



## RESEARCH PAPER

### Indigenizing the Chick Lit: A Contextualized Feminist Perspective in Mohsin's *The Diary of a Social Butterfly*

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## ABSTRACT

This paper focuses on Anglophone Pakistani narratives' effort to highlight the contextual specificity of Pakistani women in order to understand the heterogeneity and complexity of their experiences and lives in marginalized as well as in resistant positions. They challenge the hegemonic patriarchal discourses both nationally and internationally by not just showing the diversity of the issues and experiences of women but also giving a counter discourse to the Eurocentric essentialized monolithic representation of the Third World or Pakistani women as oppressed and without having any voice. It analyzes glocal concerns in Mohsin's *The Diary of a Social Butterfly* in which the genre of Chick Lit is appropriated with the insertion of local perspective and culture that gives it Pakistani dimensions. It considers Mohanty's arguments regarding the importance of contextualized feminist perspective as the basic theoretical framework to highlight the necessity to consider the contextual specificity while incorporating Western discourses and to argue for a more inclusive approach with pluralistic alternatives.

**KEYWORDS** Chick Lit, Counter Discourse, Contextual Specificity, Heterogeneity, Pakistani Literature

## Introduction

This paper focuses on a contextualized feminist perspective to deal with the heterogenous issues and subjectivities of Pakistani women that needs to be dealt with contextual specificity rather than a monolithic representation of the Third World women which is often criticized by postcolonial feminists such as Chandra Mohanty whose ideas are used in this research to emphasize the necessity to consider the contextual specificity while incorporating Western discourses.

The focus of contemporary Anglophone Pakistani narratives on highlighting the contextual specificity of Pakistani women helps in understanding the heterogeneity and complexity of their experiences and lives in marginalized as well as in resistant positions. They challenge the hegemonic patriarchal discourses both nationally and internationally by not just showing the diversity of the issues of women but also giving a counter discourse to the essentialized image of Pakistani or Muslim women as oppressed. Whether its about issues of women or the presence and development of female characters, many renowned Anglophone Pakistani writers depict feminist concerns in their writings such as Bapsi Sidhwa, Sara Suleri, Muhammad Hanif, Kamila Shamsie, Uzma Aslam Khan, Moni Mohsin etc. Pakistani Literature, like many other postcolonial literatures, shows questioning of the essentialized Eurocentric discourses. The skepticism about the Eurocentric feminist belief of global sisterhood endorsed by Western feminism with a continued dominance can be seen in the arguments of postcolonial feminists who argue about the differences and heterogeneities of the Third World women based on their

historical and cultural realities (Mohanty, 2003 & Spivak, 1993). Since many theorists discussed the heterogeneity of the Third World women, who are frequently portrayed as a homogeneous group in Western discourses by ignoring their specificities in terms of their culture, class, region and ethnicity, feminist concerns expanded in the Third World with an effort to move beyond Western feminism to discuss the experiences and subjectivities of women with their context. Chandra Talpade Mohanty is a prominent name in such debates whose ideas are used in this research as theoretical framework.

Moni Mohsin is also one of those contemporary socially committed Pakistani writers who always deal with social issues in their works. She shows continuous literary contribution with her writings about culture, history, politics and contemporary issues. This paper focuses on her novel *The Diary of a Social Butterfly* (2009) instead of her other novels because of its dealing with those events and time in Pakistani society that have still existing political and cultural impacts. It presents some of Pakistan's most turbulent years i.e., from 2001 to 2008 encompassing 9/11, its effects on Pakistan and its role in national and international politics, cultural interactions, media revolution in Pakistan and women's role in it. It is a sociopolitical satire which is contextualized in social, cultural and political structures of Pakistani society. Mohsin deals with both national and international issues that Pakistan is facing and questions dominant hegemonic discourses. Its plot revolves around the life of Butterfly who belongs to the elite class in a socio-politically destabilized country that is having drastic effects on daily lives of people. Mohsin's novel is one of such Pakistani narratives that do not just show the diversity of the issues and subjectivities of women that need to be contextualized but also shows a strong, assertive, expressive female protagonist that challenges the essentialized ideas. She deals with the patriarchal structures of Pakistani society but also shows the other side where women are also trying to show the resistance and fight for their rights. She has shown the participation of women in male dominated external world that deconstructs the monolithic essentialized image of Muslim or Pakistani women as oppressed and without having any voice. Her protagonist, Butterfly, is occupying the social space and her friends are entering into businesses to earn money. She talks about Benazir Bhutto (p. 209) who is occupying the political space by being an active female political leader. She also gives references to South Asian female literary figures such as Arundhati Roy (p. 56) and Sara Suleri (p. 128) who got global recognition. It resists the hegemonic patriarchal discourse as well as provides a medium for alternate narratives.

It is the inadequacy of global forces to properly deal with the issues and concerns of the postcolonial societies that leads towards an alternate approach to deal with the changing realities of contemporary multidimensional world where micro-narratives are also important. Chick Lit has Western origin and mainly used to deal with young, single, white women having issues in their career, relationships, love, romance, and social life while Pakistani or the Third World women have heterogenous issues. In Western context this genre deals with those aspects that are insufficient to properly address the heterogenous issues and subjectivities of Pakistani or the Third World women whose positions vary according to the context because of various economic, cultural, political and social factors. It highlights the necessity to consider the contextual specificity while incorporating Western discourses. This research highlights Mohsin's effort to diversify the genre of Chick Lit by adding the local Pakistani sensibilities into it that on one hand, shows the inadequacy of the genre in its Western form to deal with the lives and subjectivities of Pakistani or the Third World women and on the other hand it informs the global audience about Pakistani culture and society and its changing dimensions in contemporary multidimensional world.

## Literature Review

In the last some decades Pakistani Literature in English has emerged with prominence on both national and international forums with its sociocultural and sociopolitical dealing and diversity. Contemporary Anglophone Pakistani writers exhibit the lives of people in a changing social and political milieu (Shamsie, 2017). Some of the renowned scholars have analyzed various aspects of Anglophone Pakistani literature capturing its history, evolution and dealing with diverse issues, i.e. Muneeza Shamsie (1997, 2001, 2008, 2017) who has remarkably dealt with a wide range of Pakistani literature and discussed its diversity and contributions, Claire Chambers (2011) who explains about contemporary Pakistani writers that they are not a “monolithic group” rather they are highly “heterogeneous” (p. 123) and Aroosa Kanwal and Saiyma Aslam (2019) who highlight the importance of “historical, regional, local and global contexts” and “cross-cultural relations” to understand and evaluate the contemporary Anglophone Pakistani literature (p. 2). They emphasize the situatedness of Pakistan in a “global imaginary” (p. 3) by contemporary Pakistani writers, where various regional, national, global and local concerns add to the challenges that Pakistan is facing today and thus it is important to scrutinize contemporary Pakistani literature with respect to both global and local factors.

As Chick Lit has Western origin and primarily written by white female writers in its start so it used to focus on the lives and difficulties of white female characters. Yingru LU (2014) discusses its forming characteristics and explains that “[c]onsumerism (relative subjects including shopping, fashion, diet, plastic surgery, luxurious wedding, etc.) and female identity (covering such sub-topics as sexuality, romance, marriage, profession and so on)” are major aspects of Chick Lit (p. 103). Siti Hawa Muhamad (2021) explains it as “the intersection between popular culture and women’s writing” (p. 788). She also discusses the “voices and presence of Muslim women in western fiction” through this genre that gives “counter-narratives by Muslim writers” to show resistance and hope (p. 787). This genre is often criticized for being trivial and frivolous but its emerging popularity gave rise to various debates about it that argue about its focus on contemporary sociocultural issues “of identity, of race and class, of femininity and feminism, of consumerism and self-image” (Ferriss & Young, 2006, p. 2). Although it began as a Western genre but now “international versions have developed” (p. 6). Chick Lit coming from non-Western countries challenges its emphasis on young, single, white and professional females often living in metropolitan areas. In last some years this genre has emerged in Pakistani literary traditions and is adding new dimensions to it. With this many Anglophone Pakistani writers especially female writers, such as Moni Mohsin, Saba Imtiaz, Soniah Kamal etc. address the nuances of the experiences of women, their issues, their challenge to societal norms, and resistance and effort for empowerment. These writers have influenced this genre by offering new insights that resonate with both Pakistani and international readers. Moni Mohsin is one of such Pakistani writers who are diversifying the Chick Lit traditions with local sensibilities as presented in *The Diary of a Social Butterfly* (2009). Mohsin’s novel has been analyzed from different perspectives. It is discussed as a “political and a social satire” (Saeed, Shahid & Haq, 2014, p. 3589). It is also discussed for the portrayal of reverse gender roles (Razzaq & Hashmi, 2022), social disparities through a Marxist perspective to analyze the effects of “social instability” (Riaz, 2020, p. ix) and also for its linguistic features (Qaisar, 2015; Saeed, Shahid & Haq, 2014; Rehman, Azher and Iftikhar, 2021). It shows that this novel has been explored and analyzed through different perspectives but there still remains a lot to be discussed. This research explores it with a contextualized feminist perspective by analyzing the writer’s effort to indigenize the global genre of Chick Lit by inserting local sensibilities into it.

## Theoretical Framework and Methodology

Chandra Talpade Mohanty's (2003) arguments regarding the importance of contextualized feminist perspective to make visible the unheard marginalized voices of women from postcolonial societies discussed in *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity* provide the basic theoretical framework for this research. Heterogeneity of the issues and subjectivities of the Third World Women specifically Pakistani women is explored through textual analysis of Mohsin's *The Diary of a Social Butterfly* (2009) for this research to emphasize the necessity of considering the contextual specificity while incorporating Western discourses. For this purpose, this research has foregrounded Mohsin's effort to indigenize the genre of Chick Lit by inserting local Pakistani sensibilities into it.

Mohanty is one of the most important postcolonial feminists who have highlighted the voices and specificities of the Third World women. In her seminal essay *Under Western Eyes: Feminist Scholarship and Colonial Discourses* (1984), she talks about the exercise of power in much of the Western feminist discourse that homogenizes and systemizes the oppression of women in the Third World. She challenges the "false universality of Eurocentric discourses" (Mohanty, 2003, p. 226) and considers the Eurocentric singular monolithic notion of patriarchy as a tool to suppress the heterogeneity of the lives of the Third World women. She presents a critique of "the discursive colonization of Third World women's lives and struggles" in Western feminist practices (p. 222) with which they "alone become the true "subjects" of this counterhistory", while the "Third World women" are never portrayed "above the debilitating generality of their "object" status" (p. 39). She argues that instead of discussing the plights and struggles of the "everyday lives (as Euro-American women are)", these women are presented in "stereotypical terms" (p. 239). They are either romanticized or homogenized in their subalternity in Western discourses with their portrayal as "politically immature" who need "to be versed and schooled in the ethos of Western feminism" (p. 24). Their stereotypical image is contrasted with Euro-American women who are portrayed as "vital, changing, complex, and central subjects" (p. 240). To challenge this master narrative Mohanty exposes the "discursive power" of Western feminist projects and argues that such narratives do not give space to "the material complexity, reality, and agency of Third World women's bodies and lives" (p. 230). She discusses the limitations of the generalized view of the experiences of women across the globe and questions the "easy claiming of sisterhood across national, cultural, and racial differences" (p. 12). She suggests to "be attentive to the micropolitics of context...as well as to the macropolitics of global...systems" while dealing with "cross-cultural feminist work" (p. 223). To make space for the voices of women from the Third World, she suggests to build "a noncolonizing feminist solidarity across borders" (p. 224) for which she explains the significance of "particular...[as] often universally significant – without using the universal to erase the particular" (p. 223). Her idea of "feminism without borders" (p. 1) stresses to transcend the borders for more "expansive and inclusive visions of feminism" where "[d]iversity and difference are central values" that need to be "acknowledged and respected, not erased in the building of alliances" (p. 7). For this purpose, she emphasizes "a notion of feminist solidarity" rather than the "vague assumptions of sisterhood or images of complete identification with the other" (p. 3). Her "inclusive" vision of solidarity opposes the "'us vs. them' notion" (p. 7) which involves the "active struggle to construct the universal on the basis of particulars/differences" (p. 7).

Mohanty's approach towards feminism presents a glocal vision with a deconstruction of the limitations of the Eurocentric universalizing global feminist debates. She does so by inserting the local contextualized perspectives from the Third World women who are often silenced in their marginality. Her vision is "across borders" (p. 223)

with an insistence on the “specificity of difference” to make visible the micro narratives with the experiences of “the various communities of women” (p. 224). She suggests to see the “commonalities...differences and particularities” that allows the “local as specifying and illuminating the universal” (p. 224). She argues for the importance of both local and global perspectives for feminist concerns and also the points where these concerns meet for which it often gets appropriated by postcolonial writers, as Mohsin appropriates the global genre of Chick Lit by inserting local Pakistani perspective into it. Mohanty’s suggestion “assumes both distance and proximity (specific/universal) as its analytic strategy” (p. 242). Mohsin’s *The Diary of a Social Butterfly* (2009) shows compliance with this glocal appropriation of the genre to make space for the local voices of the Pakistani women in global debates.

With her arguments Mohanty (2003) raises the “question of native or indigenous struggles” (p. 227). Her focus is not just on “individual and collective experiences of oppression and exploitation” but also on “struggle and resistance” (p. 242) that is also shown by marginalized women. She does not just encourage to foreground the “commonality of oppression” but also the “people who have chosen to work and fight together” (p. 7). By highlighting the importance of a “contextualized feminist project” to make visible the “various, overlapping forms of subjugation of women’s lives” (p. 236), she discusses the importance of a “feminism without silences and exclusions” (p. 2) where global and local all voices are heard with contextualization and with respect for each other’s differences and specificities. She emphasizes the need of a more contextual and inclusive approach to deal with struggles of women on all local and global scales.

### Textual Analysis

Chick Lit has Western origin and mainly used to deal with young, single, white women having issues in their career, relationships, love, romance, and social life while Pakistani or the Third World women have heterogenous issues. In Western context this genre deals with those aspects that are insufficient to properly address the heterogenous issues and subjectivities of Pakistani or the Third World women whose positions vary according to the context because of various economic, cultural, political and social factors. It highlights the necessity to consider the contextual specificity while incorporating Western discourses. Being Western in its origin, Chick Lit is often criticized for being trivial and frivolous but emerging popularity of this genre with its “international versions” by crossing the “racial divide” has produced “a new discourse” (Ferriss & Young, 2006, p. 6) that shows its focus on contemporary sociocultural issues “of identity, of race and class, of femininity and feminism, of consumerism and self-image” (p. 2). Chick Lit coming from non-Western countries challenges its emphasis on young, single, white and professional females often living in metropolitan areas. In last some years this genre has emerged in Pakistani literary traditions and is adding new dimensions to it. Moni Mohsin is one of such Pakistani writers who are diversifying the Chick Lit traditions with local sensibilities and their own cultural, religious, regional and social experiences. While talking about the selective appropriation of global influences by local, Roudometof (2015) highlights its ability to “modify or alter” whatever is introduced from outside that paves way for “mutations, alterations or fractures” (p. 12). He emphasizes the role of both global and local in contemporary realities which results in “heterogeneity” (p. 9). Mohsin’s narrative shows glocal concerns with appropriation of the global discourse by contextualizing it in sociopolitical and sociocultural milieu of Pakistani society. Her novel fits into the category of Chick Lit but with some deviations and appropriations. She inserts the local element in global debates and deconstructs the Eurocentric unidirectionality by presenting multiplicities.

Mohsin's *The Diary of a Social Butterfly* (2009) deploys Chick Lit's characteristics of heroine centered narrative with humor, dealing with fashion and parties that shows not just its superficiality "but a reflection of consumer culture" (Ferriss & Young, 2006, p. 4), its "satiric employment" of language and "invention, of contemporary slang and lingo" (p. 64) and it is written in the form of diary that gives the impression of the protagonist "speaking directly to readers" (p. 4). Mohsin's (2009) protagonist, Butterfly, is fully involved in glamour, traveling, trends and fashion with both local and global influences and assertively living the life of a socialite which is a common characteristic of Chick Lit but not so common view of Pakistani or Muslim women represented in essentialized discourses. So, contextualization of this genre specifically in Pakistani society becomes not just a source of inserting local sensibilities in global debates but it also becomes a site for counter narrative to the essentialized stereotypical image of Pakistani women. The novel foregrounds the time when there was the rise of "TV channels and pop groups and so many fashion shows and so many of mobile phones" (p. 184), "press" (p. 207) and "international supermarkets" (p. 206) in Pakistan. While talking about "consumer culture mediums," Caroline J. Smith (2008) discusses the role of women's magazines, advice manuals, self-help books and romantic comedies in Chick Lit (p. 5). He emphasizes that these consumer culture mediums do not just have a presence in the texts rather they influence the characters within texts by presenting them the "ideals that they should attempt to achieve" (p. 5). Mohsin's (2009) protagonist, Butterfly loves watching "films like *Sex and the City* and *Jab We Met*" that are common examples of Chick Lit and "reading *Good Times* and *Vogue*" (p. ix) that are Pakistani and American magazines respectively, covering lifestyle, fashion, beauty, food and culture. It does not just encompass national and international interests of Butterfly but also the role of local and global influences on her. These artifacts having cultural importance, influence the interests and life of Butterfly and other members of her class of society where global and local are having interdependent relations.

But Mohsin also shows some deviations from traditional characteristics of Chick Lit which are appropriated according to Pakistani context. Chick Lit is considered "a form of popular literature (largely) written by women for a female audience" (Ferriss & Young, 2006, p. 12). In its traditional sense it is considered to be the literature about women and for women. Mohsin's novel deviates from this commonly held perspective about Chick Lit because this novel has serious sociopolitical issues that Pakistan is facing nationally and internationally to be read by all. Chick Lit usually features young, single women facing challenges with demanding careers and relationships (Ferriss & Young, 2006) but Mohsin's (2009) protagonist, Butterfly is married, having a son and has no interest in pursuing a career. She is happy in her life as a socialite. She has a role of a wife, mother, daughter and daughter-in-law but not as the oppressed woman having no voice of her own who is living just with the labels of the relationships to which she belongs which is commonly perceived about Pakistani, Muslim or the Third World women. Rather she is self-assertive and gives importance to what she thinks and wants. Many times in the novel she says that "let them think whatever they want" (p. 23). She is unbothered and even if she feels entrapped in her family, instead of surrendering she says and does what she wants. She does not allow the family structures to control her freedom. She wants to do her own but not by leaving behind her family that has significance in South Asian culture. With her character, the writer shows a contradictory tension between resistance and patriarchal structures of society that demand her to be submissive for which Butterfly is not ready. Mohanty (2003) discusses the importance of presenting "not just the connections of domination but those of struggle and resistance as well" (p. 243) from the Third World women to present a counter discourse to the essentialized Eurocentric narratives about them. Plot of Chick Lit often revolves around romantic relationships, dating, love, marriage, sexuality, hunting

for suitable partners and the problems related to them. But Mohsin's (2009) *Butterfly* does her own, lives with her husband although with differences but not submissively. *Butterfly* questions and challenges the commonly held beliefs. She does not want to be confined in social constraints as she participates in "anti-extremism rally" (p. 198) along with her friends and family to question the religious extremism that, she thinks, will eventually become a threat to the rights of women with its controlling tactics. She becomes angry when political turmoil affects her life, freedom and free choice, and she resistantly explains that "I went because enough is enough" (p. 198). *Butterfly* does not just give romanticized and expressive remarks in her trivialities which is considered to be common in Chick Lit heroines rather, though in a lighthearted manner, she talks about the serious sociopolitical issues of the country. At the end of the novel, on Benazir's assassination, she tells that "I don't feel like going anywhere or doing anything. I don't know if I will ever feel like" (p. 220). She explains that she did not like her but still it affected her very much because she was disappointed on the snatching of an active female voice in patriarchal structures of society. Her opposition to the essentialized image of Pakistani woman as oppressed can be seen when she says that to "become an object of pity? No, thanks" (p. 48). She does not want to be a woman who is at the mercy of others with no position and voice of her own. She does not want to be silenced.

Novel deals with local subjugation of women because of religious fundamentalism as well as international or global subjugation because of their appearances like hijab which became a stereotypical symbol for Muslim women in Western discourses after 9/11. *Butterfly* questions American dealings after 9/11 and explains the difficulty in getting visa because of the symbols of hijab and beard as she explains her mother's experience to get visa that "they thought she was a hijabi fundo and mistooked her for Al Qaeda" (p. 52). She questions the biased and generalized views and stereotypes about Pakistani or Muslim Women by West because of hijab. It shows the essentialized attitude of Eurocentric narratives that tend to "marginalize Muslim women without appreciating their subjective and collective identity" (Aftab & Hussain, 2020, p. 12). Mohsin presents efforts to highlight the heterogenous issues of women in patriarchal cultures that need to be addressed with contextualization. To effectively deal with the issues of women, Mohanty (2003) suggests to consider their specific cultural, material and regional realities as "there can be unjust and unfair effects on women depending on...[their] economic and social marginality and/or privilege" (p. 3). With her narrative, Mohsin has tried to give a counter discourse to the homogenized and marginalized position of the Third World women as Mohanty explains the importance of the "recognition of the Third World not just through oppression" but also with "many struggles to change these oppressions" (p. 223). She foregrounds the significance of "not just the connections of domination but those of struggle and resistance as well" (p. 243). In her novel Mohsin (2009) shows the progressive side of Pakistani women that presents a counter narrative to the stereotypical image of Pakistani or Muslim women as oppressed but it does not mean to ignore the problems that women are still facing in patriarchal structures of the country. She also highlights many issues that women are facing by contextualizing them within their own society with specificities. Complexity and heterogeneity are embedded in issues and position of Pakistani women. Mohsin has shown the lives of the women of high society of Pakistan which is just a single aspect of the diverse sections of society where issues and positions of women vary with different factors of class, background, region etc. that need to be addressed specifically rather than generalizing them in the larger structures. While presenting the lives of women from high society of Pakistan, Mohsin has shown the superficial standards where their beauty and worth is often judged by their age, body and skin color. While talking about her cousin Minnie's marriage, *Butterfly* tells how she has to face people's gossips because she was "getting quite aged – at least twenty-nine – and

rishtas weren't coming, so her mother married her off" (p. 49). She was considered "Bechari" because she "used to be quite plumpish and quite shortish. And darkish also" (p. 50). She has to be thin and fair with gym, surgeries and different treatments to look pretty according to the set standards of society that are biased. Throughout the novel there are references to different products and treatments done by females of elite class to have fair skin color and to look pretty that highlights and questions the superficial and biased standards of beauty and status. While finding a girl for Butterfly's cousin Jonkers to marry, his mother rejects the girl because of her age and skin color and status. Butterfly questions the marginalizing and biased behavior towards females and stereotypes associated with beauty, marriage and worth. With the discussion about these issues, Mohsin questions any essentialized fixity and superiority associated with any color, gender, ethnicity and culture. She presents different positions of women in marginality as well as in resistant position. While highlighting different issues of Pakistani women she has also shown them becoming active agents in many important aspects of society who are participating and availing the media revolution, protesting in anti-extremism rallies and earning money with their growing presence in workplaces. It shows the importance of dealing with experiences and subjectivities of women with their own cultural, historical and material specificities as well as new subjectivities, variations, interactions and experiences. Mohanty (2003) discusses the importance to "negotiate" with different cultural contexts "to imagine alternative destinations" (p. 251) for working towards a "feminism without silences and exclusions" (p. 2) on either side. Rather than being within fixed or exclusivist closed totality Mohsin's Butterfly shows interest in crossing boundaries and negotiates with other cultural contexts. This characteristic of crossing boundaries and "challenging culturally constructed binaries and adapting to new value systems" (Saleem, 2022, p. 165) is a prominent feature in many contemporary Pakistani writers who exhibit coexistence of different cultural narratives "while negotiating with differences through dialogue and respect for the 'other'" (p. 169). Mohsin's Butterfly becomes an important part in the glocal turn as she mediates between two opposing poles and problematizes the cultural monopoly of any group.

## Conclusion

This paper focused on a contextualized feminist perspective in order to understand the heterogeneity and complexity of the experiences and lives of the Third World specifically Pakistani women in marginalized as well as in resistant positions. For this purpose, it took into consideration Mohsin's effort to diversify the genre of Chick Lit by adding Pakistani dimensions into it with her novel *The Diary of a Social Butterfly* (2009). Her narrative fits into the category of Chick Lit but she shows some deviations from traditional characteristics of Chick Lit which are appropriated according to Pakistani context. This research established that she paves way to create a space in global medium for local Pakistani characters, media and cultural artifacts along with Western. By contextualizing it in sociopolitical and sociocultural milieu of Pakistani society, she inserts local dimensions to this foreign genre and deconstructs the Eurocentric unidirectionality by presenting multiplicities. This appropriated genre is not just used for highlighting the heterogeneous issues of women contextualized in Pakistani society but this new space also becomes a site for resistance disrupting hegemonic patriarchal discourse as well as a medium for alternate narratives to counter the essentialized image of Pakistani or the Third World women as oppressed who are homogenized into eternal subalternity. It highlights the need for and importance of a more inclusive approach where the focus is on both local and global debates without excluding the micro narratives which is significant to make the voices visible which were silenced before and to show the plights of women who are marginalized by both local and global factors. This research argued for consideration of contextual specificity and diversity rather than essentialized generalizations. It has observed the writer's efforts to negotiate with her glocal concerns as an alternate discourse



to the global hegemony with a need to accept differences and heterogeneities in contemporary multidimensional world.

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