Transcultural intertextuality: Reading Asian*.
- Marcus, D (2004), *Happy Days and Wonder Years: The Fifties and Sixties in Contemporary Culture Politics*, Rutgers University New Brunwich.
- Mchale, B. (1987). *Postmodernist Fiction*. London: Routledge.
- McLeod, Jhon (2000). *Beginning Postcolonialism*. Manchester: Manchester University Press. Mahmood, S. (2005). *Politics of piety: The Islamic revival and the feminist subject*. Princeton: Princeton University Press.
- Modood, T. (1992). *Not easy being British: Colour, culture and citizenship* (p. 87). London: Trentham Books.