

## THE STUDY OF “PRESENTATION OF SELF IN EVERYDAY LIFE” WITH REFERENCE TO POSTMODERNISM IN MONI MOHSIN’S *THE DAIRY OF A SOCIAL BUTTERFLY*

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### ABSTRACT

*The self in every life is an entity that is directly referring to the concept of self, even egoistic (subjective, agentic) affiliation despite objective position is reflected. Self is not only the creation of one idea but mostly reflected in multiple positions with multiple identities. But finally, the self in everyday life becomes the dominating personality. In the said, the current research is qualitative and reflective in nature whereas the researcher selected Moni Mohsin's The diary of Social butterfly has opted as a primary text to be investigated with reference to self in everyday life. Further, Ervin Goffman's "presentation of self in everyday life" has been used as theoretical framework. The research findings show that the major character of the novel is dealing with multiple personalities at the same times, referring to fluctuate identities. Therefore, the self in everyday life is the major findings of the research which triggering the major character to a subjective and prominent position. Through a postmodern lens, this research discloses how the protagonist's identity is formed by the hyper-realities of social media, social prospects, and cultural standards, leading to a disjointed and fluid sense of self. The study referring to our understanding of the complex and vibrant nature of impression in modern society.*

**Keywords:** Self, Everyday life, Moni Mohsin, The Diary of a Social Butterfly, Subjectivity.

### **Presentation of self in everyday life in *The Diary of Social Butterfly***

The study deals with the textual analysis of Moni Mohsin's novel *The diary of Social Butterfly* (2008) which is one of the illustrious novel by intellectual Moni Mohsin. In this novel she expertly engages satire to critique the social elite of Lahore, Pakistan. Through Butterfly's diary entries, Mohsin exposes the shallowness and selfishness of the upper class, contrasting their small concerns with significant national and global events. This narrative technique highlights the detach between the elite's self-absorption and the harsh realities of the world around them. By using humour and irony, Mohsin trials societal standards and expectations, offering an observation on the complexities of Pakistani society and the tensions between tradition and modernity. Eventually, the novel presents a sarcastic critique of class privilege and social hierarchy, revealing the absurdities and flaws of life in Lahore's elite spheres.

Analysing "The Diary of a Social Butterfly" through the lens of impression management offers valuable visions into the protagonist's identity construction and social interactions. By examining how Butterfly engages her online identity and directs social hierarchies, we can better understand the dramatic nature of identity and the tensions between reality and social expectation. This perspective highlights the ways in which individuals achieve impressions to negotiate social relationships, maintain position, and construct identity.

Firstly, the title of the novel truly recommends a presentation of self in everyday life, as it suggests a supervised portrayal of the protagonist's life and connections. The use of "diary" as a narrative device adds a layer of intimacy and closeness, allowing readers to witness Butterfly's thoughts and feelings first-hand. This presentation permits an exploration of how she presents herself to others, directs social relationships, and constructs her identity. The title effectively captures the themes of identity, social performance, and self-presentation that are dominant in the novel.

The postmodern crises, categorized by a refusal of grand narratives and universal facts, can lead individuals to focus on the self as a key lens for understanding and suffering the world. This focus arises from the postmodern importance on personal experiences, split realities, and the integral uncertainty of meaning, compelling individuals to construct their own sense of self in a world without stable frameworks. The protagonist directs multiple roles and identities, presenting herself differently in several social contexts. This performance of self is a managing tool, allowing her to adjust to the outlooks of others and maintain social relationships. However, it also indicates tensions between genuineness and artificiality, highlighting the uncertainty of identity in a postmodern world.

The novel *The Diary of a Social Butterfly* (2008) by Moni Mohsin is a challenging exploration of identity issues, mainly in the context of Pakistani high society. The protagonist, Butterfly, struggles with her own individuality as she navigates the difficulties of her social world, revealing her inner turmoil through her diary entries. Her identity is formed by her social status, family, and cultural expectations, but these expectations often fight with her own desires, values, and ambitions, leading to a sense of interruption and confusion. The novel explores into various phases of identity, including social, cultural, personal, and national identity, emphasizing the challenges of navigating multiple identities and the tensions that arise when different features of one's identity come into conflict.

Butterfly's diary entrances suggest a indication into her inner world, where she deals with the tension between her realistic self and the social identity she presents to the world. As she navigates the difficulties of high society, Butterfly's narrative voice expertly manages impressions, showcasing her wealth, status, and connections, while also revealing the brittleness and shallowness of her social world.

While introducing her lifestyle, she shows off that she has a "fat kothi" which means a big house to live in, she lives in "Gulberg" which is only affordable for the elite class, and she has all superfluities of life like "ten servants" which an normal person even cannot think of. So the reader is continually attaining an elite impression of her (Mohsin, 2008, p.6)

*I live in Lahore. In a big, fat kothi with a big, fat garden  
in Gulberg, which is where all the Khandani, Khataa-  
peeta types lives. And don't listen to the newly-rich  
cheepsters who live in Defence vaghera and say that,  
'No, no Defence is Lahore's best locality,' because  
they are liars (Mohsin, 2008, p. 02).*

Moni Mohsin displays impression management as Butterfly generates her social status by stating her residence in a "big, fat garden in Gulberg", a wealthy locality in Lahore. By doing so, she emphasize her family's wealth and social hierarchy, supporting the idea of luxury and exceptionality. Moreover, her informal reference of "khandani khata Peeta types" suggests that she is part of a high-class social circle, where family background and social networks are extremely appreciated. This emphasizes her own social status and networks, while also preserving the social standards and anticipations related with being part of

Lahore's elite. Behind the conceited statement of living in a "big, fat garden" in Gulberg, a sense of uncertainty and anxiety is concealing. Butterfly's unintentional mention of "khandani khata Peeta types" is a despairing attempt to persuade herself and others of her belonging to this high-class social circle. She is trying to fill a void within herself, a sense of hollowness that comes from living a life that is more attentive on presences than genuineness. The burden to adapt to societal outlooks and preserve a convinced image that captivating a ring on her mental health, producing her to question her own identity and sense of self-esteem. As she presents a self-assured and untroubled external to the world, she secretly struggles to come to relations with the shallowness of her social world and the hollowness of her own presence. There is always something left that is not according to her and disturbs her happiness like lands are there but not in Gulberg.

*Finally, we've made it to London. Sales-  
shales are all finished but I'd warned Janoo  
from before only that sales or no sales,  
Dior ka saddle bag must hai for me ( Mohsin,  
2008,p.72).*

Her firmness on obtaining the Dior saddle bag, in spite of sales being over, presents her identity creation through consumerism and materialism. This spectacle highlights the commodification of identity, where self-worth is secured to luxury brands and belongings. In presenting herself, the Butterfly accomplishes a curated identity, capitalizing luxury things to project status and sophistication. This presentation is distinguishing of postmodern identity creation, where individuals expertise their selves through judiciously chosen belongings and brand associations. The Dior brand serves as a symbol, conveying meaning and status, and strengthening her desired image.

Additionally, her capability to access international luxury brands in London underlines the interconnectedness of worldwide markets and the homogenization of consumer culture. Through her customer choices, the protagonist directs and performs her identity, demonstrating the fluid and context-dependent nature of self-presentation in postmodern life.

*But I can't afford it because I bought diamond  
Tops from Carat jewellers last month and Tony  
will kill me now if I ask for jamawar also and I  
got so depress that I was popping three- three Prozacs  
but then suddenly I remembered the hideous gold  
bangles and necklace that I got from Tony's family  
when we married that I've always hated because  
they are so paindu, and so today I went to Carat  
and asked him to put keemat on it and he said it  
was a lakh and now I think so I'll call the shawl-  
wallah tomorrow and buy the shawl, will have  
to haggle a bit but I'm sure he'll give for one ten  
hai, I'm so excited!' (Mohsin, 2008, p.21).*

The Butterfly's identity is extremely twisted with material possessions, as obvious in her desire for the jamawar and her current purchase of a diamond top. This passion with luxury goods highlights the commodification of identity, where self-worth is unrushed by the worth of one's possessions. This occurrence is distinctive of postmodern customer culture, where the restrictions between self and commodity are gradually unclear.

There are numerous references to high-priced possessions such as luxurious and historic shawls like "jamawar" and "shahtooshes" (Mohsin, 2008, p. 20). These shawls are

expensive because they are hand woven. It usually proceeds years or even decades to interlace a single shawl.

The protagonist's relationship with her husband more explains the performative nature of self. She fears his dissatisfaction of her possible purchase, representing that her identity is formed by her connections with others and the need to maintain a confident image. This presentation of performance of self is a key aspect of postmodern thought, where the self is seen as a fluid, context-dependent construct.

The protagonist's choice to sell the gold bangles and necklace she received from Tony's family also expresses to the postmodern idea of identity as a negotiable and context-dependent construct. By refusing these symbols of spousal responsibility and family ties, she declares her individuality and self-sufficiency, emphasizing the tension between societal outlooks and personal desires. Moreover, the protagonist's enthusiasm about purchasing the shawl after selling the gold jewellery highlights the temporary nature of desire and approval in postmodern customer culture. Her happiness is temporary and knotted to the gaining of material belongings, supporting the idea that identity is continually in instability and formed by external factors.

These lines offer a complex portrayal of the presentation of self in everyday life, reflecting key postmodern themes such as the commodification of identity, the performative nature of self, and the uncertainty of desire and satisfaction. Through the protagonist's narrative, Mohsin adeptly critiques the societal burdens and consumerist culture that form individual identities in fashionable society.

*I hate all my friends. All of them. Every single  
lying, cheating, two-faced one of them. Why?  
Because they have stabbed me in the back,  
that's why. While my innocent, trusting back  
has been turned on them, they've gone off  
and re-invented themselves, leaving me high  
and dry. And worst thing, they've making so  
much of money on top also ( Mohsin, 2008, p. 78).*

She navigates multiple identities, coming together cultural practices with luxury and adaptation. The Prada bag indicates wealth and high social status, sticking out an image of riches, while carrying coconuts and splendid them at arrivals suggests devotion to cultural ethnicities. Her shift from a more enthusiastic salutation to a passive "hello G" with a shaky head suggests an effort to fit in with societal standards. She plots her Muslim identity display cabinet Indian cultural practices, possibly to shape contacts, find common ground, and fit in within the Indian community. This also is obsessed by an aspiration to impress and establish her upper-class connections, showcasing that she has "upper links" yonder her instant surroundings, conceivably to increase respect, appreciation, or a sense of standing within her society. As she presents herself as a wealthy Indian woman, she uses luxury items to indication of her status, possibly looking for acceptance and respect. By adapting her performance and entrance, she's making a new identity that balances cultural tradition, luxury, and social expectations, showcasing her aptitude to navigate complex social dynamics. Through this performance, she's converting identities, performing status, and adjusting to norms, eventually generating a unique image that replicates her multiple identities and aspirations.

*But I'm also so inspired by the neighbours' big  
big planes that I've decided to become Indian  
also. I'm going to get thalis, wear saris, become*



*a vegetarian and put that red stuff in my partition  
(Mohsin, 2008, p. 88).*

She is obsessed with the people come from abroad and belong to any other country except Pakistan. She has arranged dinner for her relatives who reached from abroad. The purpose is "to show off my trendy new nephew" so that "Unko bhi pata chaley, in how much water we are" (Mohsin, p. 44) It gives a message that those who are from abroad are of more value to her than those who live here. It also provides knowledge of her ethics of judgment which are twisting towards the west. So the impression of her western mind set is obvious.

*My bagground is not landed, thanks God.  
We, baba, are Lahories through and through.  
I am convent-educated and afterward I went  
Kinnaird College, where all the rich illegible  
girls go while they are waiting to be snapped  
up. (Janoo's sisters went to Home Economics,  
where all the middle class or purdah types  
go.) (Mohsin, 2008, p. 03).*

By declaring "My background is not landed, thanks God", she differentiates herself from the traditional property-owning elite, suggesting that her family's wealth and status come from other sources. She further highlights her native roots by stating "We, baba, are Lahories through and through", passing on a sense of genuineness and fitting to the city's elite. Her education is as an indicator of modification, stating her convent education and time at Kinnaird College, where "all the rich iggegible girls go". Butterfly claims about her convent education, highlighting her difference from traditional elite. She associates herself to others, contrasting Kinnaird College with home economics, joined by "Middle class or purdah type", thus putting herself above others and strengthening her social status. The protagonist achieves the impression of a sophisticated, advanced, and reliable member of Lahore's elite.

On the back stage, the Butterfly's anxieties and nervousness are concealing. Her importance on her education and social status is a method to reward her feelings of insufficiency and differentiate her from others. The firmness of Kinnaird college to home economics also disclose a sense of arrogance and social climbing. Butterfly is always used up by materialism, and her life turns around and is preoccupied with wearing high-end clothing and makeup, as well as buying high-end luxury purses and spectacles.

"Everyone is talking about it at weddings, darses, parties, everywhere" (Mohsin, 2008, p.1) But real life and social consideration is not sufficient for her, in the process of overwhelming products she gets spent by the products so much that she wants to be seen not just in her neighbouring society but around the world, an importance of globalizing supermarket.

*Vaisay it would have been so much nicer if it had  
been BBC, then whole World could've seen my  
yellow Shamael jora. How women all over the world  
from China to Chilly would have sarrhoed!  
(Mohsin, 2008, p.08).*

In contrast, the back stage exposes Butterfly true feelings, uncovered of the social mask. In the close setting with her mother, the Butterfly's guard beads, and her honest emotions surface. She expresses frustration, sadness, and anxiety, breaking down in tears and

making a melodramatic declaration about not being able to bear hearing about her friends' success anymore. This back stage performance display case the Butterfly's inner chaos and struggle with feelings of insufficiency, opposition, and possibly jealousy. The unambiguous difference between the likely front stage performance and the rare emotions in the back stage highlights the difficulty of social connections and the effort obligatory to preserve a convinced image or impression. The Butterfly's aptitude to change between these two stages proves her consciousness of social prospects and her dimensions for emotional guideline, although with trouble. The back stage admission also emphasizes the importance of reliable relationships, like the one with her mother, where individual can direct their true feelings without fear of judgment or consequences.

*Why don't you open an art gallery?" Mummy said slowly. "Now you know why Mummy was head girl at Sacred Heart Convent? Because she's always been more chalaak than anyone else. That's why. ' All you have to do is rent an empty kamra, she said, and paint it white. Stick in some lights and put up a few picture hooks, and there you are. Art Gallery! and you, Gallery Owner! (Mohsin, 2008, p.79).*

Butterfly's mother presents herself as a self-assured and quick-witted individual, suggesting that opening an art gallery is a simple task. The front stage is characterized by Butterfly's external identity, where she needs to create an image of success and reputation. She wishes to open an art gallery, not essentially because of a sincere desire for art, but to make a name for her, shape a delightful identity, and keep on in the headlines and banners. On this stage, Butterfly is ambitious by a desire for social recognition, fame, and approval. She wants people to talk about her art gallery, official visit it, and subordinate it with her name. Her mother's idea to open an art gallery vibrates with her because it offers a possible trail to attaining her goals.

She wants to create a name for herself and found an impressive and high-status identity. She is doing so to shape a status between elites. Butterfly desires appreciation and acknowledgment from others, which she rely on possessing an art gallery will bring she aims to present herself as a successful and talented individual, nevertheless of her actual qualifications or experience.

In contrast, the back stage discloses Butterfly's true inspirations and feelings. Here, she's determined by a sense of rivalry and jealousy towards her friends who have attained success in their lives. She's envious of their possessions, good jobs, and financial firmness. Butterfly wants to contend with them, make money, and keep herself in the headlines to uphold her social status. Her desire to open an art gallery is, in part, powered by a need to one-up her friends and demonstrate herself as a fruitful individual.

She's associating herself to others and feeling left behind, which catalyzes a desire to contest and surpass them. Butterfly's envy of her friends' success is a dynamic force behind her actions, making her want to duplicate their achievements. She's worried about not being in the limelight and wants to stay significant in her social circle.

The difference between the front stage and back stage highlights the complication of Butterfly's inspirations. While she presents a self-assured and determined external, her inner world exposes a more nuanced and vulnerable individual stressed with feelings of insufficiency and rivalry.

This contrast between the front stage and back stage highlights the details of human feelings and inspirations. While her public identity showcases self-assurance and commercial

spirit, her inner world discloses a more nuanced and vulnerable individual struggling with emotional state of insufficiency and rivalry. The difference between these two personas underlines the difficulty of human behaviour, where individuals frequently contemporary a curated image to the world while beating their true sentiments and struggles.

*Bitch. How dare she correct my Kinnaird College  
English when she only went to a bechara College  
like Home Economics and that too on Sifarish ?  
and how dare she talk about my few extra  
ounces when she herself looks like Marilyn  
Brando in his last years? (Mohsin, 2008, p.27).*

Butterfly's directing representation of self is obvious in her self-justifying and antagonistic manner. She attempt to declare superiority over the opponent by highlighting her own educational background (Kinnard College) though lessening the critic's (Bichara College). This representation is formed by societal prospects and power changing aspects, where the protagonist attempts to found supremacy through apparent social status. In the postmodern context, this controlling representation can be seen as a performance, where the Butterfly concepts and presents a self-image that is inclined by external factors.

The subjective representation of self is complex and multi-layered. On one hand, the Butterfly's use of insulting language ("Bitch") and personal attacks discloses a deep-seated anxiety and emotional weakness. On the other hand, her effort to deflect disapproval and declare superiority recommends a desire for control and supremacy. This subjective representation highlights the split nature of self, where the protagonist's identity is uncertain between sureness and uncertainty.

In the postmodern world, identity is seen as fluid, disjointed, and built through language and narrative. The Butterfly's representation of self imitates this postmodern notion, where identity is achieved and built through various narratives. The protagonist's use of language, tone, and self-presentation can be seen as an appearance, where she strives to construct and declare a specific self-image. Though, this presentation is also subject to slip and destruction, see-through the difficulties and flaws of self-representation.

Similarly, it can be seen that this overstated wisdom of introduction is not restricted to her but is prolonged to her family that is to her husband Janoo and her only son Kulchoo. She has presented her family member to wealthy organizations like "Kulchoo goes to Aitchison College" (Mohsin, p. 6), and according to Butterfly, it is "Lahore's best school for nice rich boys from nice rich families" (Mohsin, p. 6). Similarly, while make known to her husband she says "Janoo also went to Aitchison, and from there only he went to Oxford in London" (Mohsin, p. 6).

This entire enlarged introduction for her family again clues the researcher to think that this is not she who is thoughtful and saying like this but there is something that is compelling her to be like this. It can be seen how she has exaggerated herself and her family and there is nothing wrong to say that she has done it with some purposes. It all shows her subjective representation of self with reference to the postmodern perspective. Its all about the Butterfly sense of superiority and curated image in the society.

*He'd worked with the Old Bag, Janoo's mother,  
na, ever since he was a child. His father was their  
masaalchi. So when we got married he came in my  
trousers, I mean trousseau. I tried to get rid of him  
many times, because he used to spy on me and report  
everything to The Old Bag and the Gruesome Twosome.  
( Mohsin, 2008, p.74).*

The Butterfly's use of offensive expressions like "old bag" and "Gruesome Twosome" reveals an attempt to control the account and emphasize power over the other person. By using such language, the Butterfly attempts to put down and humiliate the other individual, showcasing a desire to control the discussion and execute her own viewpoint. This dominating approach to impression management is distinguishing of postmodern identity construction, where individuals frequently involve in power struggles and transfer their relationships through language and performance.

The Butterfly's subjective involvement and feelings are obvious in her tone and language. Her use of phrases like "I tried to get rid of him many times" suggests a sense of frustration and vulnerability, which differences with her dominating language. This tension discloses the complications of subjective impression management, where individuals instantaneously effort to declare power and express their emotional experiences. In the postmodern context, this subjective representation highlights the split nature of identity, where individuals direct multiple roles, sentiments, and power dynamic forces.

In the postmodern outline, identity is seen as melted, broke, and created through language and description. The Butterfly's language and manner imitate this postmodern notion, where identity is achieved and transferred through power struggles and emotional expressions. The use of critical terms and dictating language can be seen as a presentation, where the protagonist tries to build and declare a particular self-image. Though, this performance is also focus to loss and crumbling, see-through the difficulties and flaws of self-representation in the postmodern world.

*Janoo had given me 1000 rupees kay notes  
for children's Eidi, but I kept those well hidden  
in the inside zipped-up department of my bag.  
They're for other more deserving people, like  
Flopsy's nieces, whose parents have a huge  
compartment in London ka Knightsbridge where  
I will inshallah go and spend whole of summers  
next summers (Mohsin, 2008, p.131).*

The Butterfly's leading representation of self is apparent in her choice to keep the Eidi money for others, specifically Flopsy's nieces, and her ambitious mention of London's Knightsbridge. This cabinets her observed social status and inspiration, as she decides who deserves the money and highlights her contacts to high-end lifestyles. In the postmodern context, this dominating representation reflects the notion of identity as a presentation, where individuals build and present themselves through language and social interactions.

Her subjective representation of self discloses her values, desires, and sense of humour. Her decision to keep the money for others stem from a sense of kindness or social judgment, showcasing her complex enthusiasms. Her ambitious reference to Knightsbridge highlights her desires for luxury and social status, reproducing her subjective experience and values. In the postmodern framework, this subjective representation places of interest the unpredictability and flexibility of identity, where individuals continually transfer and redefine themselves through their experiences and connections.

In the postmodern context, the protagonist's leading and personal representations of self can be seen as presentations, where she builds and presents herself through language and social interactions. The hyper real nature of her social connections, where looks and observations matter, further strengthens the postmodern themes of identity, power, and performance. Through these lines, the Butterfly's complex identity is exposed, showcasing the tightness between her public persona and private experiences.



Butterfly's obsessed nature with possessions and images we can see that she does not like her in-laws. She thought that they mismatch with her and their fashion sense and living style and even food not fit in her elite society. Eid is a festival and time of festivity for Muslims everywhere in the world. Mostly it is celebrated with civilizations, traditions and cultural food. The Butterfly is objecting to her in-law's Eid menu that "Na koi pizza, na koi pasta, na koi cold slaw, na koi trifle." (Mohsin, p. 129).

She is so involved in the elite and western backgrounds that all events even Eid should be celebrated with a menu that is not cultural dishes. She likes not only the western way of life but their foods as well. Her standards of judgment are in line with the west and they are eventually followed by our elite. Therefore, it is true to consider the elite class as the west.

She describes her life with these words "parties khatam, balls khatam, life khatam" (Mohsin, p. 62). The way of life she loves is all about meetings and occasions, which are the cultural values of Americans mostly and now ours, chiefly the elite class. Her subjective nature is to live in limelight and enjoy life but she always presented herself with fake attitude and things.

*But despite of my illness, I've not missed a single party or Shaadi. Because I know how much people look forward kar Rahe hoty hain to my coming. So first I went to Sheheryar Ali's wedding. Bara fit scene tha, with fountains and peacock and jewels to die for. Nice plot they have for a party, vaisay. Big- big, open open. And the best address in Lahore: FCC (Mohsin, 2008, p. 104).*

The Butterfly's dominating representation of self is manifest in her statement that people excitedly do in advance her presence at parties and weddings. She highlights her importance and supervision in social circles, prominence her superficial significance in Lahore's high society. Her explanation of Sheheryar Ali's wedding as a "fit scene" with "fountains and peacock and jewels to die for" reinforces her appreciation for luxury and magnificence. By flattering FCC as the "best address in Lahore," she showcases her sophisticated discrimination and social status. This leading representation imitates the postmodern notion of identity as a performance, where individuals build and present themselves through language and social interactions.

Her subjective representation of self discloses her values, desires, and enthusiasms. In spite of being ill, she prioritizes attending social events, representing her strong desire for social authentication and construction. Her importance on people's expectation of her presence recommends a deep-seated need for care and appreciation. Her thankfulness for luxury and splendour replicates her subjective experience and values, emphasizing her self-improving nature. In the postmodern context, this subjective representation showcases the uncertainty and fluidity of identity, where individuals continually transfer and redefine themselves through their practices and communications.

From a postmodern perspective, the protagonist's leading and subjective representations of self can be seen as performances, built and presented through language and social interactions. Her identity is formed by her social context, relationships, and experiences, reproducing the postmodern idea of identity as a fluid and bitty construct. The hyper real nature of her social connections, where entrances and insights matter, further strengthens the postmodern themes of identity, power, and presentation. Through this

passage, the Butterfly's complex identity is exposed, showcasing the tensions between her public identity and private practices.

*Anyways, to cheer myself up after that I  
organised a Halloween party. After all I'm  
also human being, no? Got a party organiser----  
sweet-si girl who Flopsy knows---- to do up house.  
She went and draped it with cobwebs and put big  
hairy-se spider who look just like The Old Bag and  
splashes of fake blood on the walls and brooms and  
melting candles ( Mohsin, 2008, p.125).*

Butterfly's dominating representation of self is marked in her capability to establish a Halloween party, showcasing her creativity, resources, and social connections. By acquisition a party planner, she reveals her access to networks and possessions, supporting her social status. Her account of the party streamers, as well as cobwebs, spiders, and fake blood, highlights her obligation for aesthetics and her ability to make an unforgettable experience. This dominating representation reflects the postmodern idea of identity as a presentation, where individuals build and present themselves through serving and social connections.

Her subjective representation of self makes her known emotional needs and desires. By establishing a party to "cheer herself up," she showcases her openness and need for self-care. Her statement that she's "also a human being, no?" suggests a desire for authentication and acknowledgement of her sentiments. This subjective experience highlights the complications of her identity, showcasing the strains between her public personality and private experiences. In the postmodern context, this subjective representation replicates the unpredictability and fluidity of identity, where individuals continually convert and redefine themselves through their experiences and relations.

Furthermore, the postmodern perspective, the protagonist's dominating and subjective representations can be seen as performances, built and accessible through language, consumption, and social interactions. The party attends as a hyper real cosmos, where the butterfly makes an impermanent reality that blurs the lines between fantasy and reality. The use of streamers and themes supports the postmodern idea of identity as a fluid and split construct, formed by cultural references and social contexts. Through this passage, the protagonist's multipart identity is exposed, showcasing the tensions between her public identity and private involvements.

According to postmodern perspective, the protagonist's dominating and subjective presentations of self can be seen as presentations, built and presented through language and social relations. The Butterfly's use of humour and irony highlights the uncertainty and fluidity of identity, where individuals continuously direct and redefine themselves through their experiences and connections. Furthermore, the postmodern context underlines the role of power dynamic forces and cultural orientations in shaping identity, as the speaker navigates her relationships with her faith, culture, and social environment. Through these lines, the protagonist's complex identity is exposed, showcasing the tensions between her public identity and private experiences, and importance of the active and multi-layered nature of identity in the postmodern context.

*Anyways, Uncle Pansy, however kameena he may  
have been in other ways, was quite considerate in  
some ways. I mean he could've died before the LRBT*

*Ball, but he didn't. Or he could've died during Basant even, but he didn't. Instead he died in Muharram after finish of party\shaadi season and before start of London season. Sowe didn't have to cancel anything. Thank God ( Mohsin, 2008, p.38).*

By dying after the party/shaadi season and before the London season, Uncle Pansy permits his connections to escape cancelling events, thus conserving their social standings. This highlights the significance of social timing and the distances people go to uphold impressions, even in death. It thrusts fun at the superficiality of high society, where appearances and social calendars take superiority over genuine relationships or personal characteristic. It shows that Butterfly's subjective nature and her obsession for social life.

*Can you imagine how my nose will be cut if I don't get the visa now? I'll never be able to show my face in the society. How Mulloo will laugh. How Topsy will titter. There's only one solution. If I don't get it, I'll have to go and hide in Shaekpur for a whole month--- uff!--- and pretend that I got a Shagging Visa and went to Berling and Burn where Janu had some kaam and and we treated like royalty. I'll never get caught out because nobody ever goes to Berling and Burn... (Mohsin, 2008, p.48).*

Butterfly remorse her luck for not receiving a British visa and thinks "There's only one solution. If I don't get it, I'll have to go and hide." (Mohsin, p. 46). It shows that her country is not well-meaning of her to live. It gives an vision into her mind and what is more significant for her. She is scheduling to hide in a place that she is planning to leave. This adds to her double nature. This also shows that she endlessly wishes abroad over her land. Her dominating representation of self is unmistakable in her statement that she'll generate an incorrect story about attaining a visa and traveling to Berlin and Bern. By doing so, she display case her originality and creativity in preserving a convinced image in society. This dominating representation replicates the postmodern notion of identity as a performance, where individuals concept and present themselves through language and social connections. The Butterfly's aptitude to produce a undoubted story highlights her activity and control over her public identity.

Butterfly's subjective representation of self discloses her weakness and nervousness about her social status. Her anxiety of dropping face in society and being mocked by others platforms her deep-rooted need for authentication and reception. The Butterfly's emotional reply to the possible visa rejection place the attention the subjective experience of identity, where individuals are formed by their personal involvements, feelings, and dealings. This subjective representation reproduces the postmodern idea of identity as unsolidified and split, where individuals continuously exchange and redefine themselves through their experiences and communications.

This is a rich, covered appearance of the self as split and per determinative, line up thoroughly with postmodern representations of identity. The protagonist's inner monologue swipes between nervousness, social fear, self-mockery, and fantastical development, all of which highlight the unpredictability and built nature of identity in a postmodern context. The fear of "losing face" in society reproduces a deep consciousness of the self as a social sight—

defined not by internal spirit, but by external awareness and per formative trustworthiness. The supplication of characters like Mulloo and Topsy as bases of mockery discloses the dominance of the stare of others, bring into line with postmodern theories (such as those by Baudrillard and Foucault) that suggest the self is established through observation and imitation. The fictional solution—fleeing to "Shackpur" and making a story of travel to a alter "Berling and Burn"—demonstrates the postmodern self's dependence on narrative, mask, and hyper reality. The "Shagging Visa" is itself a postmodern artefact: ridiculous, perhaps fictive, and up till now an influential sign of access to fictional wealth and status. Here, the subjective self is concurrently overcome by social norms (dominated by outside authentication) and fundamentally free to transform authenticity (subjective construction).

*Janoo cried when Aruna Dhati finished her speech. So emotionally unstable he is. But thank God he had the decency to weep silently and not bawl out loud and shame me in front of everyone (Mohsin, 2008, p. 50).*

By identifying Janoo as "emotionally unstable," she declares her own sensitive constancy and adulthood, thus founding a sense of dominance. This dominating presentation replicates the postmodern impression of identity as a performance, where individuals build and existent themselves through language and social relations. Her multifaceted identity showcasing the strains between her public identity and private experiences. The Butterfly's identity is a self-motivated and multi-layered idea, formed by her connections with others and her own subjective experiences.

### Conclusion

The current research on Moni Mohsin's *"The Diary of a Social Butterfly" (2008)* concluded through the lens of impression management with reference to the postmodern perspective discloses a intricate exploration of identity construction and performance. Researcher has interpreted the novel as a scornful critique of the elite class's shallowness, with Butterfly's diary entries demonstrating the presentational nature of identity in postmodern society. Research highlights how Butterfly's thoughtful manipulation of her social image, identities, and relationships imitates the flexibility and destruction of self, characteristic of postmodern identity. The novel's depiction of Butterfly's several identities and her direction finding of different social contexts highlight the strains between authenticity and artifice, illuminating the societal pressures that shape self-presentations. Also, studies have observed the ways in which the novel's use of satire, irony, and humor critiques the extremes of elite culture, while also leaving room for understanding on the authenticity of Butterfly's experiences and feelings. By exploring the connections of impression management with postmodern perspective researcher have shed light on the novel's complex representation of identity structure, performance, and the exploration for meaning in a hyper-mediated world.

The presentation of self in *"The Diary of a Social Butterfly" (2008)* highlights the tensions between genuineness and artificial, presenting the difficulties of identity construction in the postmodern world. The novel masterfully portrays the inner world of the character, revealing the details of her thoughts, sentiments, and involvements. Through Butterfly's description, the novel uncovering the misuse of genuineness in the postmodern world, where individuals are worried to present a edited version of themselves. This misuse is obvious in the ways Butterfly operates her social image, identities, and relationships to imitate to societal expectations. The novel's depiction of this issue increases important questions about the nature of identity, selfhood, and genuineness in a world where presences



often take superiority over reality. By exploring these themes, the novel offers a stimulating explanation on the human involvement in the postmodern era.

Another important objective of the research is to discover how impression management forms the lives of individuals in the postmodern world, with Butterfly's character helping as a prime example. Through Butterfly's story, the novel exemplifies how impression management becomes a vital feature of her life, as she continually steers the difficulties of elite society. Butterfly's thoughtful operation of her social image, façades, and relations demonstrates the performative nature of identity in the postmodern world. She carefully selected her appearance, speech, and behavior to imitate to the prospects of her social loop, often line up entrances over genuineness. This persistent chase of social authentication and rank discloses the ways in which impression management can form an individual's life, manipulating their relationships, self-perception, and general sense of identity. By examining Butterfly's experiences, the research sheds light on the deep impact of impression management on persons in the postmodern world, emphasizing the strains between genuineness and lie, and the ways in which social prospects can command one's behaviours and self-presentation.

The representation of language and location masterfully reflects the character connections, see-through the details of their relations and social changing aspects. The novel's use of language, mainly in the diary admissions, platforms the elite's distinguishing speech designs, movements, and cultural orientations, which help as a explanation on their social status and standards. The setting, which extents numerous high-end social events, expensive gatherings, and elite regular place, further underlines the characters' connections, stress their social ambitions, competitions, and power dynamics. Through these description fundamentals, the novel provides a nuanced portrayal of the elite's social world, revealing the difficulties of their relationships and the ways in which language and setting shape their interactions. By masterfully intertwining together language, setting, and character interactions, the novel suggests a rich and full exploration of the elite's social universe.

By examining the character of Butterfly in "*The Diary of a Social Butterfly* (2008)," Moni Mohsin masterfully depicts how the elite class is expended by a hyper-materialistic culture, a spectacle deeply fixed in the postmodern perspective. From this lens, Butterfly's narrative is complete with references to superfluity brands, high-end parties, and social events, showcasing her fascination with status codes and material properties. She smoothly moves from one condition to another, steering the difficulties of elite social circles with comfort, demonstrating the postmodern idea of fluid identity and performative self-presentation. Butterfly's diary passes are occupied with indications of designer brands, luxurious exits, and high-class meetings, prominence her obsession on entrances and social stand-up. Moreover, she often name-drops individuals who hold powerful positions, see-through her desire to construct relationships with people of power and respect. Particularly, Butterfly also states a desire to build relationships with Indians and other powerful individuals, underlining her ambition to be part of a global elite. Through Butterfly's character, Mohsin accounts the elite's shallowness, greediness, and persistent chase of status, resting plain the bareness and superficiality of their lives. By doing so, the novel bids a scornful explanation on the social elite, revealing the irrationalities and flaws of their hyper-materialistic culture, which is a seal of postmodern society's stress on consumerism, display, and the commodification of identity.

Butterfly's behaviour towards her husband is also influential, as she is frequently dangerous and indifferent of him due to his lack of socialite tendencies. She sees his introvert nature and lack of attention in high-society proceedings as accountability, and is unfulfilled

that he doesn't fit into her elite social loop. This dynamic highlights the tightness between Butterfly's desire for social status and her husband's additional laid-back approach to life. Her behavior towards him also underlines her shallowness and ranking of arrivals over honest relationships, as she is more worried with how his behavior reproduces on her social upright than with sympathetic and supporting him as a partner.

Butterfly's rude behavior towards her in-laws in shows her hollowness and lack of understanding. Her incapability to connect with her in-laws on a honest level and her indifferent attitude towards them highlight her ranking of social status and material goods over meaningful relationships. This behavior also emphasises her self-centeredness and power, which are distinguishing of her elite education and social circle. By depicting Butterfly's connections with her in-laws in this way, Moni Mohsin analyses the elite's often heartless and authorized behavior, see-through the superficiality and hollowness that can lie below their polished outer surface.

Butterfly's contrast is arresting, as she presents herself as delicate, soft-hearted, and generous in public, but in authenticity, her actions are often determined by a desire for social confirmation and status. This frontage climaxes her duplicity and shallowness, as she uses her hypothetical sympathy and gentleness as a tool for self-promotion and image-building. By depicting this separate between her public identity and private actions, Moni Mohsin analyses the elite's inclination to line up presences over reality, and places of interest the blankness and superficiality that can lie beneath their polished surfaces. This explanation also underlines the societal pressures that drive individuals to present a curated image, rather than acceptance genuine emotions and actions.

We arrive to the conclusion that hypermarket has an impact on personal identities. Mohsin depicts a fictionalized. But very much the world that we live in drawn in sevel simulations or hypermarkets, demonstrating the real and fake are indistinctive paving a path for hyperreal instead. Butterfly's crumbled identity as a character, shifting from one situation to another situation and shifts between identities further demonstrates the argument in the *The Diary of a Social Butterfly* (2008) depicts a technology-driven consumerist society in which commodities are presented as sophisticated realities which in fact distort reality. The quest thus becomes cyclic and endless because there is no escape from consumerism and in the process the characters of the book as well as human beings in life too get consumed by the hypermarket.

The selected novel "*The Diary of a Social Butterfly* (2008)" is indeed a rich and thought-provoking novel that offers a unique perspective on the lives of Pakistan's elite. Through its themes of social class, identity, materialism, and superficiality, the novel provides a nuanced commentary on the complexities of contemporary society. Moni Mohsin's innovative approach to storytelling, using the diary format and satire, adds to the novel's impact, making it a compelling and insightful read. The novel's exploration of the tensions between tradition and modernity, as well as its portrayal of the elite's excesses and contradictions, further enrich its themes and perspectives. Overall, the novel is a significant contribution to contemporary literature, offering a thought-provoking exploration of the human experience in the context of Pakistan's elite.

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