

COMMODIFICATION OF WOMANHOOD IN CONSUMER CULTURE: A MARXIST FEMINIST ANALYSIS OF MONI MOHSIN'S *THE DIARY OF A SOCIAL BUTTERFLY*

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Abstract

The paper at hand goes through the commodification of womanhood in the satirical novel The Diary of a Social Butterfly by Moni Mohsin using a Marxist feminist approach. The novel is located in the high society of Pakistan, provides a satirical commentary on the consumer culture, social stratification, and patriarchal conventions, which cumulatively form and lock down female identity and identity. The study centers on the main character Butterfly, where women are depicted as consumers and commodities in a capitalist-patriarchal system where social worth is based on looks, marriage, and material exhibition instead of being an individual or a powerful person. Using a qualitative close-reading approach, the paper uses the Marxist ideas of commodification and commodity fetishism as well as feminist theories of Simone de Beauvoir, Nancy Fraser, Judith Butler, and Gayatri Chakravorty Spivak to evaluate the nexuses of gender, class, and consumerism in the text. The analysis indicates that marriage, beauty ideals, and social performance are the mechanisms by which commercialization and exchange of women bodies and identity as social capital occurs. The satire and irony used by Mohsin do not solely reveal the uppermost layer and lack of morality of the elite Pakistani society, but also the critique the structural inequalities supported by the neoliberal consumer culture. The work is relevant to the current literature as it anticipates a Marxist feminist interpretation of the novel and the importance of consumerism in perpetuating gendered oppression in the Pakistani society of the modern era. It posits that The Diary of a social Butterfly is not limited to its local context but provides a larger commentary on the commodification of femininity in the world such that it is a key text to the cultural politics of gender in contemporary capitalist societies.

Key words: consumerism, commodification, womanhood, literary analysis, *Social Butterfly*

Introduction

Background of the Study

The Diary of a Social Butterfly was written as a satirical novel by Moni Mohsin, a talented Pakistani journalist and writer with a sharp pen. The satirical novel focuses on the wealthy sections of the Pakistani city of Lahore, targeting the Pakistanis with a satirical approach in its narrative by poking fun at the very common practices and events in the country. All Pakistani writers, like Moni Mohsin, born in Pakistan, raised there, and presently a Pakistani, have a good chance to offer a sarcastic view in a loving mode to approach the country they represent while highlighting a thorough understanding of social classes in the modern world through enticing examples like that of the extraordinary Butterfly, a protagonist in the satirical novel. Because Mohsin is a journalist by training, her prose is full of scathing humor and a sharp, almost cruel eye for the social stratum she depicts. The readers can voyeuristically observe this society with wide-eyed disbelief, as well as the melodramatic

lives of the members of Pakistan's wealthy classes. The main character of the book, Butterfly, is a slick-talking, air-headed woman who enjoys the city's social life with no regard for the consequences. The *Diary of a Social Butterfly* is a novel set in Lahore and told through her diary. Through the persona of Butterfly and her consistently witty descriptions and dialogues with the objects in her environment, Moni creates a world that is entirely enmeshed in materialism and socioeconomic competition, represented by the ascent up the social ladder. The concepts of wealth and a sheltered life, the roles of men and women, marriage, and societal expectations are some of the other hot-button issues. Although these elements make *The Diary of a Social Butterfly* interesting and thought-provoking, it is more of a mirror of Pakistani society's complex hierarchy than it is a collection of sarcastic and bitter humor and in-depth attention to the main and supporting characters.

In addition to being a humorous book, *The Diary of a Social Butterfly*, which was published in 2008, also presents and analyzes society and features endearing characters. With her unique style of satire and keen insight, Moni Mohsin has emerged as one of her nation's most talked-about authors; she can offer her audience a reprieve from the worries and senselessness of contemporary Pakistan. Hailed as a work of imaginative literature, *The Diary of a Social Butterfly* is a revelation of stark ailments and a work of sharp humor.

Moni Mohsin's 'The Feudal and the Cultural' takes up the topic of neoliberal market culture and the ways in which identity is formed in this market, particularly within the Pakistani middle and upper classes. Butterfly Khan, her key character, becomes the vehicle through which the intersectionality of gender, culture, and finance is experienced within the world of consumer culture. It is through satire that Mohsin conveys the hedonistic spirit that characterizes contemporary dandy culture, where the super-rich accumulate enough money to last several lifetimes. In the same vein, she illustrates how capitalism not only restricts but also shapes a person's gender identity. One woman says, "What we women do for designer labels," as she observes her own desperate rush. She mimics the way that women are consumed by patriarchal society, which in turn is consumed by women. Therefore, women like Butterfly are only ever noticed and valued when they conform to and play the part of a sexually objectified woman, a role that has been created and promoted by consumerist culture. Efficiency and style, the desire for a high-end brand, and beauty standards all influence a woman's decision to engage in a never-ending cycle of spending and purchasing in order to reach the objective that has been set for her.

Furthermore, by examining Mohsin's portrayal of the pastime, it is demonstrated that consumer society involves more than just buying; it also involves creating a sense of identity. It changes us into who we are in addition to making us into what we consume. Since the elite creates and exchanges a lot of cultural capital, this is more pertinent to their situation. Accordingly, value in the book refers to the quantity, kind, and degree of symbols that are employed to advance social standing. Since the latter is gradually enlisting them, Butterfly's and other women's experiences frequently involve "doing" both tradition and consumer culture. Mohsin uses irony to highlight the situation's peculiarity while deceiving the reader into accepting the situation as normal. This allows Mohsin to effectively convey the culture, position of gender, and economics of Pakistan's elite. But "*The Diary of a Social Butterfly*" also examines how consumer society may perpetuate structural injustice. Furthermore, the author invites readers to consider how gender and relationships with consumer society impact their lives by immersing them in the social circles of upper-class Pakistanis.

Although its source is not as knowledgeable as one might wish, *Butterfly* offers its audience a glimpse into the lives of Pakistan's social elite through the character of Butterfly. As Mohsin, the play's author, satirically portrays the vices and evils of consumerism in society and how it instills the desire of showing off, class struggle, and objectification of women based on their

materialism, Butterfly's actions and soliloquies illustrate the dissatisfaction within the theme, which is interwoven with the main plot. Butterfly implies that Mohsin's use of it has a transnational application for a force-situated global consumer system that is crucial to the construction of femininity, demonstrating that it is more than just a novel critique of Pakistani society.

The only way readers can understand the extravagant lifestyles and pointless pursuit of more wealth and material belongings by the "socialites" portrayed in the play is through Butterfly's use of a narrative voice. In an attempt to elevate social status at the expense of genuine relationships, Mohsin's satire depicts the extent to which people have gone in order to obtain and display the necessary—and occasionally unnecessary—items in society. Butterfly demonstrates how the company's consumerist culture fosters superficiality through her love and desire for Christian Dior and Louboutin shoes, pink champagne, and the aspiration to advance in society.

Furthermore, all of Butterfly's scenes with other characters—compassionate, humorous, and with her well-known domestic rivals—deepen the way that women are viewed and devalued in these kinds of cultural productions. Butterfly herself is reduced to an object that must be photographed frequently, evaluated primarily by the people she can be associated with, her relationship status, and her ability to embody the ideal of femininity established by such a consumer culture. Her employment in advertising is based only on her creation and performance of the image of the consuming female; no intelligence, skills, or character in general are taken into account.

It's also crucial to avoid giving the false impression that Mohsin lacks the characteristics of the upper class in Pakistan under particular conditions. It should be mentioned that class is not uniform and that trends vary. However, over time, Bugatti's lifestyle, the consumer and commodification market and culture, and the celebrity culture that grows in them have all evolved into something like a regional, Middle Eastern, and Western upper class luxury. This acknowledgement is supported by the fact that the nation's upper classes consistently use the corresponding brands and goods as status markers, as well as by the society's increasing transregional and global orientation. Furthermore, Butterfly's house standards, like the Chanel or Gucci logos, continue to function as effective symbols of a much larger plot setting typical of a "socialite" life anywhere in the region or the entire world, even though these fashions are clearly deeper and connected with other trends of such societies.

To sum up, Butterfly's portrayal is unquestionably global even though Mohsin's story takes place in a single Pakistani society. Regardless of the existence of worldisms, it becomes evident that consumerism is a powerful force that consistently and completely shapes gender identities. As a result, it qualitatively transcends and substantially continues both national and "developed" and "developing" world boundaries. It creates a whole range of culture and expectations about gender and sexual identity here and around the world, which changes the very tropes and paradigms of how we come to understand them. In Butterfly, as well as in the amusement we get from Mohsin's exotic and somewhat ridiculous caricature, we ask more thoughtful and methodical questions about what those values say about us and our potential.

Statement of the Research Problem

In contemporary literature, the intersection of consumer culture and gender has become a critical area of study, particularly in the way women's identities are shaped, represented, and commodified. Mohsin Hamid's *The Diary of a Social Butterfly* provides a satirical portrayal of a socially elite woman whose life revolves around materialism, social status, and superficial engagements. While much of the existing scholarship examines the novel from postfeminist and chick-lit perspectives, there is a paucity of research that interrogates it

through a Marxist feminist lens, focusing on how consumer culture functions as a mechanism for the commodification of womanhood.

The research problem, therefore, focuses on investigating how the commodification of womanhood are represented in *The Diary of a Social Butterfly* from a Marxist feminist perspective, with the aim of understanding the novel's role in reflecting, critiquing, and rationalizing these phenomena in the context of contemporary society.

Objectives of the Study

Following are the main objectives of this study:

1. To examine how *The Diary of a Social Butterfly* represents the commodification of womanhood within Pakistani society.
2. To analyze the socio-cultural and media-driven factors that contribute to the portrayal of women as commodities in *The Diary of a Social Butterfly*.

1.3 Research Questions

- How does *The Diary of a Social Butterfly* represent the commodification of womanhood within Pakistani society?
- What socio-cultural and media-driven factors contribute to the portrayal of women as commodities in *The Diary of a Social Butterfly*?

1.4 Significance of the Study

In order to provide a more nuanced portrayal of monetized women in Pakistani upper society and their relationships to consumerism, gender identity, and class, the study's focus provides a critical evaluation of money and gender from Moni Mohsin's "The Diary of a Social Butterfly." In addition to demonstrating how consumerism permeates and shapes both the social structure and people's personas, the study focuses on the gender and class relations between consumers and the influence that consumer culture has on these relations. In this regard, the study highlights the commodification of womanhood by showing how Pakistan's upper class confines and domesticates femininity through consumer goods and lifestyle choices, reducing women to ornamental objects of patriarchy and social capital.

Through satire and irony, the story of "The Diary of a Social Butterfly," when interpreted as a critique of society's female icon, becomes a potent vehicle for conveying the message of the shallowness of a consumerist culture and the sexism that is hidden within it. The study uses this literary work as a platform to investigate how women are commodified in the context of class and gender inequality and how consumer culture perpetuates these disparities. The heroine's mental and social tasks mirror the predicaments women find themselves in as a result of adhering to the idealized behaviors and body types that are imposed by consumerist society.

Literature review:

1. Marxist Approaches to Commodity

Marxist approaches to culture argue that cultural forms are deeply embedded within the economic structures and material relations of society. According to Marxist aesthetics, culture forms part of the superstructure, functioning to reflect, stabilize, or contest the dominant economic base (Marxist Aesthetics, n.d.). Within capitalist societies, everyday cultural practices are shaped by forces of production and circulation, producing ideologies that normalize class inequality. A central concept in Marxist cultural theory is commodity fetishism, through which social relationships become obscured by relationships between commodities. This process has been widely studied in analyses of advertising and media, which reveal how commodities are imbued with symbolic value that shapes identities, desires, and aspirations (Marxism Commodity Advertising, n.d.).

These perspectives are foundational in understanding how literature represents class structures, consumption patterns, and ideological forces that govern social behavior. Marxist

cultural criticism thus offers an essential lens for examining texts that depict elite culture, conspicuous consumption, and commodified identities.

2. Marxist-Feminist Theory and the Commodification of Women

Marxist-feminist theory integrates Marxist economic critique with feminist insights into gendered oppression. Vogel (1983) emphasizes that women's subordination stems from their dual exploitation under patriarchy and capitalism, particularly in reproductive labor. Marxist-feminists argue that women's identities are shaped by economic systems that reduce them to objects of exchange, labor, or consumption—thereby transforming femininity into a commodity.

Contemporary literary studies affirm this intersection. For instance, analyses of gender commodification in Afro-American fiction reveal how women's bodies and experiences are shaped by market systems, racial power, and class hierarchies (Agu, 2022). Similarly, research within Pakistani literature shows that gender inequalities persist as structural outcomes of capitalist and patriarchal institutions (Ahmed, 2020). The concept of **commodity feminism**, which critiques how feminist ideals are appropriated by capitalist marketing, further demonstrates how consumer culture transforms empowerment into marketable imagery, reducing feminist politics to consumable aesthetics (Goldman, Heath, & Smith, 1991).

5. Methodological Literature: Tools for Analyzing Commodification and Gender in Literary Texts

Methodologically, the analysis of commodification and gender in literature draws from several intersecting frameworks:

1. Marxist textual analysis, which examines how literary form, symbols, and character interactions reflect class relations (Eagleton, 2002).
2. Feminist literary criticism, which foregrounds gendered power dynamics, patriarchy, and representation of women (Moi, 1991).
3. Cultural studies methodologies, emphasizing ideology, discourse, and Socio historical context (Kellner, 2003).
4. Intersectional approaches, which analyze gender in relation to class, culture, and economic systems (Crenshaw, 1991).

These frameworks enable researchers to critically engage with texts depicting consumer culture, gendered commodification, and elite social behavior. They also provide a robust methodological foundation for analyzing *Diary of a Social Butterfly*, a text that intricately intertwines class privilege, feminine identity, and consumerist display.

Several Marxist-Feminist scholars have investigated Moni Mohsin's "The Diary of a Social Butterfly" to shed light on gender, class, and consumerism. This literature examines how the story pokes fun at the Pakistani elite and shows the protagonist's struggles in a consumer-driven society that commodifies female identities. Socioeconomic systems that keep women from getting equal rights are studied using Marxist theories of commodification and detachment. Feminist ideas look at how these frameworks affect women's sense of self and their ability to make choices. This body of work shows that the novel's criticism of consumer culture's shallow values and role in upholding customary gender roles adds to a larger conversation about what it means to be a woman in a capitalist society today. Scholars stress how important literature is as a way to think about and analyze consumer culture's large impact on gender identity and social dynamics through this multidimensional study.

Moni Mohsin's 2013 Random House parody "The Diary of a Social Butterfly" shows Pakistan's elite through Butterfly's eyes. The work gently addresses social inequities, gender roles, and consumer culture while mocking upper class extravagances. In addition to providing entertainment and commentary on Pakistan's socio-political environment,

Butterfly's funny farces and social faux pas make it a significant contribution to the literary canon of South Asian countries. The narrative, which is replete with cultural allusions and philosophical observations, demonstrates the absurdity of high society and encourages readers to contemplate the more profound meanings of rank and wealth. (Mohsin, M. 2013)

In the field of Marxist theory and capitalist critique, the text "Capital: A Critique of Political Economy," which was originally published by Karl Marx in 1867 and reissued by International Publishers in New York in 1976, is considered a classic. Within this all-encompassing study, Marx conducts a painstaking analysis of the mode of production, capital accumulation, and labor exploitation that are associated with capitalism. The fundamental focus of Marx's critique is his criticism of surplus value, which he defines as capitalist profit made by underpaying workers. "Capital" looks at the problems and issues of capitalism, such as falling profits and cycles of boom and bust. Marx did a lot of research on the good, the work process, and how capitalism affected social relationships and human labor. This research helped him understand the economic problems of his time and lay the groundwork for political ideas that would bring down capitalism. This study still has an impact on political theory, activism, and economic thought because it shows how economic structures change society. (Marx, K. (1976)

The book "An Analysis of Simone de Beauvoir's The Second Sex," which was published by CRC Press in 2017, is a scholarly critique of a famous work of feminist philosophy written by Simone de Beauvoir. Dini takes great care in dissecting Simone de Beauvoir's existentialist feminism-based perspectives on the historical and social marginalization of women. Dini dissects Beauvoir's investigation of gender as a social construct, the relegation of women to the "Other," and the dichotomy of immanence against transcendence in order to explain Beauvoir's significant insights into women's oppression and evaluate their significance in modern feminist discourse. She does this by analyzing the similarities and differences between immanence and transcendence. Feminist theory, gender studies Researchers require this research to reframe Beauvoir's key concepts and demonstrate their relevance to the gender equality and patriarchal institution debate. (Dini, R. 2017)

Research Methodology

Based on the close reading approach, this research utilises a qualitative method to analyse and interpenetrate with Moni Mohsin's "The Diary of a Social Butterfly." Marxist feminism financial structures are used in this study infused with Marxism as a criticism to capitalistic structures that perpetuate exploitation, and feminism as the study of the manner in which economic structures maintain gender inequality. Using Karl Marx's analysis of commodification, Beauvoir's existentialist feminism with focus to the Other in The Second Sex and other critical theories from today's eminent scholars such as Nancy Fraser and Gayatri Chakravorty Spivak the study intends to understand ways how patriarchal cultures and capitalist principles constructs women's position and their roles in society. By explaining how Fraser argues that the feminist movements that fail to incorporate economical structures while emphasizing identity politics are lacking, comparing to Spivak's subalternity idea can help to give a better understanding of marginalized voices in the consumer culture and literary representation. In this respect, the paper analytically elaborates how Mohsin, satirically depicts the class which forms the Pakistani upper stratum to comment on consumerism and expose the socio- economic and cultural structures that restrict gender equality. This qualitative approach helps to reflect the intricate methods of generating literary analysis and provides a vast understanding of the social and cultural representation of the novel with regard to the given and adduced discussions on the significance of class, gender, and consumerism in the modern literature and culture.

This chapter outlines the methodological framework employed in this study to analyze consumer culture and the commodification of womanhood in Moni Mohsin's *Diary of a Social Butterfly*. It explains the research design, theoretical orientation, textual analysis procedures, and the specific tools drawn from Marxist, feminist, and cultural studies methodologies. The chapter also discusses the selection of the primary text, data collection methods, analytical strategies, and the limitations and ethical considerations relevant to the research.

3.1 Research Design

This study employs a qualitative, interpretive research design grounded in literary and cultural analysis. The purpose of this design is to explore how a literary text constructs, critiques, and reflects socio-cultural realities such as consumerism, commodification of gender, and class distinction. Qualitative literary research is appropriate because the study aims to uncover symbolic meanings, ideological representations, narrative patterns, and character constructions rather than measure empirical variables.

The research adopts an exploratory and descriptive approach, focusing on how the selected text represents social realities within a capitalist-patriarchal context. This design allows for nuanced interpretation of language, satire, and narrative voice, all of which are essential to understanding Moni Mohsin's critique of elite Pakistani culture.

3.2 Theoretical Framework

The study is guided by a Marxist-feminist theoretical framework, which integrates key concepts from Marxist theory—such as commodity fetishism, class ideology, and capitalism's influence on culture—with feminist theorization of patriarchy, gendered labor, and the objectification of women. This combined framework is essential for understanding:

- how capitalism commodifies women as objects of display, consumption, and exchange;
- how patriarchy shapes gender norms and female identity;

Marxist-feminism provides a comprehensive lens for analyzing the novel's depiction of social elites, consumer habits, and the gendered performance of status. It enables the study to examine how the protagonist "Butterfly" embodies both consumer and commodity within patriarchal-capitalist systems.

Discussion and analysis:

Commodification of Womanhood in Elite Pakistani Society

Moni Mohsin's *The Diary of a Social Butterfly* is a sharp and incisive satire that critiques the commodification of womanhood within Pakistan's elite society. The given text delves into the novel's exploration of how gender, class, and consumerism intersect to perpetuate systemic inequalities, particularly through the lens of its protagonist, Butterfly. The discussion focuses on the novel's portrayal of superficial beauty standards, the transactional nature of marriage, and the performative gender roles imposed on women in elite circles. By analyzing these themes, the text reveals how societal norms and consumer culture collaborate to reduce women to objects of aesthetic and social value, stripping them of individuality and agency. This analysis connects Mohsin's critique to broader feminist and Marxist theoretical frameworks, emphasizing how patriarchal and capitalist structures sustain the commodification of women. Through its satirical tone, the novel not only reflects the realities of elite Pakistani society but also challenges readers to question and dismantle these oppressive norms.

Therefore, in the light of this discussion, it can be revealed that "The Diary of a Social Butterfly" by Moni Mohsin offers a biting and funny satire into Pakistan's upper crusts and it particularly embodies how womanhood becomes a commodity of the privileged rank there. Due to the aspect of comedy and the use of irony presentation there is a way of depicting the

shallowness of the society especially of the roots of the elite in Pakistan. Here's a detailed analysis of how the novel portrays this phenomenon, linked with relevant literature and theoretical frameworks: Below, I outline the specifics of the novel's depiction of this phenomenon and connect it with the available literature and theoretical concepts:

- Boys are pressured to be aggressive and dominant, girls to be slim and sexy;
Superficial Self/Helene C. Freitas

Crucially, marriage is depicted as the business in the novel where female individuals are the merchandise valued by their beauty, origin, and connections. The fact that Butterfly herself is fully aware of the social value that the 'good' marriage is capable of providing further illuminates the transactional nature of the relationships within the elite society. According to the "The Diary of a Social Butterfly," marriage is portrayed as a business where women are reduced to mere objects that are valued in relation to their beauty, family, and relationship circles. The female protagonist Butterfly is fully conscious of the social capital that 'proper' marriage entails, and considers it as one of the ways of climbing up the social stratum in the circles of the upper class. This point of view also highlights the business-like nature of relationships in this sphere, now, because matrimonial connections are as much a matter of business as of marriage. Butterfly's obsession with a good match demonstrates other people's attitude where women are seen as mere property that exists to improve the status of their families and accumulate social capital. This commodification is explained through Butterfly's and her schoolmates' and considerations of the possible boyfriends and husbands, where women's worth and desirability remain determined by financial and genealogical status, rather than the compatibility and love. It is in this sense, therefore, that the novel condemns how upper-class Pakistani society constantly re-establishes a misogynistic mindset within which women's personas and possibilities hinge on their marital situations and their consequent rewards. This portrayal constitutes a part of Marxist feminist that deals with the matter of how the capitalist system objectifies and utilizes women's bodies, fertility, and reproductive capacities to perpetuate familial and social orders. Once again, Butterfly is not discreet about the vices of this ugly social world – during the play, the author depicts a society where women's lives, people's souls, personalities are not valued at their true worth; instead, they are treated as means to achieve one's objectives.

This aspect of commodification is satiable with Marxist feminist argument especially with regard to the manner in which the body of women and their fertility is commercialized in capitalist world. Out of oppression and submission, I said to myself: Certainly, at least the bourgeoisie oppresses and subjugates women only to husband and family. Made to be useful, women must acquire a sociable marriage (preferably rich and powerful) as quickly as possible. This aspect of commodification closely relates to the ideas expressed in Marxist feminism that reveal how capitalist societies turn women and their capacity to produce offspring into commodities. The second sex published by Simone de Beauvoir explains how women are objectified and restricted to family and societal responsibilities and are only useful for getting good husbands and raising families. De Beauvoir's discussion defines how in capitalist societies, women are regarded as property whose main role is to sustain and increase the family and social cohesion through marriage. Rise and spokes of this reductionist view are presented in "The Diary of a Social Butterfly" Butterfly and other school girls are very much aware of the social and economic benefits of a advantageous marriage. It is evident though Butterfly has personal ambition of getting a 'good' husband; it is the society's norms that reduce her value to the husband-hunting ability. Feminist criticisms collective, referencing the primacy of attractiveness, family upbringing, and social connections as criteria through which a woman can be sold in the marriage market, all point to women's commoditization. In this process, which leads to commodification of personal relationships,

women especially are valued based on their ability to bring in social capital in marriage. Thus, the critique provided by De Beauvoir in her “The Second Sex” allowed for understanding how systematic this commodification is and how deeply rooted societal norms are in the gender inequality that values woman only as useful for maintaining patriarchal and capitalist order. While telling Butterfly’s story, Moni Mohsin shares the real-life implications of these theories revealing marriage as a business in the elite circles of Pakistan and the subordinate role of women.

Gender Roles and Patriarchal Expectations

Through the social relations we realize that Butterfly’s life is dominated of gender role in an elite social class. Her worth is therefore pegged on her capacity to anchor her glamorous events, look presentable for her husband’s flashy kingdom and above all, brand her husband’s status. This conforms to cultural norms where a woman’s purpose is to effectively improve her family social standing through outlook and conduct. Thus, in “The Diary of a Social Butterfly” written by Moni Mohsin, Butterfly’s life revolves within the imposed dress code of the social bird of her class, gender and the society. Her primary worth is determined by her ability to provide grand parties, to look visually pleasing, and to improve her husband’s rank. This lifestyle depicts the typical pre- television and pre-feminism life of a woman where all that a woman is expected to do is to beautify her family. Such obsession in Butterfly with the slimming of her body and her obsession with the preparation of grand dinner parties represents the shallow and materialistic goals set within her circle. Her personal character and self-worth hinge on the number of hours of her time dedicated to portray erotic glamour and the cultivation of social class to maintain the patriarchal idea that a woman’s role entails improving her family’s status through appearance and behavior. It makes it possible to analyze how stereotypical conventions of the patriarchal culture contribute to the construction of a narrow-minded materialist vision of a woman’s position in society, which focuses on her potential use as a tool to enhance the status of a man, rather than regarding a woman as an individual who has the same right to deserve social dignity.

As for theory, Judith Butler’s “Gender Trouble” would be suitable to explain the society’s performativity of gender roles. This is more evident in Butterfly’s performance of these roles of a woman, dependency and function as merchandise to the elite society shows how the woman is regarded and valued not for her worth as a unique person but on the functions bestowed on them, and physical appearance. Feminist scholar Judith Butler and her work Gender trouble can be used to understand the performance of the gender roles as these are depicted in Moni Mohsin’s fiction novel. The Diary of a Social Butterfly.” In Butterfly’s case, she embodies the performative aspect of the gender, in as much as she conforms to the cultural imposed feminine *przedstawiani*, which includes organizing large dinner parties, dressing and grooming appropriately and beautifying herself as well as catering for her husband’s tasteful needs that earns him aristocratic status. It is important to notice these roles are not essential to Butterfly’s identity but rather, those are performed in accordance to the society elite’s definition of a ‘woman’. This ‘performativity’, in fact, signals the manner of how the elite society objectifies womanhood by determining women as utilities and aesthetic products of their social role and beauty or merit respectively. Therefore, Butterfly’s value is derived from her compliance with and fulfillment of these socially-prescribed roles. Therefore, her presence within the given paradigm proves the minimization of her personalities to mere performing roles that enhance the status of the male gender and perpetuate the objectification of females among her social relations.

Satirical Critique of Elite Hypocrisy

Thus, in such manner, Mohsin employs satire to convey his worries on the point that women including Butterfly are aloof to social issues as they immerse themselves in minor incidents. This critique is not only about specific behavioral and choice of a man, but it's about the fact that women are socially made and molded into such creatures whose value is measured in their marketability. In the story "The Diary of a Social Butterfly", Moni Mohsin bravely practices satire to lampoon at the many flawed traits of the upper-class Pakistani women particularly Butterfly herself who spiritually fail to grasp issues of severity that loom large over the world; instead, they waste their time gossiping and flitting from one boring place to the next. Based on the examples which Mohsin uses in her writing and choice of her main character's narration style, sarcasm and humor all indicate that the author succeeded in portraying the empty-headedness and triviality of the lives of those women of the Arab elite – parties, fashion, status, and so on, without concerning themselves with more pressing issues in their society. While it sets roles of women or specific individual behaviors as its object it goes further to analyze a systematic issue turning women into roles granted by a society. Therefore, Butterfly as a character with passion to appear and status issues offers the most realistic representation of norms intended by the surrounding sphere predetermined by her. These expectations lock women into mere decorative positions in the family structures to raise the status of the family and not really deserve the place because of some qualities. By caricaturing these trivial passions and urges Mohsin not only satirizes the particular foolishness's but also reveals the cultural matrices whereby they are produced and the social formation that gave rise to them while demonstrating that commodification of women is not a new phenomenon that has affected the lower strata of society alone but is a recurrent problem of the elite as well.

The satirical mode of Mohsin can be related to the literary works of Jane Austen in the sense that the both exposed the vices of their respective societies through satire. Pakistani politics that especially focuses on the marriage market and the roles assigned to women in the contemporary society is similar to Austen's novels, for instance, "Pride and Prejudice". Similarly as Austen carefully observes the marriage market and limited opportunities for women in England of the beginning of the 19th century in her novels such as "Pride and Prejudice," Mohsin submits ruthless analysis of the Pakistani elite society and its essentials: the external beauty and gender role assignments of the present day. Characters miles wave, as in Austen's Elizabeth Bennet, live in a society where marriage is a means of livelihood rather than a search for love and happiness. In the same manner, Butterfly's life is centered on the facade, entertaining guests, throwing parties and catering to her husband's social status demonstrating the objectification of women. Carefully applying irony, both authors bring to the light and make fun of the main loopholes of the given societies and portray how systemic problems limit women and deprive them of their subjectivity. In a satirical way Austen and Mohsin both target how women are restricted to mere roles in society to be dolls or something of functionality for the society and questions the readers to ponder over the fact that such oppression is still a part of women's lives.

Reflection of Broader Societal Trends

Meaning of womanhood in 'The Diary of a Social Butterfly' is also typical for the Pakistani society in terms of commodification of femininity due to modernization and globalization that lead to creation of the consumerist culture with orientation on material and social success. This makes the social conditions of this society's women a highly mediated bent double of tradition within modernity's commodity culture. As in many other aspects depicted in "The Diary of a Social Butterfly," the objectification of women symbolizes a breakdown of Pakistan's growing society that is driven by new social norms, modified economic powers

and the unceasing ideologies of globalization. This change has further increased the expectations towards women as they are now trapped between cultural norms and newly developed liberality. Within the microcosm of these twofold expectations, women such as Butterfly are to be proper, sexually pure, sit at home, maintain the family's honor, and manage the domestic sphere while performing consumer modernity by dressing perky, going out to dine and drinking with their male coworkers and other socially acceptable liaisons. This type of commodification is complex and it is evident in the manner in which women are being perceived and valued in their ability to increase their families' social capital of wealth and showcase the same in public look. Such gangly, Butterfly's life is consistent with a high-status, hosting spectacular entrees, and achieving impeccable looks, proves that Butterfly's worth is wrapped around job or such achievement. It is for this reason that Amrita embarks on a search for duality in the film which makes women one part traditional and the other part modern, therefore, objectified to fit the demands of both. This manner, along with the satirical stance that Mohsin takes toward portraying the relations between the female protagonist and the male, is not only caricaturing the emptiness of the upper class's social lives, but also depicting the inherent social issues that govern and determine the objectification and commodification of women in the context of a Pakistani society undergoing a transition.

Concerning 'Modernity at Large by Arjun Appadurai', it fathoms ways by which globalization impacts culture concerning practices and identities, which is correlated with the manner in which the elite Pakistani society in the novel reduces womanhood to consumerist objects while at the same time, adopting both conventional and globally-orientated values. Also, Globalization is focused within Gender scope, for example, Chandra Talpade Mohanty, in her book *Feminism Without Borders* investigates how global consumer culture affects women in various societies. Arjun Appadurai's 'Modernity at Large' show how globalization impacts upon cultural processes and identity, which relates to the manner elite Pakistani in Moni Mohsin 'The Diary of a Social Butterfly' uses womanhood as a commercial asset mixing tradition with modernity. *Modernity at large* by Arjun Appadurai draws attention to the disjunctive circulations of mobile everyone, technologies, finances, and media that form new cultures and subjects. This is reflected in the case of the 'elite' within the given novel who are fixated with amassing wealth and exercising prominence over the rest of the society populace due to influences from the neo-liberal global consumerist culture as well as the patriarchal culture. This shows us that women like Butterfly are confined in a net of cliché where they must be a stereotype of a traditional and at the same time calculate a cosmopolitan woman. This dual pressure arguably symbolizes what happens in the globalization process when the coming of the global consumer culture increases the objectification of women.

Another piece that brings out the topic of globalization and gender is Chandra Talpade Mohanty's "Feminism Without Borders" which discusses the impact of the global consumer culture in different societies where women are most affected. Analyzing the pressures of consumerist culture and the local patriarchal models, Mohanty identifies the manner in which Har dayan's biography indicates how women who fail to meet these demands constitute a desirable object because of their ability to manage these roles. This is clearly seen in *The Diary of a Social Butterfly* where Butterfly's worth is determined by how she makes her family improve their social ranking through obvious display of wealth, and conforming to the required beauty standards. The role of Lila as the main character and the consumerist society in the novel shows how satire makes visible how globalization presents women as the object of desire where woman's body is fragmented in the service of men. Therefore, the reading of Appadurai and Mohanty shed light on the cultural and sexist notions of globalization as depicted in Mohsin's representation of the elite Pakistan society.

Conclusion

“The Diary of a Social Butterfly” written by Moni Mohsin gives readers a satirical aggressive look at the commercialization of the Pakistani elite woman. Thus, Butterfly, together with the requirements she faces within society, portrays the novel’s critical stance on materialism, reinforcement of an unachievable and oppressive beauty standards and patriarchal values which contribute to the objectification of women. This portrayal fits into overall anti-consumerist and anti-patriarchal discourses that take place in feminism and Marxism, as they point to the structural factor of this objectification and its consequences for women’s position in the society.

The researchers are inclined to use Moni Mohsin’s “The Diary of a Social Butterfly” to analyze Pakistani elite society’s position on the commodification of Pakistani women. At the core of the novel, Butterfly is preoccupied with the frivolous attempted staking the ornamental value encouraged by the patriarchal culture from financial assets of the male counterpart to the female chauvinistic idea of beauty. Butterfly’s existence is an ongoing play that consists in her purpose to host elegant parties, look pretty and, therefore, increase the status of her family. This attempt at irony shows society’s reduction of her life and existence to a mere exchange of roles as mapped by the normative culture. The novel’s criticism can be seen to be in congruence with both the Feminist as well as Marxist perspective where the consumer culture and patriarchy are depicted as forces that ultimately reduce woman to mere articles of consumption by eradicating their individuality from their character. Explaining the illogical and evil concepts of these social norms, Mohsin emphasizes how commodification is prevalent in women’s personas and functions. Unlike many other critiques directed only at the behavioral level, this critique includes analysis of the structures that keep these norms functioning, how consumer culture and patriarchy mutually support each other to maintain women’s objectification in society. The novel, thus, points at the readers to look for ways to criticize and ultimately tear down these oppressive systems more vigilantly.

The novel portrays femininity as inseparable from consumption. Butterfly’s identity is both performed and commodified, shaped by the expectations of elite society. Her social worth and desirability are determined not only by personal qualities but also by her ability to conform to material and aesthetic standards, reflecting the intersection of capitalist and patriarchal structures.

This paper discovers that among the elites of a Pakistani society, women are invariably commodified representations of a wealthy status and their personalities are consequently orientated and defined by consumerism. It turns out that Butterfly was so concerned with the acquisition of material possessions, and climbing the social ladder in order to be recognized as beautiful and worthy by her male counterpart. This commodification is not only vanity but social necessity which reflects the consumerism’s figuring of the woman’s worth by her appearance and her husband’s or family’s status.

Mohsin’s narrative shows how consumer culture continues to contribute adamantly to cultural prejudices such as the subjection of women as well as other societal cultures and customs. Through shopping, party going and gossiping as seen through Butterfly, it becomes clear that women’s opportunities in this culture are rigid and offer minimal depth beyond the importance of the image. It reveals gender stereotypes as gender roles continuously put pressure women and men to adhere to them hence portraying women as beings whose main interests are beauty and social status. This dynamic is further elaborated by the class aspect, where the elite use their buying capacity to exercise status distinction from the lower classes hence sustenance of social classes.

It can therefore be seen that through a simple social commentary in ‘The Diary of a Social Butterfly,’ Mohsin is able to effectively launch a scathing attack on the virtues of the upper

class Pakistani society. According to the presented research, Mohsin practically employs satire and humor; therefore, the author unmask the hypocrisies and vices of the class that avidity buys luxurious things but lacks social and political concerns. In *Butterfly*, the nature of her character is vindictive, frivolous, and self-centered, which allows Rattigan to reveal the ethical shallowness of life consisting of attracting people's attention and achieving material success.

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