

Consumer Culture, Capitalism, and Female Identity in "The Diary of a Social Butterfly"

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Abstract

The study explores how the concept of consumer culture has influenced the conception and portrayal of gender roles and norms in Moni Mohsin's "The Diary of a Social Butterfly". The novel is set against the backdrop of a posh society in Lahore that is satirical and materialistic, where consumption practices have the power to define identities, social standing and relationships. The study examines the role of consumer imagination in shaping gender discourses, with a special emphasis on the feminization of consumption within a capitalist-patriarchal paradigm. Using a qualitative text analysis approach, the study examines how the character of Butterfly represents the ideals of consumer culture in her pursuit of luxury, social status and appearance. The results show that consumer culture not only perpetuates traditional gender roles, but also redefines them in the light of market values. Women are portrayed as objects of display, and are identified by their looks, fashion, and social relations, and their agency and individuality are much restricted. Additionally, the research emphasizes that consumer culture "gives" the consumers choice and modernity, but in fact maintains the existing power status quo and gender disparities. Mohsin's use of satire is effective in revealing the contradictions in elite society and the superficiality of consumerist values. The study finds that consumer culture is an important factor in gender identity construction and maintaining the patriarchal norm. The study is relevant to the larger concerns on issues of gender, class and consumerism and the critical understanding of the cultural narratives shaping social realities.

Key words: Consumer Culture, Gender Roles, Norms, Gender Identity, Class, Social Realities

Introduction

The satirical novel *The Diary of a Social Butterfly* was written by Moni Mohsin, a gifted journalist and author from Pakistan. The novel, which is set in the affluent Lahori society, is humorous and critical of the Pakistani elite class, parodying their lives and tales. The reader is given a keen understanding of the stratification of the modern society in which she lives, its organization, and its manifested culture, as well as the life of the stunning Butterfly, who is the protagonist and a socialite in her society, living in a world of luxury and excess. Any author from Pakistan who was born, raised, and currently resides in the nation, such as Moni Mohsin, would probably paint a very humorous portrait of the nation while also expressing a profound understanding of its social

mores and cultural classes. 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, Mohsin creates a world that is entirely enmeshed in materialism and socioeconomic competition, represented by the ascent up the social ladder.

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.

The source of its knowledge is not as deep as would be preferred, but Butterfly provides its viewers a window into the life of Pakistan's social elite, as represented by 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 is more than just a novel critique of Pakistani society, as it implies that Mohsin's use of it has transnational applicability to a forcefully integrated global system of consumption that is vital to the development of femininity.

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. Mohsin's satire portrays how far people have gone to raise their social standing, instead of cultivating real relationships, by acquiring and proudly showing off items that are needed – and sometimes aren't. Although Butterfly shows her love and desire for the Christian Dior and Louboutin shoes, pink champagne and the idea of moving up in society, she does so in a superficial manner.

Also, Butterfly's scenes with other characters (compassionate, funny, and with her famous domestic rivals) reinforce the representation and devaluation of women as they are portrayed in such types of cultural products. Butterfly herself is deified, and deified into an object that has to be 'photographed many times, judged primarily by the people she can be linked to, her relationship status, and her powers to fit into the idea of femininity set by such a consumer culture. The only qualification she has for advertising is that she creates and lives the image of the consuming female, no intelligence, skills, or character in general.

Also, don't let people get the wrong idea that Mohsin doesn't have the upper-class Pakistani characteristics under specific circumstances. It should be noted that there is no uniformity of class and trends change. But over the years, Bugatti's lifestyle, the consumer market/culture, and the celebrity culture that emerges from these has become something akin to a middle-eastern and western upper class luxury. This is corroborated by the fact that the upper classes always rely on

the corresponding brands and goods as status symbols, and with the development of the society's transregional and global orientation. Also, Butterfly's house standards, akin to the Chanel or Gucci logos, remain as powerful indicators of a way of life much larger than a single house – the “socialite” life in the area or world in general – despite their evident depth and relationship to other traits of these “socialites.”

On a final note, despite the story of Mohsin occurring in one Pakistani society, Butterfly's is undoubtedly global. Whatever the existence of worldisms, it is clear that consumerism has tremendous influence which continuously and completely constructs gender identities. It, therefore, qualitatively exceeds and continues the national and the boundaries of the "developed" and "developing" world. It produces a spectrum of culture and conceptions of gender and sexuality here and throughout the world, and alters the very tropes and paradigms of understanding them. Butterfly raises more serious and scientific questions regarding those values, regarding our capabilities, in the amusement we derive from Mohsin's exotic and at times ridiculous caricature.

Statement of the Research Problem

The increased significance of consumer culture in today's society has had a considerable impact on people's views, especially regarding traditional roles played by men and women within the community. Today's consumer culture has created and distributed ideal images of masculinity and femininity, which not only continue reinforcing stereotypes about these identities but also create a false sense of power in people as if they have a lot of freedom of choosing their gender identities. While people think that they move toward gender equality, consumer culture can be seen as a means of creating traditional gender relations once again. Thus, it is essential to understand the impact of consumer culture on gender relations and how it changes the roles of both men and women within society.

Research Objectives

Following are the main objectives of this study:

1. To analyze how consumer culture shapes and influences narratives surrounding gender roles and societal norms.
2. To investigate the ways in which consumer-driven ideologies reinforce or challenge traditional gender expectations.

Research Questions

- How does consumer culture affect the construction and representation of gender roles and norms?
- In what ways do consumer narratives contribute to the reinforcement or transformation of traditional gender expectations?

Significance of the Study

As a means of offering a more complex representation of monetized women in Pakistani upper-class society and their connection to consumerism, gender identities, and class relations, the focus of this research is an assessment of the role of money and gender in Moni Mohsin's novel "The Diary of a Social Butterfly." Apart from revealing how consumerism operates in the shaping of the social order as well as individual characters, the focus of the research is the gender and class relations among consumers and how consumer culture impacts these relations. In this context, the focus of the research is how the commodification of womanhood is accomplished through Pakistan's upper class' confinement of women within a domesticated version of femininity as ornamental objects of patriarchy.

Furthermore, the study demonstrates how literature can offer critical analysis and a critical attitude toward the specific societal phenomena by exposing power dynamics and the ways in which consumerist discourse permeates people's subjectivities. As a result of coming across Mohsin's work, the study contributes a voice that is influenced by the uniqueness of cultural and social contexts while also engaging in scholarly discussions on gender, class, and consumerism. Additionally, the audience's understanding of consumer culture and gender construction is enhanced by this academic review, which also challenges conventional wisdom regarding the function of literary analysis in generating stimuli for the critical dismantling of socio-economic practices that define gender identity. In exploring how literature can analyze and transform consumers' society and its effects on gender and class constructs, the author provided a wealth of additional perspectives that enhance the scholarly discourse.

Literature review

Consumer Culture Theory and Cultural Studies

Consumer culture theory provides conceptual tools for analyzing how individuals construct identity and meaning through consumption practices. Cultural studies scholars such as Kellner (2003) highlight how mass culture disseminates capitalist ideologies, shaping social desires, values, and gender norms. In this view, consumerism is not merely an economic process but a cultural and ideological system that organizes social life.

Studies in mass culture argue that commodified cultural forms—such as fashion, shopping, and social events—play significant roles in constructing identities, particularly for women, whose social worth is often linked to appearance and consumption (Mass Culture, 2018). Cultural studies therefore offer a critical framework for understanding how texts like *Diary of a Social Butterfly* represent consumption as a mode of social belonging and gender performance.

Representation of Class Distinction and Elite Culture in Literature

Marxist literary criticism emphasizes how literature reflects and critiques class structures, elite behavior, and material conditions. Scholars argue that literary texts often reveal the mechanisms through which elite cultures maintain social distinction and power (Eagleton, 2002). Representations of conspicuous consumption, social status, and elite norms in fiction thus serve as valuable indicators of broader ideological currents.

Research on Victorian literature, for example, demonstrates how women's social value was commodified through marriage markets, beauty standards, and domestic labor (Clark, 2021). These studies show how literary representations of upper-class women encode gendered expectations shaped by capitalist structures. Contemporary research continues this tradition by examining how modern narratives portray elite lifestyles and class hegemony as forms of cultural capital (Bourdieu, 1984).

Related Literature

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)

Frankfurt School of Critical Theory's masterpiece is Dialectic of Enlightenment. Originally written during WWII and circulated privately, Amsterdam printed it in 1947." What we had set out to do," the writers stated in the Preface," was nothing less than to explain why humanity, instead of entering a truly human state, is sinking into a new kind of barbarism." Art goes beyond criticizing contemporary events. The most dangerous current occurrences are linked to the mythical origin of Western history and subjectivity from natural forces combat. Five seemingly unrelated chapters and notes make up the book. Analysis covers science's separation from real life, institutionalized morality, entertainment culture's manipulation, and a paranoid behavioral framework, represented in severe anti-Semitism, that limits enlightenment. The writers say that these events tend to destroy the very ideas that guided enlightenment thinking from the start. To understand the present, they look at the past to show that the National Socialist fear was based on the core values of Western civilization, not just recent events. According to Adorno and Horkheimer, Western reason destroys itself because of a deadly dialectic between nature and society. They blame myths for enlightenment, which split these areas into two. Myth and enlightenment are not enemies; they are both parts of philosophical and everyday life that are shaped by dialectics. "Myth is already enlightenment, and enlightenment reverts to mythology."

The problem is the primary focus of the book. This new translation, which is based on the complete edition of Max Horkheimer's writings, includes textual variants, commentary, and an editorial explanation of the function that this work plays in Critical Theory. (Horkheimer, M., Adorno, T. W., & Noeri, G.2002)

This paper was originally titled "Power, Desire, Interest." These reflections are driven by a political refusal to push my wants' basic presuppositions further. Althusser's "philosophies of denegation" are tracked by this banal three-stroke formula utilized in the most committed and caustic discourse. I awkwardly asserted my positionality to argue that many contemporary critiques of the sovereign subject still waste time questioning the investigator's role. Thus, I shall underline my fragility throughout, but I know such gestures are never adequate. The paper will look at how Westerners have tried to make the subject a problem and then at how Westerners talk about the third-world subject. I'm going to say that Marx and Derrida take the subject even further away from the center of things. It might come as a surprise, but I'm going to claim that Western intellectual creation often works hand-in-hand with Western economic goals around the world. Finally, I'll give you a different way to look at Western discourses and subaltern women. I'm going to use India as an example to talk about why the British stopped requiring widows to be sacrificed. (Spivak, G. C. 2023).

Research Methodology

This study employs a qualitative textual analysis as its primary research method. Qualitative textual analysis is particularly suited to literary research because it allows for the systematic interpretation of language, narrative structures, themes, and representations. Since the study aims to explore how *Diary of a Social Butterfly* constructs consumer culture and the commodification of womanhood within a capitalist-patriarchal context, a method focused on meaning-making, cultural interpretation, and ideological critique is most appropriate.

Qualitative textual analysis enables the researcher to identify recurring patterns of representation, trace underlying ideological messages, and examine how the narrative constructs social realities through satire, symbolic language, and character interactions. This method does not seek to quantify data but instead interprets the cultural and ideological significance embedded within the text.

Qualitative research does not aim to measure variables or test hypotheses statistically; instead, it prioritizes meaning-making and interpretive depth. This method enables the researcher to explore how the text constructs social realities, critiques cultural practices, and reproduces or challenges ideological structures. It allows for detailed engagement with language, imagery, narrative voice, satire, and character behavior, all of which are essential for analyzing the novel's representation of commodified femininity and elite culture.

Rationale for Selecting the Qualitative Method

The decision to adopt a qualitative research method is grounded in several key considerations:

Alignment with the Nature of Literary Research

Literature is inherently symbolic, nuanced, and open to interpretation. The meaning within a literary text cannot be captured through quantitative measurement; instead, it requires close reading, contextual understanding, and critical interpretation. A qualitative method allows the researcher to engage with the novel's thematic complexity, narrative layers, and socio-cultural commentary in ways that quantitative methods cannot accommodate.

Compatibility with Marxist-Feminist Theoretical Framework

The current research is informed by Marxist and Marxist-feminist theories that examine ideology, power, class relations, and gendered oppression. These theories demand interpretive methods capable of analyzing:

- representations of class hierarchy,
- commodification of women,
- ideological functions of consumer culture,
- patriarchal structures and internalized gender norms.

Such critical analysis inherently belongs to the qualitative domain because it involves examining meanings embedded in discourse and cultural representation rather than numerical data.

Suitability for Examining Cultural and Ideological Constructs

Consumer culture, class distinction, and commodified femininity are socio-cultural phenomena that are best understood through textual interpretation, discourse analysis, and cultural contextualization. Qualitative methods enable the researcher to identify how these constructs appear in the narrative and to interpret their ideological implications.

Appropriateness for Satire and Narrative Voice

Diary of a Social Butterfly is written in a satirical diary format. Satire, by nature, relies on irony, exaggeration, and implicit critique. These literary devices cannot be analyzed through quantitative methods; they require interpretive sensitivity and contextual awareness. Therefore, qualitative analysis is necessary to uncover the layers of critique embedded in the humorous and seemingly superficial narrative.

Flexibility for Interdisciplinary Interpretation

The study draws from literary studies, cultural studies, gender studies, and critical theory. Qualitative methodology provides the flexibility to integrate multiple perspectives and theoretical lenses, allowing for a holistic analysis of the novel.

Discussion and analysis

The Impact of Consumer Culture on Narratives of Gender Roles and Norms

Consumption reasserts itself on gender narratives and role-playing, and expands, strengthens, and redefines them based on the commercial logic. It is also evident in samples of media and literature as characters and plots of the contemporary period are marketed with genders. In the context of research, this relationship can be analyzed through several key points: In the case of the given type of research, these components of the relationship and the corresponding points of contact are as follows:

Gender Roles

Sexualization of commercial culture is yet another way through which these spheres marginalise women and men as they reduce all aspects of identity to the measurable values. In literature and media characters are created with reference to conventional gender roles that are easily identifiable in the market. For example, female characters might be sexy, well-dressed, and should know cooking while male characters are powerful, intelligent, and always win. This continuation of conventional gender roles by commercial culture contributes to a consumerist story that aims to sell goods and services together with the experiences associated with fabricated gender roles. With the help of the given definition of commercial culture, one can speak about the ways it promotes the functioning of commodification of gender roles by determining identity in accordance with the marketable signs, which is acutely reflected in literature and media. This commodification process often entails character depiction in ways that are easily recognizable by audiences due to gender stereotype while at the same time being highly marketable. It is therefore apparent that female characters are mainly described in such aspects as beauty, fashion or ability to cook. This limited portrayal focuses on how they dress, what they do within the household, how they look and how they prepare food, implying that a woman's worth is dependent on the extent to which she is beautiful and how well she can manage the home. The role of portraying

women in such a manner goes further in eradicating their versatility and reducing their role in society to stereotypical roles of women.

On the other hand, male characters are depicted as powerful, victorious and authoritative; qualities that are most definitely representative of male chauvinism. Such depictions include aspects like muscularity, success in the career, and hence this defines roles and expectations of a man in society. Thus, stereotyped portrayal of males and females by the commercial culture reinforces the gender roles of male as a protector and female as a sensual object in support of an purchased consumer economy's cultural values. The social constructs such as stereotyping are exploited by advertisements, films and books to come up with images that consumers would love to emulate. This is how through presenting these gendered images over and over commercial culture not only erases individual potentiality for different forms of life but also induces a form of discursive cyclization which subjects people to the work of disquieting their embodied/sexuated potentiality/finitude into productive, marketable gendered forms.

In this way, current consumerist culture benefits from gender commodification as people's identities are reduced and packaged into straightforward binaries to meet the demands of consumption practices. It erases the social and cultural aspects of gender making it a consumable product in the form of physical features nearly degrading gender equality and diversity. The by-product is that societies tend to emulate these bourgeois images of commerce and demand the performance of individuals to emulate the marketed images. Thus, the very characters and gender roles stereotypically depicted in the commercial culture actively construct and reconstruct not only our individual subjectivity but the common social reality and impose stereotyped and quite often rather restrictive concepts of feminism in today's society.

Conformity to Societal Norms

Like the princess, Butterfly as well assimilates socially imposed feminine characteristics and hence, like her too, is a creation of society's ideal feminine woman. She highly ensures that she portrays the image of a perfect socialite, carefully dressed, neat and most importantly, graceful. On her diary, she depicts a day to day struggle of how she tries to conform to such measures implying that the standards are pursued wholeheartedly towards acceptable beauty and behavioral conduct as dictated by the society. That is not of her own doing but instead, one has to dress properly to maintain her position in the society; illustrating how women and their functions are determined and regulated by patriarchy and capitalist.

“I am very sophistry, smart and socialistic. No ball, no party, no dinner, no coffee morning, no GT-Uff, now i have to explain GT to you also? Get together, baba- is complete without me. naturally if you are going to be so socialist you also need the right wardrobe and the right looks” (p. viii).

The following lines from diary of a social butterfly by Moni Mohsin cover many issues dealing with the elite class of Pakistan and the objectification of women. Promising herself as “very sophistry, smart and socialistic,” Butterfly reflects that the superficial elites in Pakistan society pay attention to. Her self-announcement speaks about one of the most crucial aspects of a woman, or their worth, which is the elegance and intelligence with which they move through the community spaces. The underlined term Being socialistic is probably not an ideology but an irony since she is an active social person and this shows how important social events are to her. Indeed, Butterfly's attitude revealed that “no ball, no party, no dinner, no coffee morning, no GT-uff” can go on unless she is around is evident to show that social occasions are not just leisure activities but become influential contexts where important forms of capital are accumulated and performed. For this reason, the use of the word ‘no’ is often made to underline the exclusiveness of such occasions, at the same time implying that being a member of any such group is vital to fit

into society. That she has to clarify ‘GT’ which means ‘Get Together,’ underlines the degree of secrecy and declassification of such social networks.

The quote “if you are going to be so socialist you also need the right wardrobe and the right looks” associates a woman with social utility and framing/ accessorizing. This statement exposes that the women in the elite families of Pakistan show corpus status by highlighting the exterior beauty and body ornaments. The demand for the right wardrobe and the right looks implies that being a woman in social events depends on meeting aesthetic standards, which can most probably be attributed to greater social consumerism and capitalist norms.

Even in these simple lines, the woman is objectified and reduced to a commodity by emphasizing her features and the audience’s expectations of the woman as a product. This is not a matter of doing the performance to satisfy oneself but it is mandatory to be accepted and receive recognition from society. The compulsive cleanliness underneath and outside and overall neatness of looks and appearance reflects the archetype consumer culture that governs women’s life in this upper class social strata. I found the humor in these lines really smart and profound; just like any other person of this society, Moni Mohsin also exposed the elite circle’s obsession with looks and beauty. Thus, aggravating Butterfly’s obsession with social events and the aesthetic aspect of people’s lives, Mohsin emphasizes the ridicule and foolishness of most perusing such a Lifestyle. Thus, this satire is used for calling into question the ways in which such commodification is possible and making readers think about the worth of the presented social practices. Concisely, these lines from “The Diary of a Social Butterfly” present the objectification of womanhood present in elite Pakistani society where a woman’s value is reduced to her appearance, the clothes she wears and her social activities. From the events described, and the protagonist’s focus on being included in social events and having the “right wardrobe and right looks”, the reader gets to see the necessity women feel to bow to societal pressure. Moni Mohsin through her satirical depiction of Butterfly brings out that these societal constructs were becoming gauche markers of commodity consumption where women especially the elite Pakistani women’s identity was being reduced to mere commodities.

“My friends are socialistics like me. there's Mulloo, Flopsy, Furry, and Twinkle. Most of their husbands are bank defaulters but they are all very religious and upright otherwise. Unfortunately my friends are also always doing competition with me. But chalo, suppose help nahin kar sakteen. After all, it can't be easy knowing me....” (p.ix).

The above mentioned social text lines can to some extent in one, two or three of the extent specified above describe the contingency of the world of the elite society of Pakistan as depicted in ‘The Diary of a Social Butterfly’ by Moni Mohsin.

I have friends, and we are all socialistics: There is a boy named Mulloo and girls Furry and Twinkle, and two other girls – the Flopsy sisters. ”

Such trivialization and infantilization of these woman is accented and indeed applauded by the fact that other partner to these relations call them by names as can be described something childish as ‘Mulloo,’ ‘Flopsy,’ ‘Furry,’ and ‘Twinkle’ Those endearing and easy to speak names fit aptly in a tradition that debase and degrade this woman; that reduces them to mere objects that are called by these names.

These women’s husbands are most of the time bank defaulters and yet the women are very religious, very proper ladies if I may say so myself.

All these contrasts build rather an immoral society, which is quite an irony and very normal for the elite of the given society. As for the main lure, it is in the marriage as property of the husband, for him to benefit from that aspect; however, rather blatant are the representations of the women on one hand as reputable and qualified, and the reality on the other hand. This means that the term ‘bank defaulters’ is more or less linked to some sort of economic embezzlement but of this, the social status of such women and the morality of women being religiously righteous and ethnically

pure is not a problem as they are Cues attractions but are at the same time sexually desired and when they are religious and ethical in their endeavors, they are offenders from within. “Sadly my friends are always also doing competition with me. ”

In this regard, the only conflict of interest that can be barely observed between the women implemented by commodification of culture is well described. White women in the novel come in the privileged society whereby women enjoy competing on issues as to which amongst them is capable of subduing the other in all the societal aspects, nay beauty and wealth. It just makes them part ways because they are competitors in their interpersonal relations, and the clients are the ones who have to haggle over whether to be benefited by the other.

From this fragment of the matchless humor of the Indian nation, the audience enjoyed it the best in the actor Shah Rukh Khan’s presentation part where he gave details about himself in the third person, never humble but full of confidence.

In my view the above highlighted line is linked with despair in the part of competition and selfish nature of these females. Finally, it helps to help elucidate that in this society persons are very active with each other and inter relational appearance appears to be even more businesslike. To make the protagonist’s self-esteem even higher and to stress upon the fact that they both are meant for each other, one must add a phrase ‘It can’t be easy knowing me’ to reveal the motives born from the feministic perspective concerning women’s perception and the relationships during the process of their upbringing.

Reinforcement of Patriarchal Norms

The commercial culture therefore gives rise to the portrayal of female characters who are dominated by male characters as is evident in literature and other related forms of art. For example, in “The Diary of a Social Butterfly” by Moni Mohsin the main female character is degraded and appreciated by her husband to aid him in the attainment of his status and positions, the fact that she looked good naked was an added bonus, such a revealing and enlightening way women are packaged for sale in today’s society. This struggle captures exactly how in the contemporary world of business and economy the woman is not an individual with her own vision or goals, but she is simply a beautiful package up for sale. Information received through books and television that comes with the commercial culture supports the stereotypical view that is common in the male superiority when it comes to female individuals. This process is described vividly by Moni Mohsin in her ‘The Diary of a Social Butterfly’ where the subjective worth is measured in terms of the enhancement of the husband’s position as well as the dresses that the Butterfly herself wears. The latter is rather a blatant representation of Butterfly’s worth, which is measured in terms of her capacity to fit into these unattainable standards which are in fact the equivalents of the commodity that is women. Thus, exaggerating the concept of this commercial culture, Mohsin brings out the issue of gender inequality into prominence and describes women as objects who lack identity and individuality and are only desirable for their beauty and social status.

The parties and the fixation on her beauty in Butterfly’s life indicate the febleness of her life and that, again, like Mrs. Alving, she is defined by her obligations towards society – in this case, hosting parties. Thus it gives a glimpse of how effectively the commercial culture reasserts traditional gender roles: females are eye candies whose primary and main function is to support the façade of machismo of their men. With regard to such aspects, the narrative reveals evils which are in the privileged society it portrays and how women especially are violated through exploitation, repression and disempowerment to the roles and duties defined by male chauvinism. It may also be linked to frequent types of the feminism based on the observation that women’s sexualization is a result of the consumer society. Stressed in this connection is how commercial culture effaces gender and sexual difference in an attempt to generate profit based upon forging

and reinforcing adamantly patriarchal dynamics. Consequently, as using the images that women are beautiful and prostitutes whom men serve, literature and media of commercial culture replicate patriarchal writings that deny women heftier roles and personalities. Through the satirical prisms it paints on all the above aspects, Mohsin's work serves to awaken consciousness to the general truism that there is need to critically engage with such cultural stories and their impact on gender relations, hence collectively prompting us to question various other gendered cultural narratives that undergird and sustain gendered injustice in society.

Impact on Societal Norms

Commercial culture also applies to societal institutions, meaning that one has to conform to these standards and not just personal ones. Since media and literature predispose gendered narratives, these narratives form part of the audiences' thinking and acting patterns. For example, if male characters are depicted to be violent offenders or success figures, this would create an acceptable society view of the male gender as being a violent or business success figure rather than anything else. Such normalization of gendered expectations can how the possibility of women's achievement and sustain a gender hierarchy that benefits men.

The penetration of the commercial in individual subjectivities and social discourses is another important process, especially concerning gendered stories. This process is supported and facilitated through the media and literature by putting forward certain image and roles for men and women. Each of these gendered narratives is received, ingrained by the audiences, and produces consequences for perceptions, subsequent behavior, and expectations.

Conclusion

Finally, the study has shown that Moni Mohsin's *The Diary of a Social Butterfly* is a potent satirical attack on consumerism, and its tight web of associations with gender roles and social identities. The novel unfolds the character of Butterfly and reveals how consumerism forms and constrains women's identities in a male-dominated society, as well as influence their social aspirations. The analysis shows that consumer culture objectifies women by turning women into items of display whose value lies in their looks, social network and conforming to a concept of femininity created by the elite.

Moreover, the study underscores how consumer culture, although apparently a space of modernity, freedom, and empowerment, may simultaneously reaffirm traditional gender hierarchies while purporting to offer customers "choices" and "glamour. The pressures to be well-liked, beautiful and socially visible eventually limit women's agency and individuality, confining them to performative roles which are established by patriarchy and capitalism. Through his satire Mohsin exposes the paradoxes and absurdities of this system, and prompts his readers to question the normalcy of consumer-oriented societies.

Altogether, this research finds that consumer culture is an important medium of production and reproduction of gender stories and that it can persist inequalities without doing away with them. The study places Mohsin's work in the context of gender, class and consumerism, highlighting the importance of being critically aware of the impact of cultural and economic power on identity and social relations. The novel, thus, reflects Pakistani elite society and is also a reflection of the global dynamics of consumption and gender construction.

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