

**HYBRID LANGUAGE AND IDENTITY
NEGOTIATION IN MONI MOHSIN'S NOVEL
*THE DIARY OF A SOCIAL BUTTERFLY: A
STYLISTIC STUDY***

BY

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**Hybrid Language and Identity Negotiation in Moni Mohsin's
Novel *The Diary of a Social Butterfly*: A Stylistic Study**

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ABSTRACT

Title: Hybrid Language and Identity Negotiation in Moni Mohsin's Novel *The Diary of a Social Butterfly*: A Stylistic Study

This study uses stylistic analysis of Moni Mohsin's *The Diary of a Social Butterfly* (2008) to investigate identity negotiation and hybrid language. It explores how stylistic elements reflect bicultural identities and cultural dynamics in Pakistani culture. Although earlier research has examined identity negotiation and hybrid language in a variety of literary works, little attention has been paid to an in-depth stylistic analysis of this novel. Prior research has largely ignored its narrative style and satirical nature, which challenge societal standards and provide an intriguing approach to evaluating hybrid language, while its portrayal of hybrid identities remains mostly unexplored. To bridge this gap, the study takes a qualitative research approach based on Leech and Short's (2007) stylistic analysis paradigm. The research design includes instrumentation, data sources, collection methods, and the research process, with data collected by a detailed textual analysis of selected excerpts. Findings reveal that Mohsin effectively depicts identity negotiation and hybrid language using a variety of stylistic elements, including specialist vocabulary, collocations, general and specific terms, phrases, colloquialisms, simple and complex sentence structures, and figures of speech such as personification, juxtaposition, metonymy, parallelism, and repetition. This study looks at four linguistic aspects: lexical categories, grammatical categories, figures of speech, and context and cohesion. The lexical categories highlight English and Urdu words for social negotiation and cultural adaptation. Grammatical categories investigate sentence structure, complexity, and phrases to determine their importance in meaning and identity. In figures of speech puns, metaphors, and satire enhance identity and critique social norms. Cohesion establishes structural links, whereas context gives cultural and situational significance. These stylistic choices are critical for understanding identity negotiation and hybrid language, since they provide insights into language use and identity creation in a hybrid context.

Keywords: *bicultural identities, hybrid language, identity negotiation, Stylistic analysis*

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CHAPTER 1

INTRODUCTION

People use language resources to create, negotiate, and express their sense of self in social circumstances, demonstrating the interdependence of language and identity (Gee, 2000) and (Norton, 2013). In the multicultural and globalized modern world, it is imperative to comprehend how hybrid language and identity are negotiated. Through an analysis of the stylistic choices and language elements in *The Diary of a Social Butterfly* this research illuminates the ways in which people negotiate and articulate their identities in a variety of cultural contexts. The results of this study can contribute to conversations on identity politics, linguistic contact and multiculturalism by shedding light on the opportunities and difficulties associated with the development of hybrid identities.

The Diary of a Social Butterfly explores language and identity in a unique and original way. This study seeks to improve understanding of the text by analyzing its stylistic components. It examines the author's linguistic choices in the diary, revealing the author's use of lexical categories, grammatical structures and figures of speech. This provides readers with a better understanding of how the author portrays hybrid identities.

The study of language and identity in literature is made even more complex by the stylistic methods and linguistic strategies that writers use to portray complex identities and varied characters. Using the paradigm developed by Leech & Short (2007), this study does a stylistic analysis that explores the negotiation of hybrid language and identity in *The Diary of a Social Butterfly*.

The framework developed by Leech & Short (2007) offers a thorough examination of literary works with a focus on the stylistic elements of language. This framework investigates the cohesiveness, coherence and intentionality in the text while looking at the language techniques and approaches used by writers to produce compelling and meaningful stories. We can learn more about how linguistic characteristics affect the negotiation of hybrid language and identity by incorporating the Leech & Short (2007) framework into this research.

Heller (2011) defines hybrid language as the combination of many languages, dialects, registers and cultural references within a single linguistic context. It arises in reaction to the multilingual and multicultural character of modern societies. The protagonist easily switches between languages, stealing words and phrases, and adapts their vocabulary to social interactions and cultural surroundings. The main character's identity is shaped through her negotiation of hybrid language. Identity negotiation is the process of actively constructing and negotiating one's sense of self in a diverse cultural environment (Marcia, 2006).

Language, a significant component of identity, is crucial in this negotiation. The protagonist in *The Diary of a Social Butterfly* struggles to balance her linguistic mingling with her social and cultural identity which provides a distinctive viewpoint on the challenges of navigating identity in the modern era. She portrays a Pakistani socialite navigating societal, cultural, and identity problems in a hilarious and insightful manner. The protagonist's diary entries provide a unique opportunity to explore the negotiation of hybrid language and identity in the setting. Approaches to language instruction that value diversity and multiculturalism can be informed by an understanding of how hybrid language and identity are negotiated. Additionally, it can help people navigate cross-cultural encounters by fostering mutual respect and understanding.

This study examines how linguistic and stylistic aspects influence the negotiation of hybrid language and identity in the novel. Our research aims to contribute to the literature on language and identity construction by exploring the intricacies of hybrid identities in context. Analyzing the negotiation of hybrid language and identity in the novel under discussion provides insight into how linguistic choices form and reflect varied identities in modern literature.

1.1 Statement of the Problem

Hybrid language and identity negotiation are major themes in Moni Mohsin's novel *The Diary of a Social Butterfly*. However, despite the novel's distinct narrative style and insightful portrayal of bicultural identities within a diverse cultural setting, there is a lack of scholarly research that explores these topics in depth. Specifically, there is a substantial

gap in understanding how the novel uses stylistic elements such as lexical categories, grammatical structures, context and cohesion, and figures of speech to show hybrid identities and navigate cultural barriers.

While previous research has widely examined identity and language in literature, none has performed a thorough stylistic analysis of this work to figure out the complexities of its representation of hybrid language and identity.

1.2 Research Objectives

Research objectives based on research questions are:

- To investigate how hybrid language influences the portrayal of social identity and cultural hybridity in Moni Mohsin's novel *The Diary of a Social Butterfly*.
- To analyze how the main characters negotiate their identities using lexical categories, grammatical categories, and figures of speech, context and cohesion in this negotiation.

1.3 Research Questions

1. How does hybrid language contribute to the portrayal of social identity and cultural hybridity in Moni Mohsin's novel?
2. How do the main characters in *The Diary of a Social Butterfly* negotiate their identities using lexical and grammatical categories, figures of speech, context, and cohesion?

1.4 Significance and Rationale of the Study

The Diary of a Social Butterfly by Moni Mohsin is a perfect text for studying hybrid language and identity negotiation because of its unique linguistic style, cultural setting, and thematic significance. Examining the relationship between language and identity is made easier by the novel's setting in modern Pakistani culture, which is naturally cosmopolitan and multilingual. Butterfly, the main character, exemplifies the difficulties of managing bicultural identities because of the way her language blends traditional and contemporary influences.

This novel's selection is also influenced by its rich stylistic qualities, which correspond to the lexical, grammatical, and rhetorical categories established in Leech and Short's (2007) model of stylistic analysis. Mohsin's novel use of hybrid language, which includes frequent code-switching, code-mixing, and inventive wordplay, makes the text an intriguing subject for studying how linguistic choices transmit cultural hybridity and identity building. Using the Leech and Short model, this study looks at how lexical categories (such as vocabulary choices and word formations), grammatical structures (such as sentence complexity and clause arrangements), and rhetorical strategies (such as figures of speech and cohesion) interact to depict the protagonist's journey through her hybrid cultural environment.

Furthermore, *The Diary of a Social Butterfly* is notable for its satirical portrayal of Pakistani high society, which provides a distinct narrative voice that blends humor, wit, and cultural critique. This allows us to examine how stylistic devices like irony, satire, and juxtaposition contribute to the representation of identity negotiation in a hybrid cultural milieu. The novel's diary structure and conversational tone make it more accessible for stylistic analysis, as they reveal direct insights into Butterfly's ideas, linguistic inventions, and social interactions.

Finally, the reason for choosing this novel is its potential to demonstrate the linguistic and cultural crossings that characterize hybrid identities. This study uses the Leech & Short (2007) approach to investigate the various ways in which language acts as a tool for identity creation, cultural negotiation, and social critique in *The Diary of a Social Butterfly*.

Study has important implications for contemporary literary and sociolinguistic research. This study focuses on the stylistic analysis of Moni Mohsin's work to investigate how the author's stylistic choices contribute to depicting identity negotiation and hybrid language in current Pakistani culture. This study helps to advance our understanding of how hybrid language and identity negotiation are shown in literature, particularly in works that deal with complicated cultural dynamics. By analyzing Mohsin's stylistic approaches, including vocabulary choices, grammatical structures, figures of speech, context and

cohesion the study offers insight on the intricacies of language use in navigating bicultural identities.

The research sheds light on how the novel's protagonists overcome language and cultural boundaries. It investigates how the characters' use of hybrid language reflects their adaptation to both local traditions and global influences, thereby contributing to the portrayal of contemporary Pakistani identities. Using Leech & Short (2007) approach of stylistic analysis, this study makes a methodological contribution to the field of literary analysis. It highlights the usefulness of stylistic frameworks in investigating the interplay of language, identity, and culture in literature.

The findings of the research have implications beyond literary analysis, including intercultural communication, teaching languages, and cultural studies. Understanding how hybrid language influence's identity negotiation may influence language teaching and learning approaches while also contributing to broader discourses about multiculturalism and diversity. In today's globalized world, where cultural identities are becoming more fluid and interwoven, understanding hybrid language and identity negotiation is critical. This study addresses current concerns such as cultural adaptability, identity formation, and the influence of linguistic choices on social interactions. The study establishes the framework for future research into similar topics in literary works from various cultural backgrounds. It encourages scholars to delve further into the nuances of language use and identity construction, expanding the discussion about multicultural literature and sociolinguistics.

To summarize, this study on hybrid language and identity negotiation in Moni Mohsin's novel *The Diary of a Social Butterfly* makes major contributions to both theoretical frameworks in literary analysis and practical applications in comprehending cultural dynamics. It emphasizes the dynamic relationship between language and identity, providing insightful perspectives on modern literature and societal challenges.

1.5 Delimitations of the Study

This study is limited to select passages of Moni Mohsin's *The Diary of a Social Butterfly* (2008) (Mohsin, 2008) and employs Leech & Short (2007) style model. It

concentrates primarily on this novel, omitting Mohsin's earlier works and broader South Asian literature, and draws conclusions based on its linguistic and identity negotiation tactics. The study looks at lexical categories, grammatical categories, figures of speech, context, and cohesion, but it doesn't use other frameworks like discourse analysis or critical applied linguistics.

While investigating hybrid language and identity negotiation, the study does not delve into other issues such as gender, class, or societal critique. It focuses on word choice, sentence form, and figures of speech while ignoring phonological or prosodic factors. Furthermore, context and cohesiveness are examined linguistically rather than in light of postcolonial Pakistan's larger social context. These constraints allow for a more concentrated investigation while also laying the way for future research into other linguistic characteristics and broader situations.

1.6 Chapter Division

This research consists of five chapters.

Chapter 1 is an introduction. This chapter discusses the research topic's background, problem statement, research questions, research objectives, study importance and rationale, study limits, and overall thesis organization.

Chapter 2 provides an in-depth review of the literature. It provides a thorough overview of hybrid language in terms of definition, kinds, research on hybrid language, and hybrid language in relation to the novel under consideration. It also gives a detailed understanding of identity negotiation in context of novel, key elements of identity negotiation, theories related to identity negotiation, identity negotiation in the novel, key themes and stylistic elements, character development and social hierarchies, stylistics definition, author's background, contextual background of novel under study, significance of the novel, detailed overview of previous researches on novel and brief overview of additional researches on the book. It ends with a brief summary. Gap in the literature is also written in this section.

Chapter 3 discusses methodology and theoretical frameworks. This has three separate parts. The first section describes the research design, including instruments, data sources, data collecting, and the research process. The second section discusses the theoretical framework and provides a full description of each feature of the Leech and Short's (2007) model on which the analysis is based, while the third section focuses on the Leech and Short (2007) framework. It concludes with a brief summary.

Chapter 4 focuses on the data presentation and analysis of the research. It is organized into four sections: lexical category, grammatical category, figure of speech, and context and cohesion. Each section is further broken into sub-sections based on the category being discussed. The first section has five subsections: general, nouns, adjectives, verbs, and adverbs. The second section has three subsections: phrases, clauses, and sentences. The third segment discusses figures of speech, while the fourth section focuses on context and cohesion.

Chapter 5 presents the study's findings, recommendations, answers to research questions, and conclusion. The subsections of findings are grouped into three primary headings, each of which is further subdivided based on the category being studied.

CHAPTER 2

LITERATURE REVIEW

This chapter examines the relevant literature and briefly explains major themes. The chapter includes many studies on hybrid language and identity negotiation, stylistics, and prior study on the novel *The Diary of a Social Butterfly*.

The first section looks at how different researchers define hybrid language and how identity is negotiated. The second section is broken into two sections: stylistics (sub-section 1) and linking stylistics to literature (sub-section 2). The final section of the chapter discusses previous study on the novel.

2.1 Hybrid Language

A phenomenon in linguistics when components of different languages are blended to create a new language for communication is called hybrid language. This might involve the blending of vocabulary, syntax, and grammar from several languages to create a unified system that is utilized by speakers in a community. Language aspects naturally blend together in hybrid languages, which are frequently created in multilingual situations where speakers must communicate across language barriers (Asghar, 2020).

2.2 Kinds of Hybrid Language

2.2.1 Code-Switching and Code-Mixing

These are typical hybrid language phenomena. Code-switching and code-mixing are the most common examples of hybrid language use. Code-switching is the use of two or more languages or dialects in a single conversation, typically to suit the context, topic, or audience. Code-mixing, on the other hand, entails embedding parts from one language into the syntax of another, generally at the lexical or phrasal level (Muysken, 2020).

For example, multilingual speakers frequently transition between languages to communicate cultural nuances, emphasize identity, or bridge linguistic barriers. Code-mixing can be seen in sentences like "Let's meet after the namaaz," which combine terms

from several languages flawlessly. Studies show that these practices have an impact on identity construction, social relationships, and even cognitive development (Auer, 2013).

Code-switching is the process of switching between two or more languages or language variants during a single discussion. This variation frequently occurs at the ends of sentences or clauses and is impacted by elements such as the topic of discussion, the social situation, and the speakers' identities. Gumperz (1982) defines code-switching as a conversational approach intended to indicate group membership, highlight meaning, or convey changes in the interactional environment. In multilingual societies, for example, switching between languages might indicate solidarity with one cultural group or separation from another. In the context of hybrid language, code-switching is viewed as an active instrument for navigating bicultural or multicultural identities. Bilingual speakers may move to one language to convey authority or professional knowledge, then return to another to portray closeness or emotional depth (Blom, 1972). According to research on bilingual cultures in South Asia, code-switching frequently overcomes cultural divisions and facilitates communication across social and language borders (Kachru, 1983).

Code-mixing, unlike code-switching, occurs within the same sentence or clause, combining linguistic elements from multiple languages at the lexical, syntactic, or morphological levels. Muysken (2020) divides code-mixing into three types: insertion (embedding elements from one language into another), alternation (shifting between structures from two languages), and congruent lexicalization (shared structure between languages). In multilingual settings, code-mixing is a common feature of everyday communication, reflecting linguistic creativity and social hybridity. Scholars think that code-mixing indicates cultural absorption and adaptation. It enables speakers to traverse various cultural conventions, frequently using foreign vocabulary for concepts or activities that have no exact parallels in their own language. Bhatt (2008) argues that code-mixing in postcolonial nations serves as a kind of resistance to language hegemony, emphasizing cultural uniqueness while embracing global influences. In South Asia, particularly in Pakistan and India, the combination of English and indigenous languages such as Urdu and Hindi has become a feature of urban speech, reflecting globalization and societal stratification (Behzad, 2012).

Poplack (2001) defines code-switching as the alternation of two languages inside the same sentence, discourse, or element. Muysken (2020) defines code-mixing as the use of lexical and grammatical elements from two distinct languages in the same sentence. Grosjean (1982) provides several explanations for code swapping. Some bilinguals, for example, blend two languages when they are unable to locate appropriate phrases or expressions, or when the language being used does not have a suitable translation (Kim, 2006). Code switching refers to the act of switching between two or more languages in a multilingual and multicultural setting. It is a shift in vocabulary utilized in a same conversation or scenario between two or more languages, or language varieties. "Code switching is the alternation of two languages within a single discourse, sentence, or constituent," said Poplack.

According to Muysken, "code mixing" is any instance in which lexical components and grammatical structures from two distinct languages are used together in a single sentence. He claims that insertion occurs when lexical elements from two different languages are joined. Muysken has classified code mixing into three categories: insertion, change, and congruent lexicalization.

In addition to being linguistic behaviors, code-switching and code-mixing are sociocultural practices that negotiate power, class, and identity. According to studies, these traditions frequently reflect societal conflicts between modernization and traditional values in postcolonial cultures. Local languages, which stand for emotional resonance and cultural authenticity, are contrasted with English, which is frequently linked to globalization and prestige (Hamidi, 2023).

Using code-switching and code-mixing to create hybrid language becomes a potent narrative technique in literature. These strategies are used by writers to portray cultural realities, develop believable characters, and question accepted social mores. For example, hybrid language is used in South Asian fiction, which includes works by writers such as Salman Rushdie and Moni Mohsin, to depict the characters' cultural conflicts and the intricacies of postcolonial identities.

Code-switching and code-mixing are fundamental linguistic phenomena that Moni Mohsin skillfully uses in her work *The Diary of a Social Butterfly* to examine topics of hybrid language and identity negotiation. These processes, in which speakers switch between or blend two or more languages, are more than just stylistic decisions; they represent deeper societal dynamics and identity formation within Pakistan's multilingual society. Butterfly, the novel's protagonist, regularly changes between English and Urdu, demonstrating code-switching. This linguistic approach reflects her dual cultural identity—rooted in Pakistani traditions while striving for a cosmopolitan, Westernized lifestyle. Butterfly's proclivity to incorporate English phrases into her Urdu speech, or vice versa, reflects the social standards of urban Pakistan's affluent class. For example, her use of phrases like "It was so, like, shaadi.com!" or "Such a bechari, no?" demonstrates her ability to seamlessly switch between languages to convey her ideas in a hilarious and effective manner. This fluid linguistic flipping represents her attempt to assert modernity while remaining true to her cultural roots.

Code-mixing, on the other hand, is prominent in Butterfly's conversational style, in which words and grammatical structures from both English and Urdu are effortlessly merged. Expressions such as "time pass karna" or "busy with shosha" indicate linguistic hybridity, in which English and Urdu elements combine to form a distinct vernacular. Butterfly uses this blending to navigate her social surroundings, aligning herself with both local cultural conventions and her social circle's worldwide values. Mohsin employs these linguistic tactics to not only capture the authentic speech patterns of Pakistan's urban elite, but also to criticize their superficial embrace of Western culture. Butterfly's code-switching frequently highlights her efforts to present a more sophisticated version of herself, emphasizing the performative components of her identity. At the same time, her use of colloquial Urdu language anchors her in her cultural reality, underscoring the conflict between her aspirations and cultural authenticity. Furthermore, code-switching and code-mixing throughout the novel extend beyond Butterfly's discourse to the narrative voice, enriching and authenticating the text. Mohsin's use of hybrid language represents the lived realities of many bilingual or multilingual people in Pakistan, making the novel more relevant and intriguing to readers.

In essence, *The Diary of a Social Butterfly*'s interplay of code-switching and code-mixing represents the protagonist's mixed identity through language. These activities represent her negotiation of cultural boundaries, societal goals, and personal authenticity, making them crucial to the novel's examination of language and identity in a bicultural setting. Mohsin uses Butterfly's voice to demonstrate how language becomes a dynamic instrument for expressing individuality and negotiating the complexities of a heterogeneous society.

In Moni Mohsin's *The Diary of a Social Butterfly*, the usage of code-switching and code-mixing functions as a stylistic element to convey the protagonist's mixed identity. Butterfly's frequent switch between English and Urdu reflects the sociolinguistic realities of Pakistan's urban elite, where language choices indicate class, education level, and cultural affiliation. These activities not only lend humor and authenticity to the narrative but also represent bigger cultural dynamics, such as the impact of globalization and the attempt to balance contemporary with traditional. Mohsin's strategic use of hybrid language captures the tensions and negotiations that exist in bicultural identities, making her work an engaging case study for investigating the role of code-switching and code-mixing in identity construction.

Pidgins and Creoles

These are the kinds of hybrid languages that emerge from interactions. Pidgins are languages that have been reduced to facilitate communication amongst speakers of various original dialects. A pidgin can turn into a creole if it becomes stable and is taken up as a first language by a community. The development, composition, and social roles of pidgins and creoles have been studied by linguists.

Pidgins and creoles are important hybrid languages that arise in multicultural and multilingual contact zones. They frequently operate as workable solutions to communication problems between speakers of different languages. They offer important insights into the processes of identity negotiation, hybridization, and linguistic contact. Linguists such as Holm (2000) and Mufwene (2004) have intensively investigated these

linguistic occurrences, highlighting their structural properties, social functions, and cultural implications.

A simplified language known as a pidgin emerges as a communication tool between groups of people who do not speak the same language. It frequently emerges in trade, colonization, or labor contexts and is distinguished by a functional focus, a limited vocabulary, and simplified grammar. In Papua New Guinea, Tok Pisin evolved as a pidgin for communication between English speakers and indigenous populations. Pidgins are typically not spoken as a first language, but rather as a secondary tool for communication. Their simplicity reflects their primary function as a practical bridge rather than a medium of rich cultural expression. (Holm, 2000)

When a pidgin becomes stable and is embraced as the native tongue of a community, it evolves into a creole. Creoles have enlarged grammatical structures and vocabulary, reflecting the communicative requirements and cultural identities of their speakers. Haitian Creole, for example, arose from exchanges between French conquerors and African slaves and has subsequently matured into a fully functional language with distinct literary and cultural traditions. Creoles, unlike pidgins, are used in all parts of life, including informal communication, formal schooling, and the media. They are the fusion of linguistic features from dominant and subordinate languages, representing the social and historical dynamics of the populations they serve (Mufwene, 2004).

Particularly in colonial and postcolonial settings, social, economic, and historical factors have a significant influence on the emergence and development of pidgins and creoles. According to academics like Sebba (1997), these languages show the flexibility and inventiveness of human communication while challenging conventional ideas of linguistic purity. Furthermore, the study of pidgins and creoles has significance for understanding identity negotiation in mixed society. They typically represent the cultural hybridity of their speakers, acting as a testament to the blending of many traditions and experiences.

The sociolinguistic significance of creoles and pidgins is becoming more widely acknowledged in modern linguistic research. They are seen as manifestations of cultural

identity and resistance rather than just practical implements. One potent expression of Afro-Caribbean identity that challenges the dominance of English and other colonial languages is the usage of Jamaican Patois in literature and music. This viewpoint is consistent with Bhabha (1994) idea of the "third space," in which places of cultural negotiation and change are represented by hybrid languages like creoles.

As communities become more interconnected, the processes that give rise to hybrid languages are becoming more widespread and complex. The analysis of pidgins and creoles also touches on themes of globalization, migration, and language shift. Creoles, in particular, show how hybrid linguistic practices can develop into enduring cultural expressions that impact literature, art, and identity globally.

In Moni Mohsin's *The Diary of a Social Butterfly*, the concept of pidgins and creoles provides a framework for understanding the hybrid language practices depicted in the novel. Although the linguistic blending in the novel involves established languages such as Urdu and English rather than the creation of entirely new languages, the principles of language contact, adaptation, and cultural negotiation remain relevant. The novel's characters, through their hybrid language use, exhibit the same processes of cultural integration and identity building observed in pidgin and creole-speaking societies.

Pidgins and Creoles are important examples of hybrid languages formed by the interaction of speakers from various linguistic origins. A pidgin emerges as a simplified mode of communication between populations that do not share a common language, typically in circumstances of trade, colonization, or social contact. A creole can evolve from a pidgin over time to become a stable language spoken as a community's first language. Both types reflect cultural and linguistic blending, capturing the interplay of identities in heterogeneous settings.

While pidgins and creoles are not explicitly mentioned in Moni Mohsin's *The Diary of a Social Butterfly*, the principles underpinning their genesis are deeply rooted in the novel's language dynamics. Butterfly, the protagonist, speaks in a hybrid language that incorporates elements of both English and Urdu, representing a sociolinguistic process similar to the development of pidgins or creoles. This hybrid language evolves naturally

from the social contact between English-speaking elites and Urdu-speaking locals in metropolitan Pakistan, resulting in a distinct linguistic and cultural combination.

Butterfly's conversational style frequently echoes the structural simplicity and functional versatility associated with pidgins. Her words, while amusing and appearing lighthearted, show a pragmatic blend of English and Urdu that reflects the cultural realities of her social setting. For example, she employs English to convey modernity and social position, but Urdu expresses cultural familiarity and humor. This linguistic blending allows her to navigate many social circles, demonstrating that her identity is flexible.

Furthermore, the socio-historical setting of English in Pakistan is similar to the formation of creoles, in which a colonial language becomes enmeshed in local practices before eventually transforming into a localized vernacular. Butterfly's speech shows this metamorphosis, as she adopts English in a way that is uniquely Pakistani, including local idioms, cultural references, and stylistic peculiarities. Her hybrid language serves as an identity negotiation tool, allowing her to bridge the gap between her social class's Westernized aspirations and her cultural roots.

Moni Mohsin uses Butterfly's language to criticize the superficial adoption of English as a marker of elite status while recognizing the innovative ways in which Pakistani society has localized and recreated itself. This linguistic hybridity is similar to the processes of pidginization and creolization, in which languages change in response to cultural contact and social requirements. By connecting these linguistic phenomena to Butterfly's story, Mohsin presents a striking reflection on how hybrid languages serve as a medium for expressing complicated identities in postcolonial and multicultural cultures.

2.2.2 Sociolinguistics

This field studies the ways in which language usage and development are influenced by social issues, including identity, community norms, and power relations. The social circumstances of speakers of hybrid languages are frequently reflected in them, offering insight into social and cultural integration (Hamidi, 2023).

The study of the interaction between language and society is known as sociolinguistics, and it focuses on how linguistic practices are influenced and shaped by

social institutions, cultural norms, and personal identities. Sociolinguistics, which has its roots in the writings of academics like Labov (2006), Hymes (1974) and Fishman (1972), studies languages, multilingualism, language choice, and code-switching in particular social circumstances. Understanding how language both reflects and creates identities, as well as how it functions as a tool for negotiating class, ethnicity, power, and cultural belonging, is one of its main goals.

The concept of speech communities, which are groups of people who share language norms and patterns, is central to sociolinguistics research. Within such groups, the usage of hybrid language is frequently seen as a natural response to multicultural or multilingual environments. For example, in postcolonial nations such as Pakistan, language serves not just as a medium of communication, but also as a symbol of socioeconomic class, education, and cultural affinity. The interaction of languages—such as Urdu, English, and regional dialects—creates a dynamic linguistic landscape in which hybrid forms like code-switching and code-mixing are common.

Sociolinguistic studies investigate the relationship between language and power, stressing how dominant languages frequently affect society norms and marginalize others. Bourdieu & Thompson (1991)'s idea of linguistic capital emphasizes how skill in a high-status language (for example, English in Pakistan) can lead to social and economic advantages. Similarly, the use of hybrid language can represent adaptation while also revealing underlying contradictions between heritage and modernity, authenticity and desire.

When it comes to identity, sociolinguistics highlights that identity is negotiated through linguistic practices and is not static. Because hybrid language use enables speakers to switch between cultural frameworks according to the situation, it becomes a potent tool for expressing different identities. In globalized society, where linguistic hybridity frequently reflects broader cultural hybridization, this is especially pertinent.

When it comes to identity, sociolinguistics highlights that identity is negotiated through linguistic practices and is not static. Because hybrid language use enables speakers to switch between cultural frameworks according to the situation, it becomes a potent tool

for expressing different identities. In globalized society, where linguistic hybridity frequently reflects broader cultural hybridization, this is especially pertinent.

Moni Mohsin's *The Diary of a Social Butterfly* is a captivating story that exhibits sociolinguistic principles, particularly in its depiction of hybrid language and identity negotiation. Butterfly, the protagonist, works in a multilingual speech society where English and Urdu coexist, each with its own set of social connotations. The story vividly depicts how language may be used to navigate social hierarchies, assert class identity, and reconcile cultural dualities through frequent code-switching and code-mixing.

Sociolinguistic notions like linguistic capital are critical to comprehending Butterfly's relationships, as her usage of English frequently reflects her desire to show sophistication and align with the elite. In contrast, her use of Urdu and colloquial terms anchors her in local culture, reflecting the multifaceted nature of her identity. Mohsin uses these linguistic dynamics to criticize the superficiality of Pakistan's social elite, as language functions as both a bridge and a barrier within the multicultural environment.

Through a sociolinguistic analysis of the book, we may observe how Mohsin's storyline mirrors more general linguistic usage patterns in postcolonial Pakistan. It gives readers a better grasp of the cultural conflicts and adaptations that characterize modern Pakistani society by highlighting the function of hybrid language as a site of identity building and negotiation.

Sociolinguistics, which studies the complex interaction between language and society, provides a fascinating framework for comprehending the themes of identity negotiation and hybrid language in Moni Mohsin's *The Diary of a Social Butterfly*. The novel, situated in current Pakistani society, effectively depicts how language serves as a marker of social rank, cultural identity, and personal agency. Mohsin's use of sociolinguistic features such as code-switching, code-mixing of the novel's most notable sociolinguistic elements is Butterfly's use of hybrid language, which smoothly blends English and Urdu. This linguistic technique represents her efforts to manage the cultural dualism of Pakistan's postcolonial elite, who are frequently torn between traditional beliefs and modern, Westernized goals. Butterfly's frequent transition between English, associated

with sophistication and privilege, and Urdu, associated with local culture and authenticity, exemplifies the sociolinguistic phenomena of code-switching. For example, she utilizes English to assert her social status or impress people, whereas Urdu is used to communicate familiarity, comedy, or emotional depth. This contradiction emphasizes her identity struggle as she strives to preserve her relevance in both cultural spheres.

Butterfly's linguistic choices reflect greater societal conventions and power relations. English, as the language of the elite, has tremendous linguistic value in Pakistan, providing access to status and possibilities. Butterfly's use of English terms and Westernized terminology demonstrates her attempt to display cosmopolitanism and associate herself with the upper class. At the same time, her infrequent use of Urdu idioms and colloquial speech help to ground her in her cultural roots, presenting her as a character who represents the conflict between global influences and local customs and language diversity brings her protagonist, Butterfly, and her interactions with the world around her to life.

The novel also shows how language is used as a tool for identity performance. Butterfly's exaggerated expressions and fun use of words create a persona that is both adorable and satirical, allowing her to traverse complex social structures while criticizing the superficiality of her surroundings. Mohsin's linguistic style criticizes the performative character of identity among Pakistan's urban elite, in which appearances and language are frequently exploited to conceal deeper fears and conflicts.

The story also includes sociolinguistic topics such as speech communities and social networks. Butterfly belongs to a specific social group that values certain linguistic rules and practices. Her vocabulary reflects her community's expectations, demonstrating how group dynamics and shared cultural references influence sociolinguistic behavior.

Finally, sociolinguistics offers a valuable perspective for interpreting *The Diary of a Social Butterfly*. Mohsin's portrayal of hybrid language, social dynamics, and identity performance through Butterfly's speech reflects the broader sociolinguistic realities of contemporary Pakistan. The novel captures how language is not only a means of

communication but also a powerful medium for negotiating cultural tensions, asserting social identities, and critiquing societal norms.

2.2.3 Linguistic Innovation

Language innovation occurs in hybrid languages, when new grammatical constructions, vocabulary, and expressions are created. This field of study focuses on the creative processes that underlie language evolution.

Hybridity is a central idea in postcolonial theory. Bhabha (1994) covered this idea in great detail in *The Location of Culture*. The meaning of the phrase has undergone multiple changes over its lengthy and profound historical background. According to Young (2005), the term "a composite word formed of elements belonging to different languages" was first used in the field of philology in 1862. He also notes that the term "hybridity" was mostly employed in the nineteenth century to describe a living organism that was created from parents of various breeds.

In contemporary postcolonial theory, the concept of hybridity is employed to designate a "Third Space" (Bhabha, 1994). It is significant because it reinterprets the idea of culture, which was previously believed to be fixed and unalterable. According to Bhabha (1994), hybridity is the "in-between" zone that allows differences to be negotiated and give rise to new identity markers. Mimicry and ambivalence are two key ideas that fall under the umbrella of hybridity and are necessary to comprehend characters that exist in both colonial and postcolonial periods as well as in various parts of the world where there is a continual blending of cultures.

The concept of hybridity describes the identity-building processes of individuals, like migrants, who develop at the same time as more established cultural reference systems. It deals with a binary or multiple code that is maintained over time even when it dissolves in a variety of ways. Within the social sciences, "diversity" and "hybridity" together form a core category of social reconstruction that exhibits adaptive behavior toward variety. "Hybridity" is commonly defined as a type of interbreeding, overlap, combination, or mixing. Typical components of a "hybrid" identity include the following traits: various cultural origins, exchange of experiences between oneself and outside tasks.

Burke (2016) claims that the term hybridization in language refers to a broad category that includes occurrences like code-switching, code-mixing, and code-fusion. English phrases have been hybridized and incorporated into Pakistani English by postcolonial writers. Words that are hybrids originate from two distinct languages: one language is derived from the other. Code-mixing is a regular process that results in the hybridization of languages. It is usual for one language's vocabulary to absorb elements of another language's syntax or structure. As a result, if two or more language variations are frequently combined, a new hybrid variant of language is created. One outcome of repeated code-mixing is the process of linguistic hybridization. It is usual for one language's vocabulary to absorb elements of another language's syntax or structure. Thus, if speakers of two or more languages regularly blend their different linguistic styles, a new hybrid form of language is created. While this new version borrows certain vocabulary and syntax from both languages, it does not match either of the mixed languages in terms of structure.

Pakistan is a multilingual and cosmopolitan nation with 77 different languages. Every province has a distinct race, language, and culture associated with it. Urdu is the national language, whereas English is the language of bureaucracy. Both official and informal communications take place in English. It is widely used in Pakistani society and is highly valued in the fields of science, law, government, and education. Certain words from those cultures have been incorporated into English in various forms of the language that have arisen as a result of contact with non-native languages. Numerous linguistic phenomena, including code-switching, code-mixing, lexical borrowing, diffusion, relexification, and calquing, are examples of this merging of languages. Code-switching and code-mixing are the two of these phenomena that bilinguals and multilingual people employ the most frequently (Jabeen, 2018). One of the various variations of English is the Pakistani form, which is currently going through localization. The national language of Pakistan as well as regional languages have a significant influence on the linguistic diversity among areas. It is clear how Urdu has influenced English lexically. Many lexical items from normal British English are found to have undergone transformation in the Urdu translation; as a result, a new form of English is created, which is utilized by the majority of Pakistani writers in their writing (Ahmad & Ali, 2014).

Urdu-English vocabulary is used in Pakistani English fiction to provide linguistic and cultural identity. Speaking more than one language might result in common linguistic phenomena like code-switching and code-mixing. This linguistic blending can also be seen in written works such as literature and novels. Code-switching is a common technique employed in Pakistani novels to portray emotions or cultural concepts. For instance, a character might transition between English and Urdu to express their passion for a certain topic. The employment of two or more languages or dialects in the same discourse or conversation is referred to as code-switching or code-mixing. Code-switching is a technique used by authors in Pakistani literature to express a range of emotions. It is typical in Pakistani literature, where authors frequently combine Urdu, English, and local tongues to produce a distinctive writing style. Additionally, code-switching and code-mixing are employed to highlight specific words or phrases in the text or to convey sarcasm or humor.

Kachru (1983) describes the linguistic features of South Asian English and the environment in which they are found. The study of South Asian Englishes has also benefited from the work of Baumgardner (1996). A list of 26 categories that can be used to organize Pakistani words was supplied by Kachru. Kachru described the characteristics of South Asian Englishers and how they vary from American or British English on four levels: 1. Sound level 2. Grammar 3. Lexis 4. Syntax. Kachru's study of lexical innovations common in South Asian English's is important since it is the first in-depth examination of the patterns that set South Asian English's apart from British or American English.

Kachru has researched the various contextual and structural facets of English language use in South Asia. In terms of structure, "lexical innovations in SAE are essentially of the following types" according to Kachru (1983). Hybridized items are mixtures of two or more elements, ideally from South Asian and English languages (e.g., *lathi charge*) (p.152–153). Single terms are South Asian lexical terms that have been transmitted to SAE.

Code flipping and mixing have given rise to a new dialect of English called Pakistani English, which is frequently found in the works of Pakistani authors. The story uses both Urdu and English, allowing for code switching and mixing. This study shows

how the author employed code flipping and code-mixing strategies to highlight the local identity and cultural values through the usage of mixed language. This study explains the many forms of code mixing and switching, the circumstances in which the authors use them, and the intentions behind their application.

Linguistic innovation is the creative adaptation and development of language forms to fulfill new communicative demands or reflect shifting social circumstances. It entails the creation or redefining of vocabulary, phrases, and stylistic expressions that are frequently impacted by cultural, technical, and sociological forces. Linguistic innovation is especially important in multilingual and postcolonial contexts because it emphasizes the dynamic interaction of languages and the negotiation of identities within hybrid cultural environments.

Linguistic innovation is crucial to Moni Mohsin's *The Diary of a Social Butterfly*, which depicts the protagonist's identity negotiation as well as the larger hybrid language phenomena. Butterfly, as a figure, represents the linguistic innovation of urban Pakistani society, in which English and Urdu cohabit and combine to generate a distinct hybrid language. Mohsin's use of unique language forms, such as hilarious word combinations, culturally specific idioms, and sarcastic expressions, conveys the flux of identity in a bicultural setting. For example, Butterfly's unique voice is characterized by her fun yet intentional blending of Urdu and English, creating a conversational style that readers accustomed to such linguistic hybridity would find genuine and approachable. She uses terms like "aunty-ji," "gupshup," or her English expressions with regional slang to navigate her social environment, demonstrate her cultural flexibility, and hold onto her status in the upper class.

The novel's sarcastic tone is further enhanced by linguistic innovation, as Butterfly's exaggerated facial expressions and inventive word choices expose the inconsistencies and pretenses of her social environment. Through her words, Mohsin celebrates the tenacity and creativity of regional cultural practices while criticizing the Pakistani elite's shallow acceptance of Western ideas. Butterfly continuously strikes a balance between her urge to be rooted in her ethnic history and her desire for cosmopolitan elegance, reflecting this

contradiction and her own identity debate. The balance between her desire for modernity, with her cultural heritage, are reflected in these advances, which are not random.

Finally, linguistic innovation in *The Diary of a Social Butterfly* serves as an effective vehicle for investigating hybrid language and identity negotiation. It depicts how people like Butterfly actively adjust their linguistic arsenal to navigate a complicated, multinational world. By doing so, Mohsin not only portrays her characters' actual experiences, but also provides readers with a detailed representation of the larger societal issues that define contemporary Pakistan with identity.

Mohsin's speech about Butterfly captures the spirit of hybrid language as a medium of cultural negotiation, demonstrating the fluidity and innovation inherent in multilingual communities. Thus, linguistic innovation in the novel serves as a mirror through which readers can examine the complexity of identity creation and modern Pakistani social dynamics.

2.3 Hybrid Language in the Context of Moni Mohsin's Novels

Pakistani writer Moni Mohsin is well-known for her humorous books and essays that cleverly and humorously portray Pakistan's socio-political environment. A crucial component of her storytelling is the use of hybrid language, which captures the rich linguistic landscape of Pakistan, where Urdu, English, Punjabi, and other languages are spoken alongside one another.

2.3.1 Linguistic Reality of Pakistan

Pakistani writer Moni Mohsin is well-known for her humorous books and essays that cleverly and humorously portray Pakistan's socio-political environment. A crucial component of her storytelling is the use of hybrid language, which captures the rich linguistic landscape of Pakistan, where Urdu, English, Punjabi, and other languages are spoken alongside one another (Rabia Basri Laskar, 2022).

2.3.2 Satire and Social Commentary

Mohsin employs hybrid language as a social critique and satirical tool. She draws attention to the pretenses and ostentations of the Pakistani elite, who frequently utilize

English to denote position and sophistication, by fusing Urdu and English. The inconsistencies of this social conduct are revealed by the comic juxtaposition of languages (Rabia Basri Laskar, 2022).

2.3.3 Character Development

Hybrid language use aids in the formation of characters. Language decisions made by characters reveal details about their motivations, histories, and personalities. For example, a character who speaks in English a lot could be depicted as attempting to sound more sophisticated or cosmopolitan (Christina, 1970).

2.3.4 Cultural Integration

The rivalries and cultural assimilation that exist in Pakistani society are reflected in Mohsin's artwork. Her novels' hybrid language highlights the constant negotiating of identity in a globalized world by reflecting Pakistani culture's blend of traditional and modern influences.

2.3.5 Authenticity and Relatability

Pakistani readers, who are aware of these linguistic patterns in their own lives, can relate to Mohsin's characters because of the genuine use of hybrid language in her stories. This relatability strengthens the bond between the reader and the story, increasing the effect of the social critique.

In conclusion, Moni Mohsin uses hybrid language as a potent literary device in her works to ridicule societal conventions, create real people, and make observations about the cultural dynamics of Pakistani society. A foundation for comprehending the intricacies and purposes of such linguistic phenomena in literature and ordinary communication is provided by research on hybrid languages.

2.4 Identity Negotiation in the Context of Moni Mohsin's Novels

The dynamic process through which people create and preserve their sense of self in connection to others in a variety of social circumstances is known as identity negotiation. This idea includes the ways in which people negotiate their social, cultural, and personal

identities in social situations. Many elements, including language, cultural norms, power relations, and societal expectations, have an impact on the negotiation of identity (Swann Jr & Bosson, 2008).

2.4.1 Key Elements of Identity Negotiation

2.4.1.1 Social Interaction

Through interactions with other people, identity is jointly produced. Social interactions are where people express and get validation for who they are (Swann Jr & Bosson, 2008).

2.4.1.2 Language Use

An essential instrument for negotiating identity is language. People manage their many identities with the aid of code-switching, metaphors, and other language techniques (Rizia Begum Laskar, 2022).

2.4.1.3 Cultural Context

The boundaries that identity negotiation takes place within are shaped by the cultural context. This encompasses society institutions, conventions, and values (Huang, 2008).

2.4.1.4 Power Dynamics

The degree to which people can readily negotiate or establish their identities is influenced by power dynamics. Marginalized communities frequently have more serious difficulties while negotiating their identities (Huang, 2008).

2.4.2 Flexibility and Fluidity

Identity is malleable and flexible, changing with various situations and encounters.

2.5 Previous Research on Identity Negotiation

2.5.1 Cultural Identity Theory

The theory of cultural identity negotiation was put forth by Ting-Toomey (2012), and it highlights how communication with others shapes their identity. Managing identity conflicts and gaining intercultural competency are part of this process.

2.5.2 Post-Colonial Studies

Identity negotiation in post-colonial situations has been studied by academics such as Homi Bhabha and Edward Said, who have highlighted how hybrid identities result from the intersections of many cultural influences.

2.5.3 Linguistic Identity

Sociolinguistic research has looked at how language use both creates and reflects social identities. Examples of these studies are those conducted by Bucholtz & Hall (2005). Their research sheds insight on the ways in which people negotiate their identities in their communities by using language resources.

2.6 Theories Related to Identity Negotiation

2.6.1 Social Identity Theory

According to Tajfel & Turner (1979) social identity theory, people get a sense of who they are via belonging to certain groups. The study of identity negotiation both within and between social groupings has been greatly aided by this idea.

The process through which individuals come to decisions about "who is who" in their relationships is known as identity negotiation. People are expected to stick to the identities they have decided to adopt once these agreements are made. Thus, expectations about one another are set through the identity negotiation process. Thus, identity negotiation acts as the "glue" between people that keeps connections together.

In the middle of the 20th century, sociological literature gave rise to the notion that identities are negotiated. Leading this approach was Goffman (1961), who argued that reaching a "working consensus" a mutual understanding of the roles each person will play

in the contact should be the first priority in social interaction. Building on this work, McCall & Simmons (1966) and Deutschberger (1964) elaborated on the interpersonal processes that take place following the establishment of an initial working consensus between interaction partners. These concepts were developed in psychology by Schlenker (1985) and Secord and Backman (1965). Swann (1987) coined the term "identity negotiation" to describe the conflict between self-verification and behavioral confirmation, two opposing processes in social interaction. When one individual (the "perceiver") persuades another (the "target") to act in a way that validates the perceiver's expectations, this is known as behavioral confirmation (e.g., Rosenthal & Jacobson (1968) and Snyder and Klein (2005) and Snyder et al. (1977)). Self-verification happens when the "perceiver" is persuaded to act in a way that validates the target's deeply held identities or self-views by the "target" (Swann, 1983, 1987, 1996).

According to the Identity Negotiation Theory (INT), an individual's complex identities related to their culture, ethnicity, religion, social class, gender, sexual orientation, career, role in their family and relationships, and personal image(s) formed through self-reflection and other categorization social construction processes are referred to as their identity. Social identity theory states that personal identities are any distinctive characteristics we identify with our individual selves in contrast to those of others, while social (or socio-cultural) identities might include ethnic membership identity, social class identity, and family role difficulties. As a result, each person's composite identity has ramifications for their relationship roles, group participation, and personal introspection. People generally developed their composite identities as a result of recurrent experiences with interpersonal and intergroup interactions, individual life experiences, and sociocultural conditioning. The interchange of verbal and nonverbal communications between two or more communicators with the aim of upholding, threatening, or enhancing the diverse socio-cultural group-based or distinctive personal-based identity representations of the other in situ is referred to as negotiation in the INT.

People may be more concerned with community social-based identity concerns in collectivistic group-oriented cultural societies like those found in Guatemala, Indonesia, South Korea, Vietnam, and West Africa, for example. Individualistic cultures like those

seen in Denmark, Belgium, France, New Zealand, and Switzerland, however, may see a greater focus on issues related to personal identity that are individualized. Intergroup relations concern and specific ethnic and cultural identity salience issues (such as ethnic-oriented, assimilated, bicultural, or marginal identity issues) are significant components of the INT framework in a multicultural and immigrant society. Whether or not we are conscious of them, identity, self-concept, and other forms of typecasting influence our everyday behaviors in both general and particular ways. People can learn to more deliberately and, hopefully, with identity attunement, monitor the communication process and outcome by deeply comprehending the role of identity negotiation in the framework of intercultural communication competency. This paper is divided into two sections: The identity negotiation theory's fundamental presumptions and a brief historical overview will be covered first. We'll talk about the concept of mindful identity adaptation second.

2.6.2 Identity Negotiation Theory (INT): Core Assumptions

The inception of Stella Ting-Toomey's Identity Negotiation Theory (INT) dates back to 1986 (Ting-Toomey, 1986). It was first presented as a chapter in a book edited by William B. Gudykunst, where the focal constructs highlighted the significance of validating personal identity issues as well as sociocultural group membership in order to foster positive intergroup-interpersonal relationships. The main contention of that chapter was that, in order to create meaningful connections, it is crucial to validate issues related to both personal and group membership identities, not just personal identity salience. In 1993, Richard Wiseman and Jolene Koester produced an edited volume that included a revised version of the idea. This version emphasized the importance of understanding the identity dialectics of identity security vulnerability and identity inclusion-differentiation issues in the adaptation process of immigrants and refugees, as well as other motivational factors such as self-perception and other perception.

The concept of intercultural competence was defined as a communication resourcefulness (CR) phenomenon with three unique characteristics: cognitive, affective, and behavioral resourcefulness. It was discovered that ethical resourcefulness is the cornerstone for all three aspects. A conceptual model was developed that linked the various

CR explanatory elements to their outcome factors—interactive identity confirmation, identity coherence, and identity attunement. An adept communicator across cultural boundaries is defined as someone who has a high level of communication resourcefulness, has acquired a diverse set of cognitive skills, an extensive emotional repertoire, and a versatile behavioral set, and is able to apply them in a variety of contexts in a suitable, innovative, and successful manner in new circumstances.

Stella Ting-Toomey's book *Communicating Across Cultures* Ting-Toomey (1999) established the formal ten assumptions of the INT theory, as well as supporting research evidence from a variety of academic domains to validate the assumptions in different cultural circumstances.

Furthermore, it emphasized the importance of mindfulness and the phenomenon of satisfied identity negotiation in initiating an effective intercultural communication process and outcome. The refined version of INT was released in 2005, and it focused on the three identity negotiation competence outcomes (feeling understood, respected, and affirmatively valued) as well as the five boundary-crossing identity dialectical themes (identity security-vulnerability, inclusion differentiation, predictability-unpredictability, connection-autonomy, and identity consistency change over time).

The Identity Negotiation Theory (2005) describes effective intercultural communication as the importance of combining the necessary intercultural knowledge, awareness, and interaction skills to handle identity-related difficulties in an adaptive manner and creatively achieve desired identity outcomes. Desired identity results include mutual identity comprehension and respect, as well as joint identity satisfaction and valuation. Researchers have mostly tested the INT; for example, Philippa Collie (2010) study on the process of identity transformation and acculturation for immigrants and members of minority groups in new cultural surroundings.

2.7 Identity Negotiation in Conversation

The idea of multiple identities (social, cultural, and personal) and the activation of an identity in a particular situation suggest that the concept of identity should be viewed as a dynamic process of identifying with others and exploring how we see ourselves and how

others see us in communication, rather than as a collection of fixed traits (Barker, 2003). Identity construction and negotiation occur via social interaction; as stated on page 210 of (Abrams et al., 2003), identities are "shaped by our own and by others' communicated view of us." Our face is a representation of who we are that we want other people to see, and it is how we communicate our sense of self to others (Scollon et al., 2011b).

The face we put on when we communicate reveals parts of who we are (Gudykunst, 2003). According to Scollon et al. (2011a), these identities are known as contextual identities. We express our identities through our facial expressions, but others may recognize us or perceive us differently, causing them to assign an identity to us (Cupach & Imahori, 1993). Next, in the course of communication, participants bargain for favorable opinions of both themselves and each other (Scollon et al., 2011a). They use face work strategies to assert their placed identities (Cupach & Imahori, 1993, Ting-Toomey & Chung, 2012).

2.8 Identity Negotiation in The Diary of a Social Butterfly

Moni Mohsin's *The Diary of a Social Butterfly* is a valuable resource for studying identity negotiation, especially in light of Pakistani society. The heroine Butterfly is shown in the book as she makes her way through the intricate social environments of Lahore's upper class. The characters' complex identities and their negotiating of cultural and social identities are reflected in the use of hybrid language, which combines English and Urdu.

2.9 Themes in the Novel

The Diary of a Social Butterfly by Moni Mohsin delves into several significant subjects beyond identity negotiation and hybrid language. These topics weave a rich tapestry that captures the intricacies of modern Pakistani society. The novel is recognized for its sarcastic portrayal of the Pakistani elite. Mohsin's amusing yet sharp condemnation of the upper class's superficiality, hypocrisy, and frivolity is told through the eyes of the protagonist, Butterfly. Butterfly explores the demands placed on women in Pakistani society. Butterfly's persona frequently highlights traditional responsibilities that are expected of women, as well as the pressure to comply with cultural conventions regarding

marriage, attractiveness, and behavior. Mohsin investigates the conflict between tradition and progress in Pakistani society. The narrative examines how globalization and Western influences are transforming cultural norms, lifestyles, and values. Moreover, The protagonist's interactions with her family members, which include her husband, children, and extended relatives, serve as a lens through which the novel investigates issues of loyalty, duty, and the intricacies of familial obligations. Butterfly's diary entries provide a satirical view on Pakistan's political scene by referencing relevant events and people. The novel often explores the materialistic and consumer-driven society of the elite. Mohsin criticizes the superficial values that frequently dominate the wealthy's life through Butterfly's concern with fashion, parties, and social standing. Despite its humorous tone, the narrative depicts Butterfly's path of self-discovery. As she faces numerous social and personal problems, she experiences periods of introspection and growth, which add dimension to her character and the story.

These themes, together with the major focus on identity negotiation and hybrid language, make *The Diary of a Social Butterfly* a complex and incisive look at current Pakistani culture. In terms of stylistic analysis, the primary focus on the theme of identity negotiation and hybrid language is on how Moni Mohsin's stylistic choices—such as lexical selections, grammatical structures, context, cohesion and figures of speech—illustrate the complexities of bicultural identities and cultural dynamics. This analysis illustrates how characters negotiate and develop their identities using hybrid language strategically, reflecting greater societal shifts and Pakistan's interaction between tradition and modernity.

2.10 Key Themes and Stylistic Elements

2.10.1 Hybrid Language

2.10.1.1 Code-Switching

The novel's frequent transitions between Urdu and English reflect Pakistan's multilingual society's sociolinguistic reality. The characters' struggles to negotiate their cultural identities and social statuses are highlighted by this language technique.

2.10.1.2 Idiomatic Expressions

The narrative is enhanced by the use of regional vernacular, which firmly establishes the story in Pakistani culture and highlights the protagonist's dual influences from the West and her connection to her heritage.

2.11 Metaphors and Irony

2.11.1 Metaphors

Mohsin illustrates Butterfly's inconsistencies and dualities in identity through metaphors. Butterfly, for example, frequently uses metaphors to describe herself that combine modern, Westernized imagery with traditional Pakistani aspects.

2.11.2 Irony

Throughout the book, irony is a common literary device that is employed to highlight the contradictions and superficiality of the social elite. The conflict that exists within Butterfly's identity as she vacillates between authentic self-expression and conforming to social norms is highlighted by this irony.

2.11.3 Repetition

Butterfly emphasizes her social worries and the stresses of fitting in with elite standards through the repeated usage of specific phrases and terms. Her continued battle with identity negotiation is reflected in this stylistic decision, which highlights the performative nature of her social relationships.

2.12 Character Development and Social Hierarchies

2.12.1 Social Dynamics

The characters' navigating of social hierarchies is depicted in great detail throughout the book. Butterfly strategically uses language and behavior to negotiate her identity and retain her status in her contacts with various social groupings.

2.12.2 Gender and Identity

Butterfly's gender has a significant impact on how she negotiates her identity as well. Her attempts to express agency within a patriarchal society are evident in her style choices, and her language use frequently mirrors the gendered demands put upon her.

2.13 Conclusion

This study attempts to reveal the complex ways in which Moni Mohsin depicts hybrid language and identity negotiation in *The Diary of a Social Butterfly* by combining stylistic analysis and sociolinguistic theory. This study will provide light on how language choices reflect and build the identities of the characters by a close analysis of the novel's stylistic features, providing insights into the larger sociocultural forces at work.

2.14 Stylistics

To emphasize a particular feature of a literary work, stylistic analysis takes linguistic information out of the text and uses it to describe and interpret it. For example, how linguistic aspects that either positively or negatively influence the traits of hybrid language are used to convey identity negotiation in a story. However, comprehension of analysis requires comprehension of the stylistics idea. The section that follows contains information about stylistics and how it relates to literature:

Stylistic is an analytical field that examines "phonology, prosody, morphology, syntax, and lexicology," or the main features or attributes of language, much like linguistics and semantics (Cuddon, 2013a). The literary analysis approach that upholds the notion that the language used in literary texts has an artistic and creative function Leech (1981) is linguistic in nature. Wales (2011) defines stylistics as "the study of style" in its simplest form (p. 399). However, a more comprehensive definition of stylistics is provided by Widdowson (1975), who defines it as an analytical linguistic analysis of literary texts that serves as a bridge between the disciplines of linguistics and literary criticism by emphasizing the choices made and how they affect the meaning that is communicated.

According to Barry (2010), the study of stylistics reveals how a text works as a whole to achieve a specific objective, which could be to persuade or entertain readers,

create suspense or anticipation, etc. The field of stylistics developed in the 20th century to explain literary texts, whether prose or poetry, in terms of the linguistic aspects created by the choices made in vocabulary and syntax and how those choices impact the texts' overall meanings and readers' experiences of them.

But the main purpose of a stylistic study is not to just explain formal linguistic elements; rather, it is to emphasize the literary significance of language in relation to the text's theme and context, which shows the functional significance of linguistic elements in light of textual aspects. Style can refer to both spoken and written writings that belong to any variety of language, but it is usually associated with written literary texts in the conventional sense. Leech and Short (2007) define style as “a selection from a total linguistic repertoire” (pp. 09–10). Stylistics emphasizes word choice and its creative influence on meaning, analyzing the text from the perspectives of a linguist and literary critic (Leech & Short, 2007).

Similarly, stylistics determines the proportion of one or more linguistic features to other similar elements that the author employs, according to Thorn borrow (1998). Thus, the style analysis identifies the writer's choices regarding word choice, rhetorical devices, etc., and how he used them to convey particular meanings. This also helps to distinguish the distinctive writing style of each author. According to Crystal & Davy (1969), stylistics examines qualities that can be recognized by an individual, such as particular words, word fragments, word classification, and word articulation, in contrast to other common linguistic features utilized in any discourse (a piece of writing or speech). Their social and functional background is also covered, both inside and outside the book. Nonetheless, stylistics considers grammatical study, lexeme, phonology, semantics, and other stylistic factors in order to offer a thorough explanation of a particular style in any setting (Niazi & Guatam, 2010). It goes beyond just summarizing the aesthetic elements employed in any given literary work for their intended purposes.

The use of stylistics in Moni Mohsin's *The Diary of a Social Butterfly* demonstrates how the author's deliberate linguistic and narrative choices help to depict identity negotiation and hybrid language in a multicultural milieu. Stylistics, defined as the study

of linguistic elements and their artistic effects in a work, is critical to understanding how Mohsin employs language creatively to develop her characters, particularly Butterfly, and critique the societal milieu of contemporary Pakistan.

In *The Diary of a Social Butterfly*, Mohsin's artistic choices reflect her protagonist's distinct voice and personality. The tale has a hilarious and satirical tone, accomplished through the imaginative use of figures of speech such as sarcasm, hyperbole, and puns. Butterfly's numerous exaggerations, misinterpretations, and malapropisms lend a sense of fun while also showing her insecurities and ambitions. Mohsin uses these stylistic characteristics to represent Butterfly as a socially sensitive but self-absorbed individual juggling high society's expectations.

Another significant stylistic characteristic of the work is its hybrid language, which combines English and Urdu. This reflects both Pakistan's cultural dynamics and Butterfly's identity negotiation. The inventive code-switching and code-mixing in her dialogues demonstrate the permeability of linguistic boundaries in multilingual society. Butterfly, for example, interweaves colloquial Urdu with anglicized terms to reflect her desire to keep up with global trends while remaining true to her cultural roots. This creative method not only shows the bicultural realities of her world but also criticizes the pretensions of Elite class.

Mohsin's style focus includes the narrative's structural and coherent aspects. The diary format, with its informal and conversational language, draws readers into Butterfly's environment and cognitive processes. Butterfly's use of short, fragmented phrases and colloquial expressions reflects her stream of mind, making her voice both familiar and authentic. The constant themes of societal critique, personal goals, and cultural commentary sustain narrative cohesion, connecting the episodic journal entries into a unified investigation of identity and hybridity.

Mohsin's stylistic choices not only create a witty and engaging narrative but also provide a significant remark on the difficulties of negotiating identity in a hybrid cultural context. Stylistics, as a tool for examining these language and narrative methods, sheds

light on how *The Diary of a Social Butterfly* reflects the intricacies of contemporary Pakistani society and the individual's journey through its cultural intersections.

2.14.1 Literature and stylistics

Because stylistics has two functions, it is crucial to understanding literature: first, it draws attention to a text's formal linguistic features; second, it helps interpret the textual content by highlighting the intended meaning (Bouguelmouna & Bezoukh, 2021). Stylistics is the most thorough method of analyzing a literary text because it connects it to linguistics and literary criticism.

According to Widdowson (1975), stylistics approaches every literary work as discourse and connects the two fields of literature and linguistics to offer a comprehensive summary of the work. When analyzing a literary text stylistically, one can learn more than just a literal interpretation of the style or meaning employed. Rather, stylistic analysis offers insights into the manner in which a particular excerpt conveys its meaning, and the reasons involved Semino (1975). This promotes objective criticism and fosters the development of critical thinking abilities. It provides a strong critical assessment and facilitates access to the deeper meanings found in literary texts, which are frequently latent in nature (Widdowson, 1975).

However, a literary text has many characteristics that require in-depth examination for literary interpretation, making stylistic analysis of a literary text difficult.

2.15 Contextual Background on Moni Mohsin and *The Diary of a Social Butterfly*

2.15.1 Moni Mohsin

Lahore is the birthplace of prominent Pakistani writer and journalist Moni Mohsin. Her contributions to contemporary South Asian literature are noteworthy, as she frequently uses comedy and sarcasm to tackle intricate social and cultural themes. Mohsin has authored works in a number of genres, such as columns, short stories, and novels. Her quick wit and strong observation of Pakistani society are well renowned, and she frequently uses her amusing and captivating narratives to attack the country's social mores.

Mohsin's writing career commenced with her articles in Pakistani periodicals and newspapers. She became well-known as a writer of South Asian literature over time, winning praise for her skill at fusing comedy with sharp social analysis. Her writings demonstrate her profound comprehension of Pakistan's social, political, and cultural aspects, making her an important player in the country's literary scene (Rizia Begum Laskar, 2022).

2.15.2 The Diary of a Social Butterfly

The Diary of a Social Butterfly, which was published in 2008, is one of Moni Mohsin's most popular novels. Butterfly, a frivolous and fashion-conscious socialite living in Lahore, writes a series of journal entries that form the novel's structure. Mohsin uses Butterfly's diary to deliver a sarcastic and amusing indictment of the Pakistani elite, stressing their fixation with appearances, consumerism, and social position (Asghar, 2020).

The novel is set in contemporary Pakistan, which is characterized by fast change, political instability, and cultural issues. It examines issues of identity, class, and the effects of globalization against this backdrop. Mohsin uses the protagonist's distorted perceptions and trivial worries as a prism to study the paradoxes and difficulties the Pakistani upper class faces (Hoose, 2020).

2.16 Significance of the Novel

There are various reasons why *The Diary of a Social Butterfly* is important. First of all, it exposes the excesses and absurdities of Pakistan's elite's lifestyle by offering a sarcastic yet perceptive peek into their lives. Butterfly's witty and somewhat exaggerated narration allows Mohsin to illuminate the social and cultural problems that face modern-day Pakistan (Rabia Basri Laskar, 2022).

Second, the book tackles the subject of negotiating one's identity, especially in light of globalization and the rise of hybrid languages. Butterfly's language reflects the hybrid linguistic environment of metropolitan Pakistan; it is a blend of English and Urdu with generous doses of slang and colloquialisms. In a civilization trapped between tradition and modernity, this hybrid language is used to negotiate identity (Rabia Basri Laskar, 2022).

Finally, *The Diary of a Social Butterfly* criticizes consumerist culture and the way that media and social status are used to simulate reality by drawing on Baudrillard's idea of hyper reality. The satirical investigation of hyper reality in a consumer-driven world in the novel is further highlighted by Butterfly's fixation with appearances and her warped sense of reality (Hoose, 2020).

In conclusion, Moni Mohsin's *The Diary of a Social Butterfly* examines Pakistani culture critically and humorously, concentrating on issues of consumerism, class and identity. The novel is an important work for researching the negotiation of identity in the context of modern South Asian literature because of its distinctive narrative style and use of hybrid language (Rabia Basri Laskar, 2022).

2.17 Previous Studies on Moni Mohsin's book *The Diary of a Social Butterfly*

The study on Moni Mohsin's book *The Diary of a Social Butterfly* by Dr. Amna Saeed and Rubina Abid (2009) provides a thorough examination of how consumerism and technology-driven hypermarket society shatters and distorts human identity. The researchers explore the lives of the characters in the book, especially Butterfly and Janoo, to show how a world full of simulations shapes and frequently compromises their identities. Saeed and Abid decipher the complex ways in which consumerist demands and media influences shape and distort the characters' worlds by utilizing Jean Baudrillard's idea of hyperreality. Butterfly, a character in the book, represents the idealized outcome of a hyperreal society. Butterfly's fixation with fashion, social standing, and material belongings, as noted by Saeed and Abid, shows how ingrained consumerist society is in her identity. She lives her life in constant performance, driven by her need to live up to the standards established by a superficially superficial culture. The researchers contend that Butterfly's incapacity to discern between desires that are authentic and those that are forced by the media is a prime example of Baudrillard's theory of simulacra, in which signs and symbols produce a new, distorted version of reality rather than accurately representing it. Conversely, Janoo offers an alternative viewpoint inside the same surreal setting. Saeed and Abid claim that Janoo's persona provides the reader with a critical prism through which

to see the ridiculousness and shallowness of the consumerist world. His doubts and sporadic disengagement emphasize the inner turmoil felt by those who recognize the artificiality all around them yet are nevertheless unable to fully break free from it. The researchers propose that Janoo's persona functions as a nuanced commentary on the ubiquitous nature of consumer culture, highlighting the challenge of maintaining authenticity in a world overtaken by manufactured ideas. Saeed and Abid go on to discuss how the novel's modern culture, which is rife with consumerist marketing and technical breakthroughs, exacerbates the characters' identity crises. People live in a state of permanent dissatisfaction and disorientation due to the constant barrage of information and the relentless search for new trends and products. The researchers draw attention to the fact that characters' identities become increasingly distorted in an attempt to conform to the media's constantly shifting ideals, which results in a fragmented sense of self. The novel's portrayal of this cycle of never-ending consumption and identity reconstruction highlights the instability and hollowness that come with living in a hyperreal culture. In the end, the study of *The Diary of a Social Butterfly* by Dr. Amna Saeed and Rubina Abid shows the significant influence of technology and consumerism on social values and individual identity. The researchers show how hyperreal situations encourage a detachment from actual selfhood, supporting a life driven by artificial needs and media-induced simulations, through their analysis of Butterfly and Janoo's characters. Saeed and Abid shed important light on the intricacies of identity construction in the contemporary world by placing the book within the context of Baudrillard's hyperreality. They also highlight the importance of maintaining a critical awareness of the factors influencing our thoughts and actions.

The study by Kalsoom Qaisar (2010) delves at the neologisms and inventive language employed in Moni Mohsin's novel *The Diary of a Social Butterfly* (2009), which is well-known for its unique blending of Punjabi and Urdu into English. According to Qaisar, Mohsin's story offers a complex tapestry of linguistic innovations that greatly add to the vitality and richness of the languages utilized, transcending the prescriptive standards of both English and Urdu. The first section of the essay highlights Mohsin's unique approach to language, combining Punjabi and Urdu aspects with English to create what Qaisar refers to as "Punjabized" and "Urduized" English. This linguistic hybridity has a

deeper function than just decoration; it is a reflection of the social and cultural context of modern-day Pakistan. According to Qaisar, Mohsin's purposeful use of these linguistic innovations subverts accepted ideas about language use and creates new opportunities for cultural criticism and creative expression. The neologisms—newly coined words or phrases—that Mohsin uses throughout the book are essential to Qaisar's interpretation. In addition to being creative, these neologisms are purposefully inserted into settings that enhance their effect and significance. Qaisar claims that by analyzing these innovative works, we can gain new insights into lexicology and a deeper comprehension of how languages change and adapt in mixed cultures such as Pakistan. Furthermore, Qaisar highlights that Mohsin's use of bi/multilingual inventions is a commentary on the social and political challenges that are present in Pakistani society, going beyond simple lexical originality. Mohsin uses language in a humorous yet heartbreaking way to illustrate the complexities of gender dynamics, socioeconomic inequalities, and social hierarchies. This literary device for social criticism highlights the novel's importance as an academic work deserving of further examination in addition to its literary merits. In a nutshell Moni Mohsin's *The Diary of a Social Butterfly* is a ground-breaking illustration of how language can be imaginatively handled to convey the subtleties of modern South Asian society, according to Qaisar's research. Through an examination of Mohsin's neologisms and innovations in bi/multilingual speech, Qaisar sheds light on how these linguistic decisions add to the life and diversity of the languages in use, providing researchers with fresh perspectives on linguistic theory and cultural criticism (Qaisar, 2010).

In her analysis of Moni Mohsin's "*Butterfly Diaries*," Rizia Begum Laskar (2022) focuses on *Butterfly* as a satirical allegory of modern-day Pakistan. According to Laskar, Mohsin used the diary format as a private and liberating way to examine and consider Pakistani society. The role *Butterfly* plays in navigating and commenting on societal concerns is central to Laskar's thesis, especially in light of her encounters with Janoo, who stands in for educated Pakistanis who are enduring political and social upheavals. Despite her intimate involvement with them, Laskar argues that *Butterfly*'s apathy to fundamental socioeconomic changes highlights a larger statement on the intricacies of Pakistani society. *Butterfly*'s reaction to Janoo's sadness, for example, and her sporadic ignorance of political

unrest, contrast with her occasional epiphanies and activity against political excesses and Islamic fanaticism. Even though Butterfly's voice in the diaries is frequently frivolous and shallow, Laskar contends that it also acts as a sort of resistance against cultural conventions that limit women's chances and liberties. The story explores Butterfly's identity as a Pakistani woman who, in spite of her love of extravagance from abroad and her sporadic disengagement from domestic matters, eventually claims her right to question and criticize social injustices. Laskar draws attention to Butterfly's paradoxical position, which critiques and embraces her social privileges and limitations at the same time, as a representation of the larger inconsistencies in Pakistani culture. Moreover, Laskar places Butterfly's story in the larger framework of Pakistan's past and present-day political environment. The emergence of Islamic extremism and political unrest in Pakistan serve as a background against which Butterfly's seemingly insignificant journal entries acquire deeper meaning. According to Laskar, Butterfly's unwavering voice challenges prevailing myths about the roles and agency of Pakistani women, even though it is unorthodox and occasionally seems insignificant. Instead, it is a subtle kind of resistance and resilience. Finally, Laskar's examination of Moni Mohsin's "Butterfly Diaries" shows that Butterfly is a multifaceted figure whose journal entries function as a vehicle for social criticism and satire. Mohsin presents a multifaceted picture of Pakistani society through Butterfly's interactions, attitudes, and sporadic activity, challenging readers to reevaluate preconceived notions about gender, class, and national identity in the context of modern-day Pakistan.

Inam ul Haq's research paper (2018) examines how journalism and literature connect by analyzing *The Diary of a Social Butterfly* by Moni Mohsin (2008). Setting the scene, the abstract makes the case that South Asian writing benefits readers by combining journalistic features. Literature remains throughout time, offering readers greater insights and reflections than journalism, which is frequently fleeting and only effective when Inam ul Haq highlights throughout the essay how Mohsin's book uses journalism components to strengthen its story and incorporates social commentary, satirical observations, and current events into the diary style. Mohsin not only provides readers with entertainment value but also teaches them about the persistent challenges inside Pakistani culture. By incorporating journalistic aspects into a literary framework, Mohsin is able to convey the urgency of news

while entangling it in a story that is still current and approachable years after it was first published. Inam Ul Haq's conclusion reiterates how journalism, when entwined with literature, has a lasting impact. He contends that Mohsin's book does a good job of showing how news and its effects are important and relevant, and that they cannot be ignored. Through illustrating the dynamic between fiction and current affairs, Mohsin emphasizes the enduring importance of news and its capacity to captivate readers even after it has occurred. On the whole, ul Haq's research emphasizes the mutually beneficial link between journalism and literature, especially when it comes to South Asian literature. In Mohsin's *The Diary of a Social Butterfly*, he provides an example of how literary works can function as enduring reflections on societal challenges by utilizing journalistic components to enhance the reader's comprehension of current events (Haq, 2014).

In their research paper titled "Indigenizing the Chick Lit: A Contextualized Feminist Perspective in Mohsin's *The Diary of a Social Butterfly*", Zunaira Iftikhar Azeem, Ammara Amin, and Prof. Dr. Ali Usman Saleem (2023b) explores the literary genre from a feminist perspective within the context of Moni Mohsin's *The Diary of a Social Butterfly*. Their analysis focuses on how the narrative style and subject issues of Mohsin's book, which is situated in the affluent social circles of Lahore, Pakistan, redefine and indigenize the chick lit genre. The authors contend that by placing the protagonist Butterfly inside the sociopolitical context of modern-day Pakistan, Mohsin's portrayal of her defies and subverts conventional chick fiction norms. They emphasize Butterfly as a satirical figure who navigates and criticizes the affluent world she lives in, exposing its hypocrisies and superficialities with wit and fun. The authors claim that this strategy is consistent with feminist viewpoints that aim to demolish stereotypes and present nuanced, autonomous, and critical female characters. The examination of how Mohsin's book addresses feminist issues including gender roles, societal expectations, and women's agency within a patriarchal framework is at the heart of their critique. The writers use Butterfly's interactions and observations, which are frequently presented in the form of diary entries, as a prism through which to look at more general feminist issues in Pakistani society. They contend that Mohsin effectively critiques gender inequality and cultural standards through the use of sarcasm and comedy, which makes her work both thought-provoking and

engaging. The study also explores how Mohsin's narrative approach and linguistic selections help to indigenize chick lit, modifying the genre to suit the cultural contexts and concerns of Pakistan. Mohsin produces a unique style that appeals to both local readers who are familiar with chick lit norms and readers worldwide who are familiar with Urdu and Punjabi features incorporated into English writing. Finally, Azeem, Amin, and Saleem state that by localizing the chick lit genre, Mohsin's *The Diary of a Social Butterfly* makes a substantial contribution to feminist writing in Pakistan. By their examination, they highlight how Mohsin's satirical depiction of Butterfly dispels misconceptions and provides a complex understanding of gender relations and social conventions, enhancing the literary canon with a distinctively Pakistani feminist viewpoint (Azeem et al., 2023a).

2.18 Additional Previous Research on Moni Mohsin's Novel

Sara Suleman (2020) looks into how Moni Mohsin's *The Diary of a Social Butterfly* depicts class and social mobility. She contends that a critical commentary on the hopes and fears of Pakistan's urban elite is offered by the novel. Suleman draws attention to the superficial values and cultural influences that motivate the characters by analyzing Butterfly's persistent attempts to uphold and improve her social status. This study emphasizes how the novel explores societal stratification, and the frequently absurd lengths people would go to in order to survive and prosper in it (Suleman, 2020).

The study conducted by Nadia Iqbal (2022) explores the subject of cultural identification in *The Diary of a Social Butterfly*. She focuses on the ways that Westernization and traditional Pakistani beliefs interact with Butterfly's negotiating of her identity. Iqbal contends that the book illustrates the process of cultural fusion, with individuals frequently vacillating between embracing contemporary Western lives and upholding customs. Awareness of the complexity of modern Pakistani culture as it is portrayed in the novel requires an awareness of this tension and identity negotiation (Iqbal, 2022).

In her analysis of Mohsin's book, Farah Razzaq and Hashmi (2022) delves into the issue of gender relations, paying particular attention to how women's roles and autonomy are portrayed. She examines the ways in which Butterfly and other female characters deal

with a patriarchal culture that sets expectations for them. Razzaq and Hashmi draws attention to the way Mohsin used satire to emphasize how women are subjected to restrictions and to illustrate the ways in which they express their autonomy in such settings. Understanding the feminist foundations of the book is aided by this research (Razzaq and Hashmi, 2022).

Mehwish Riaz (2023) explores the effects of globalization on the characters in *The Diary of a Social Butterfly*. She talks on how their social interactions, goals, and way of life have been impacted by globalization. According to Riaz, the book depicts the potential and difficulties that globalization brings, as well as the cultural and economic effects it has on Pakistani society. This study sheds light on the ways that local identities and social systems are impacted by transnational cultural flows (Riaz, 2023).

Sadaf Naeem (2020) examines how Mohsin uses irony and comedy to attack society in his book. She looks at the ways in which Mohsin uses these literary techniques to tackle weighty subjects like social injustice, political unpredictability, and intercultural disputes. According to Naeem, the comedy in the book encourages critical thought and contemplation on the situation of Pakistani society in addition to providing entertainment. This strategy delivers powerful societal insight while keeping the story approachable (Naeem, 2020).

2.19 Context of Previous Research on Moni Mohsin's Novel

The quantity of literature that has already been written about Moni Mohsin's *The Diary of a Social Butterfly* offers a comprehensive analysis of the novel's topics, linguistic inventiveness, and sociopolitical commentary. Many approaches, such as hyper reality, language innovation, satire, journalism, feminism, class, cultural identity, gender dynamics, globalization, and the use of humor, have been taken by scholars while analyzing the book.

2.19.1 Hyperreality and Consumerism

Butterfly's fascination with materialism and Janoo's critical perspective are examined by Dr. Amna Saeed and Rubina Abid in 2009, who use Baudrillard's theory to examine how consumerism and media produce distorted realities and divided identities.

2.19.2 Linguistic Creativity

In order to express cultural hybridity and offer societal critique, Mohsin used language in an inventive way, fusing Punjabi, Urdu, and English. Kalsoom Qaisar looks at this use of language (Qaisar, 2010).

2.19.3 Satire and Social Commentary

Butterfly's diary serves as a satirical window into Pakistani culture, as demonstrated by Rizia Begum Laskar in 2022, who also demonstrates how the character's seeming superficiality belies a deeper understanding of the complexity of society (Laskar, 2022).

2.19.4 Journalistic Elements

Inam ul Haq (2018) examines how the book uses journalistic features to have readers think about contemporary social concerns and make sure the story will always be relevant (Haq, 2018).

2.19.5 Feminist Perspective

Using a feminist perspective, Azeem, Amin, and Saleem (2023) examine the book and demonstrate how Mohsin indigenizes the chick lit genre to question gender roles and cultural expectations in Pakistan (Azeem et al., 2023a).

2.19.5.6 Class and Social Mobility

Sara Suleman's study (2018) draws attention to the novel's critique of social stratification and the demands placed on upholding one's social standing. (Suleman, 2020)

2.19.7 Cultural Identity

Nadia Iqbal (2021) looks at how Pakistani traditional values and Western influences negotiate identity (Iqbal, 2022).

2.19.8 Gender Dynamics

Farah Razzaq and Hashmi (2023) is interested in how women's roles and autonomy are portrayed in patriarchal societies (Razzaq and Hashmi, 2022).

2.19.9 Globalization

Mehwish Riaz (2021) talks on how the characters' lives have been affected by globalization (Riaz, 2023).

2.19.9.1 Humor and Irony

Sadaf Naeem (2023) investigates the use of irony and humor to parody weighty social and political concerns.

In conclusion, the analysis of Mohsin's book highlights its insightful socio-political commentary, inventive language style, and rich subject material, making it an important work in modern South Asian literature (Naeem, 2020).

2.20 Gap in Literature

The amount of research on identity negotiation and hybrid language that is currently available offers insightful analysis of a range of literary works and situations. Nevertheless, there is a clear vacuum in academic study when it comes to Moni Mohsin's particular book, *The Diary of a Social Butterfly*. This gap relates to the dearth of in-depth research that focuses on the ways in which this satirical novel's use of figures of speech, context, cohesion and lexical and grammatical categories express hybrid language and identity negotiation.

2.20.1 Limited Analysis of The Diary of a Social Butterfly

Overall, prior research has looked at identity negotiation and hybrid language across a wider range of literary situations and texts. While several studies discuss comparable issues in Pakistani English fiction or South Asian literature, there is nothing in the way of a detailed analysis of Moni Mohsin's book *The Diary of a Social Butterfly*. This book has a unique narrative voice and humorous style, so it's important to pay close attention to how it uses language to represent hybrid identities.

2.20.2 Unique Satirical Nature and Social Commentary

The satirical portrayal of Pakistani social elites and their interactions in "The Diary of Social Butterfly" is well-known. The heroine Butterfly frequently makes observations and offers criticism on society norms and ideals through the use of comedy and wit in the book. Such a unique storytelling approach offers a fascinating setting for investigating the ways in which hybrid language is used to negotiate identity in Pakistani high society.

2.20.3 Framework of Stylistic Analysis

Although hybrid language in literature is analyzed using frameworks from sociolinguistics and stylistics in existing research, there is a unique chance to apply frameworks such as Leech and Short's stylistic analysis to "The Diary of Social Butterfly." With this method, it would be possible to analyze the novel's use of grammatical constructions, lexical categories, cohesion, context and figures of speech to illustrate the subtleties of negotiating cultural differences and hybrid identities.

2.20.4 Contribution to Understanding Hybrid Language in Literature

The proposed study seeks to close this knowledge gap and make a substantial contribution to our understanding of the representation of hybrid language and identity negotiation in literary texts, especially in the context of modern Pakistani fiction. A stylistic analysis of "*The Diary of a Social Butterfly*" will reveal how language choices reflect larger societal processes and influence the identities of the characters.

Finally, even while the body of literature already in existence provides insightful theoretical underpinnings for the study of hybrid language and identity negotiation, there is still a glaring void in the detailed examination of Moni Mohsin's "The Diary of Social Butterfly." This gap offers a chance to explore the novel's distinctive narrative style and thematic focus on social satire in greater detail. A stylistic framework can be used to shed light on the intricacies of mixed identities in Pakistani society today.

2.21 Conclusion

Hence previous research on hybrid language and identity negotiation in postcolonial and multilingual environments demonstrates how language strategies such as

code-switching and code-mixing help individuals traverse complex cultural identities. Scholars such as Bhabha (1994), Young (2005), and Hamidi (2023) have stressed how language reflects social structures, cultural distinctions, and political dynamics. Sociolinguistic research has revealed that social status, education, and cultural identity all influence hybrid language use, particularly in postcolonial contexts. In South Asia, hybrid language is common, with multilingual speakers using languages such as English, Urdu, and regional dialects to convey fluid identities and negotiate social positions. Furthermore, studies like those of Bourdieu & Thompson (1991) and Kachru (1983) analyze how linguistic capital and hybrid languages operate as symbols of modernity and resistance or adaptation. Stylistic analysis, particularly frameworks such as Leech & Short (2007), has been used to investigate how language influences identity in literary works. Researchers such as Widdowson (2014) and Simpson (2004) claim that linguistic elements such as vocabulary, sentence structure, and figures of speech help to convey people's identities. Despite vast research on hybrid language in the literature, there is a huge gap in studies on Moni Mohsin's *The Diary of a Social Butterfly*. While the novel has been studied for its satire and social commentary, there has been little stylistic research on how hybrid language works in identity negotiation. By using Leech and Short's stylistic framework to analyze the novel's use of hybrid language, this study seeks to close this gap and offer fresh perspectives on how identity is negotiated in modern Pakistani culture.

CHAPTER 3

RESEARCH METHODOLOGY

There are three primary sections to the chapter. The first subsection describes the research design and includes information on the instruments, data source, data collection, and research process because this study is based on a qualitative analysis. The details of the Leech and Short (2007) model are included in the second part, which also provide the theoretical framework. The Leech and Short framework (2007) is discussed and highlighted in the third section.

The present study adopts a **qualitative research design** to conduct a content analysis of *The Diary of a Social Butterfly* by Moni Mohsin. The analysis is guided by the **Leech and Short (2007) stylistic framework**, focusing on linguistic and stylistic features such as lexical choices, grammatical structures, figures of speech, and cohesion. The research aims to identify recurring patterns, themes, and stylistic techniques that contribute to meaning-making and identity construction in the novel. The **data collection** process involves **close reading and textual analysis** of selected excerpts from the novel. These excerpts were chosen for their relevance to the themes of hybrid language and cultural identity. The **research process** consists of three key stages: first, selecting relevant excerpts from the text; second, conducting a detailed stylistic analysis using the Leech and Short framework; and third, interpreting the results to understand how the author's linguistic choices reflect broader cultural and societal issues. This method allows for a deeper exploration of the relationship between language, identity, and narrative in contemporary Pakistani literature.

3.1 Research Design

This study uses qualitative content analysis to investigate the stylistic features of Moni Mohsin's novel *"The Diary of a Social Butterfly."* Qualitative content analysis by Philipp Mayring (2014) is a systematic investigation of textual material that reveals patterns, themes, and stylistic nuances connected to identity negotiation and hybrid language. The qualitative content analysis method is essential to this study since it allows for an in-depth exploration of the stylistic elements of Moni Mohsin's novel. This approach identifies linguistic patterns and thematic aspects that demonstrate how hybrid language and identity negotiation are shown in the narrative by thoroughly studying the text. This approach is especially useful for assessing literary works because it reveals the underlying social and cultural contexts planted in the text. The upcoming chapter will provide a comprehensive overview of the research design selected for conducting this study.

3.2 Data Collection Method

3.2.1 Instrumentation

This study is based on a qualitative analysis of the source material, which highlights the writer's stylistic choices. The main approach is to read and comprehend the text, or textual observation of *The Diary of a Social Butterfly*, in order to identify and categorize stylistic elements. As a result, the method used is textual observation, and the research is conducted by reading and analyzing the text stylistically.

3.2.3 Data Sources

The novel provides the majority of data. Selected excerpts have been examined to see how stylistic choices affect the portrayal of identity negotiation and hybrid language.

3.2.4 Process of Research

The analysis will consist of the following steps:

- a. The chosen novel offered the initial data.
- b. Material from dictionaries and journals will be used to explain important concepts as needed.

- c. The theoretical framework is used for analyzing the text, providing a more in-depth knowledge of the author's stylistic choices.
- d. The analysis provides the researcher's interpretation of the stylistic aspects.
- e. The conclusion is based on the investigation and interpretation of the stylistic elements.

It is also important to note that, in order to adhere to length restrictions, the data has been presented succinctly; page numbers are included with reference.

The stylistic interpretation of the novel makes up the literary stylistic analysis. In order to highlight the author's stylistic choices, the study makes use of linguistic and stylistic categories provided by Leech and Short (2007), such as lexical categories, grammatical categories, semantic categories, figures of speech, and cohesion and coherence.

The most comprehensive model for categorically extracting stylistic elements is the one developed by Leech and Short (2007). The linguistics-based framework developed by Leech and Short (2007) addresses the formulation, consumption, and interpretation of text. Furthermore, it is impossible to analyze a work thoroughly without taking into account the stylistic choices the author made. Close grammatical, lexical, and semantic study also contributes credibility to the discipline of stylistics and serves as the foundation for critical analysis. This study focuses on the stylistic choices made at the textual level to investigate how the author uses language stylistically to highlight implicit and explicit power hierarchies, cultural identity, etc. The analysis emphasizes language use since, in order to evaluate, interpret, and explain the written material, a thorough grasp of the Leech and Short (2007) model is required as an approach to research.

According to Leech and Short's (2007) checklist, the text has therefore been evaluated at four levels: lexical categories, grammatical categories, context, cohesion, and figures of speech, which will be covered in more detail later in the chapter. Two primary components comprise the analysis's conclusion: a stylistic analysis and explanation of the excerpt, with stylistics serving as the primary tool for data probing and analysis.

First, relevant passages that stylistically represent hybrid language and identity negotiation are extracted from the selected texts. This step includes describing the text's stylistic features. After that, these passages are assessed and examined in order to find the answers to the research questions (Chapter 1, page 3), such as: How do the main characters in *The Diary of a Social Butterfly* employ grammatical and lexical categories to negotiate hybrid language and identity? and how does *The Diary of a Social Butterfly* convey language and identity negotiation through the use of notable figures of speech, context, and cohesion? Lastly, the role of these stylistic features is stated at the end of each section.

3.3 Theoretical Framework

Leech and Short (2007) proposed an analytic model that includes a list of linguistic and stylistic categories for stylistically analyzing any text by extracting stylistic aspects and interpreting their roles, which is the primary focus of this work. This model serves as the theoretical underpinning for the investigation. The subsequent section explains this:

3.3.1 Leech and Short (2007) Model

According to Leech and Short (2007), the speaker's first framed concepts in a way that was most appropriate for their discourse. According to Leech and Short (2007), stylistic analysis looks into the relationship between the author's creative accomplishment and the language that is utilized to emphasize the meaning of the text and the linguistic elements that are used to express it. Nonetheless, since each author has unique characteristics that frequently change over time, there is no set method for identifying their stylistic features. Short (1996, p. 9) agrees with the idea that interpretation can be initiated and carried out by defining linguistic elements and providing a creative interpretation of their role and influence, since stylistics is a combination of both. However, there is no set strategy for determining what comes first in order to identify the significant aspects and investigate their implications. However, the impression of a literary text is determined by its linguistic features (Leech & Short, 1981, p. 13).

Leech and Short (2007) developed a model with four criteria for analyzing style in a given context as well as the author's language choices. The list serves as the foundation for gathering essential linguistic data from the text in order to assess its stylistically (Leech

and Short, 2007, p.13). Leech and Short's (2007) method of thoroughly analyzing the many stylistic aspects of every text contains multiple sub-categories (see Table 1) which address significant stylistic factors and facilitate creative interpretation of their functions.

Table 1

Aspects of Leech & Short (2007) Model

Lexical Category	Grammatical Category	Figure of Speech	Context and Cohesion
General	Sentence Type	Grammatical and Lexical Scheme	Cohesion
Noun	Sentence Complexity	Phonological Scheme	Context
Adjectives	Clause Type	Tropes	
Verb	Clause Structure	Rhetorical devices	
Adverbs	Noun Phrase		
	Verb Phrase		
	Other Phrase Type		
	Word Classes		
	General		

3.3.2 Lexical Categories

The term 'lexical' comes from the Late Greek "lexis-," which simply means vocabulary items or words (*Merriam-Webster's Collegiate Dictionary*, 1999). According to Bussmann (2006), lexicology is the process of describing language structures. These

linguistic structures determine the internal framework that holds the words together as they convey specific meaning. Crystal (2008) defines lexicology simply as the general study of a language's lexicon or vocabulary. However, linguists frequently employ the term lexical elements or lexemes in place of the general term "word" for a vocabulary item because a word might have multiple forms that are related and are mentioned together in a lexicon (Wales, 2001). Thus, these lexical categories address vocabulary items and how they appear in literary writings. For example, the usage of nouns reflects the sentence's inner essence because they are its basic building pieces. Nouns emphasize the entity's importance, whereas pronouns suggest that the entity is not essential enough to be expressed explicitly, has already been discussed, or is understood. Similarly, verbs are action words that describe an individual's actions, but adjectives just add to the meanings of words. Leech and Short (2007) represent these lexical traits as questions that require answers and categorize them under the five primary headings (see Table 1) depending on their importance. The following sections address these subheadings:

3.3.3 General

The use of simple or complex vocabulary, the use of formal or colloquial vocabulary, descriptive and evaluative vocabulary, general or specific vocabulary, emotional and referential meaning, collocations, specialized vocabulary, and jargon are the seven categories into which this is further split. Below are seven categories into which this is further subdivided:

Simple vocabulary shows that the notion is understandable and straightforward, whereas complex vocabulary shows how complicated the thoughts are. While colloquial language items are intended to bring frankness to the text, which connects readers to the characters and embeds it in the specified period or place, formal vocabulary pieces show the traditional nature of the concepts. Descriptive language is used to create an image of the situation in the reader's mind using the five senses, whereas evaluative vocabulary is used to express a critical viewpoint on a concept or to communicate a sense of judgment. General vocabulary is used to connect with the public and convey common notions, whereas specific vocabulary is utilized for different and crucial activities. Emotive

language induces or elicits an emotional response from readers in order to persuade or side with a specific opinion. The referential language underlines certain places or times that relate the story to a definite historical and geographical region, adding to its authenticity and helping generate a desired response as the audience relates to the story. Collocations are word combinations that are commonly employed in pairs to convey a specific meaning. These are characteristics of a native speaker and are frequently difficult for non-native speakers. Thus, the employment of collocations by diasporic members reflects their level of linguistic proficiency. Specialized terminology and jargon emphasize the theme of any text. This illustrates complicated ideas with accuracy, as used by professionals in the subject.

3.3.4 Nouns

This is further separated into three categories: abstract and concrete nouns, proper names, and collective nouns. This is further broken into three groups as listed below:

According to Mandell and Kirsznier (2012), abstract nouns are based on feelings and indicate concepts, traits, or situations that the bodily senses cannot detect. Concrete nouns, as contrast to abstract nouns, denote words that can be recognized by the five senses and represent physical entities. Proper names identify different places or persons. They usually begin with a capital letter, unlike common nouns, which are general in nature. Lyons (1977) defines collective nouns as terms that relate to a group as a whole rather than just one individual.

3.3.5 Adjectives

As shown in the section below, this is divided into three primary categories based on three distinctive features: Adjective usage frequency, adjective attributes, and adjective grade ability. This is separated into three primary categories based on three distinct features, as described in the section below:

This discusses how often adjectives are used, whether frequently, infrequently, or sparingly, and how this usage affects the way the text is processed for meaning. According to Deuchar and Hoogenraad (1982, p. 47), adjectives typically depict qualities attributed to nouns in order to make them more explicit by providing information about a noun's

physical, psychological, auditory, visual, color, relations, emotions, or social and physical standing (evaluation). According to Leech et al. (1982), adjectives can be gradable or non-gradable; the former indicate qualities that vary according to a specific scale, such as those for size, age, and weight, such as large and small; old and young; heavy and light, whereas the latter indicate qualities that are either present or not, such as sex and nationality, among others.

3.3.5.1 Verbs

As shown in the section below, this is separated into three primary categories based on three unique features: Verbs' Stative and Dynamic Nature, The Transitivity and Factivity of Verbs. This is separated into three primary categories based on three distinct features, as described in the section below:

Verbs can express a variety of concepts, including actions, events, processes, and states. A dynamic verb expresses an activity; a stative verb expresses a state. Stative verbs are also referred to as progressive verbs. Crystal (2008) defines a factive verb as one that takes a complement phrase and shows that the speaker has speculated on the veracity of the notion or theme offered in the clause. Verbs are classified as either transitive or intransitive. Transitive verbs are those that take an object whereas intransitive verbs are those which don't take an object.

3.3.5.2 Adverbs

This has been divided into two primary groups based on the two unique characteristics listed below:

Frequency of Usage and Semantic Function of Adverbs This is separated into two primary categories based on two distinct traits, as listed below. This illustrates how many times adverbs have been employed, whether frequently, infrequently, or sparingly, and how this usage affects the way the text is understood for meaning. Does the meaning get clearer or not? Does it have an impact on how the audience perceives meaning? Leech et al. (1982) classifies adverbs into three groups based on the purpose they perform. The first type is contextual adverbs, which provide "specific information" (Leech, 1982, p. 48) to the fundamental notion represented by a clause, such as time, place, and so on. The second

category is degree adverbs, which enable them to alter adjectives and other words by making them gradable (Leech, 1982, p. 49). Finally, sentence adverbs are employed to show a specific attitude toward the phrase by relating it to another clause or section of a sentence (Leech, 1982, p. 49).

3.3.5.3 *Grammatical Categories*

Each grammatical pattern has substantial meaning. Readers unconsciously absorb this message. Leech and Short (2007) classified their grammatical category into six categories, which are listed below:

Sentence type and sentence complexity, Dependent and independent clauses, Noun, Verb, and Adjective Phrase. Each grammatical pattern has substantial meaning. Readers unconsciously absorb this message. Leech and Short (2007) classified their grammatical category into six categories, which are listed below. Sentences fall into four types based on their style. The four categories are interrogative, exclamatory, declarative, and command. Interrogative sentences pose inquiries, exclamatory sentences express emotions, declarative sentences supply information, and commands present order. There are two sorts of sentences: basic and complex. Simple and simple sentences may reflect deep concepts that cannot be readily altered, but a complex sentence may convey a complicated thinking pattern or jumbled thoughts in which many components are intricately interconnected. Dependent clauses provide ideas that require the other components of the phrase to be understood completely. Independent clauses do not rely on the rest of the phrase to convey the information contained within them. They can also be understood apart from one another. Noun Phrases convey a lot of information without using many words. Chalker & Weiner (1998) and Chalker & Weiner (1998) define a noun phrase as "words grouped together that behave like an individual noun and can be used as a subject, object, complement, etc." Verb Phrase is a set of words with a verb that serves as an individual verb in syntax and can constitute a simple sentence when combined with a noun or noun phrase, making the text more meaningful. An adjective phrase (Grammar-Cambridge Dictionary, 2023) according to Cambridge (2023) is a group of words that employ an

adjective as a head hat, with some words or phrases coming before or after the head, i.e. the adjective.

3.3.5.4 Context and Cohesion

Cohesion according to Lancaster refers to a wide range of linguistic and stylistic features that are responsible for holding the text together and allowing it to function effectively; these can include a variety of linguistic and stylistic elements. On the other hand, there are two forms of context: external and internal. External context gives broad cultural and historical knowledge that is relevant to the theme of the text, whereas internal context adds meaning to the text through history, setting, and so on. The internal context ties the text together and connects it to the original incident that triggered its perception. This is concerned with the logical ties between sentences and ideas, which reflect the author's attitude toward the characters. Furthermore, direct speech allows characters and readers to communicate in a direct and barrier-free manner, allowing the two to interact psychologically and deliver direct impact, and vice versa (Leech & Short, 2007).

3.3.6 Figures of Speech

There are several stylistic devices; nevertheless, the researcher will focus on the most important and widely utilized ones. The amount of figurative language employed in the text corresponds to its unique nature and the level of meaning accurately represented. Stylistic analysis of the various kinds of figures of speech present in the text such as structural repetitions like anaphora and parallelism, etc., phonological patterns of rhyme, alliterations, assonance, etc., and trope -which deals with special reoccurring deviations regarding special interpretations associated with the traditional figure of speech such as metaphor, synecdoche, satire, irony, pun, paradox, slogans, oxymoron, etc.- adds another dimension to the literal meninges of the discourse. According to Christina (2003) tropes signify a shift away from the broad meaning represented by the linguistic structure and toward some type of sub-meaning related to the primary or surface meaning. The key figures of speech are listed below:

Allegory, Allusion, Antithesis, Apostrophe, Climax, Hyperbole, Irony, Metonymy, Metaphor, Simile, Parallelism, Personification, Paradox, Oxymoron, Synecdoche, Symbol, Litotes.

According to Perrine (1969), it is a less common type of figure of speech employed in modern writing to convey ideas through the characters in the story or event described. Allegory is defined as "an extended metaphor", in which the characters, activities, and surroundings described are symbolic in nature and refer to spiritual, psychological, and political structures related to the text's subjects (Childs & Fowler, 2006). Allegory increases the complexity of the concepts in the text by adding numerous layers of meaning behind the story's apparent meaning, which must be carefully evaluated for correct understanding (Cuddon, 2013b, 2013c).

Allusion is an indirect, hidden, or implicit reference to a person, place, thing, idea, event, or literary text of cultural, historical, or literary significance using a comment that appeals to readers who understand the concept and enriches the literary text by adding new depth to the meaning portrayed while also strengthening the text's intertextual nature (Cuddon, 2013b, p. 25).

Antithesis creates a contrast between two things or ideas, such as being naked and covered, making them more distinguishable, and simply signifies "opposition" (Cuddon, 2013b, p. 25).

According to Cuddon (2013b) and Perrine (1969), apostrophes are used to address absent or deceased individuals or inanimate objects as if they were present and able to respond.

The opposite of anticlimax is climax, which refers to the story's pinnacle. It is the point in the story when the crisis achieves its climax, whereas anticlimax portrays the crisis's resolution in a less elevated or noble tone (Cuddon, 2013b, p. 30, 41).

Hyperbole is an exaggerated remark that emphasizes the importance of a truth or emotion, catching readers' attention (Cuddon, 2013b, Kövecses, 2002).

According to Children and Fowler Childs & Fowler (2006), irony works by creating a situation that contradicts reality and disturbs audience expectations. Its success depends on the differences between the two events being compared. Perrine (1969) distinguishes three types of irony: verbal irony (a statement that indicates the opposite of what is meant), situational irony (actual circumstances and appropriate circumstances differ from the anticipated circumstances and what happens), and dramatic irony (a speech or action that is more significant to the audience than the character).

Metonymy is derived from Greek and connects the name of one item to another, bridging the abstract and concrete by exchanging one for the other (Cuddon, 2013c), p. 434, Leech, 1969).

According to Glucksberg (2001), a simile unlike metaphor compares two things directly utilizing connectors (as and like) to create a new perspective and draw attention. The usage of connectors indicates that the two entities differ to some extent (Childs & Fowler, 2006), p. 218).

Parallelism refers to the use of similar structures in sentences to create a more cohesive meaning (Cuddon, 2013c), p.511).

Personification refers to describing objects as if they are living or human, rather than inanimate or dead. Personification creates a dramatic effect by impregnating a non-human as a human, which appeals to the audience's imagination and makes the notion more vivid in nature (Cuddon, 2013c), p. 529; Kennedy, 1979), and it is widely utilized in all kinds of literature, particularly poetry.

A paradox is a viewpoint that contradicts widely accepted beliefs. It is nonsensical in nature; nonetheless, this absurd viewpoint sheds light on the realities of life that underpin the contradictory views (Cuddon, 2013c), pp. 510; McAuthur, 1992).

Oxymoron's use words with contradictory meanings to generate a unique and memorable effect on readers (Cuddon, 2013c), p. 504).

Synecdoche: This portion of speech is prevalent in everyday life and alludes to the whole by utilizing a part of the whole (Cuddon, 2013c), p. 704; Kovecses, 2001)

A symbol represents a deeper meaning beyond the literal or surface meaning and might be conventional or new, animate or inanimate (Cuddon, 2013c), p. 699; Gill, 2004).

According to Leech and Short (2007), litotes use opposite expressions to convey emotion, such as positive for negative and vice versa. This uses an understatement for emphasis and is the polar opposite of hyperbola (Cuddon, 2013, p. 405).

3.3.7 Rationale for the Study and Text Selection

The Diary of a Social Butterfly by Moni Mohsin was chosen because of its distinctive linguistic and cultural elements. With its frequent code-switching between English and Urdu, humorous tone, and linguistic hybridity, the work vividly depicts Pakistani urban elite culture. The Leech and Short (2007) framework, which classifies linguistic aspects including lexical, grammatical, and rhetorical patterns, makes the text a perfect choice for stylistic analysis because of these components.

Because of the increasing interest in multilingualism, postcolonial identity, and stylistics in South Asian literature, the theme area—the negotiation of identity through hybrid language use—was selected. Examining how language affects social attitudes, identity creation, and cultural changes is made easier by the novel's humorous tone and bilingual expression.

3.3.8 Parameters for Data Collection

Data source: Moni Mohsin's *The Diary of a Social Butterfly*.

Data Type: Selected excerpts demonstrating the use of bilingual language, stylistic elements, and cultural references.

Purposive sampling was employed to retrieve extracts with significant stylistic variety, such as code-switching, metaphor, irony, and grammatical alterations.

Data Size: Approximately 20-25 passages were chosen for intensive textual analysis to ensure depth and clarity while remaining manageable.

3.3.9 Method of Analysis (Step by Step)

The following steps were performed to undertake a thorough stylistic study of the selected text:

3.3.10 Text Familiarization

The novel was thoroughly read to grasp the background, tone, characters, and narrative style. Initial observations were made regarding reoccurring linguistic patterns and stylistic elements.

3.3.11 Data Selection

Purposive sampling was used to choose key portions that included rich stylistic characteristics, particularly code-switching, humor, and cultural references.

3.3.12 Use of Leech and Short's Framework

Each excerpt was examined using the Leech and Short (2007) methodology, which consists of four major categories:

1. **Lexical categories** include nouns, verbs, adjectives, adverbs, and their semantic implications.
2. **Grammatical categories** include sentence types, complexity, phrases, and clause patterns.
3. **Context and coherence** include internal and external context, logical connections, reference chains, and overall textual consistency.
4. **Figures of speech** include irony, metaphor, satire, puns, and other rhetorical strategies

3.3.13 Annotation and Coding

Linguistic elements were marked in the text both manually and digitally. To improve clarity, categories were named (for example, metaphor, hybrid noun phrase, imperative sentence, etc.).

3.3.14 Interpretation of Data

The detected stylistic traits were analyzed in terms of the novel's thematic themes, which included identity, cultural dualism, class satire, and postcolonial expression. This helps to link language patterns to the author's observations on society.

3.3.15 Thematic Mapping

A thematic map was created to connect language elements to broader social topics (for example, how sarcasm reflects class attitudes or how code-switching depicts identity negotiation).

3.3.16 Conclusion: Drawing

The findings were combined to better understand how Moni Mohsin's stylistic choices help to shape cultural identity and question societal standards.

3.4 Conclusion

The chapter covered the instrumentation, data source, data collecting, and research process in detail as well as the study design. The second subsection offers the theoretical framework and contains information regarding the Leech and Short's (2007) model, which consists of four key categories, as the data was collected using their model. Every category presents an aspect of the style that is reflected in a few key components. For example, nouns, verbs, etc. reveal the lexical aspect. Grammar is seen in phrases, sentences, clauses, etc. The figure of speech through metaphor, symbolism, etc. The employment of the lexical, grammatical, and rhetorical categories of the Leech and Short (2007) model is connected to all of these categories. This study uses the Leech and Short (2007) Model as a lens through which to examine how hybrid language and identity are negotiated in *The Diary of a Social Butterfly*. The protagonist's language choices, cultural hybridity, and formation of identities are revealed through an examination of lexical categories, grammatical categories, context, cohesion, and figures of speech. According to the study, these elements are crucial in conveying the intricate nature of language and identity in the novel. The study highlights the possibility of additional research within the Leech and

Short Model framework to enhance our comprehension of the connection between language, identity, and literature.

The rationale for choosing Moni Mohsin's *The Diary of a Social Butterfly* is its rich linguistic style, cultural background, and thematic significance to hybrid language and identity negotiation. The story, set in modern, multilingual Pakistani culture, explores cultural hybridity through Butterfly's frequent code-switching, code-mixing, and inventive wordplay. Its humorous tone and diary style provide clear insights into the protagonist's journey through bicultural identities. Using Leech and Short's (2007) stylistic model, this study investigates how lexical, grammatical, and rhetorical categories contribute to the portrayal of identity building, cultural negotiation, and social critique, making the book an excellent subject for investigating these processes.

CHAPTER 4

DATA PRESENTATION AND ANALYSIS

This chapter aims to evaluate data from the novel *The Diary of a Social Butterfly* using Leech and Short (2007) approach. It is divided into four major sections, as illustrated by Leech and Short (2007): lexical category, grammatical category, figure of speech, context, and cohesiveness.

The first section describes lexical categories. It has five subsections: general, nouns, adjectives, verbs, and adverbs. The second portion describes grammatical categories. It has three subchapters: phrases, clauses, and sentences. The third portion discusses figures of speech. The fourth chapter discusses context and cohesion.

The Leech and Short model (2007) defines four basic characteristics (see Table 1), which dictate and simplify the technique of stylistic analysis.

This examination dives deeper into the rationale for Mohsin's linguistic choices. By combining English and Urdu, she accurately depicts urban Pakistanis' composite identity. The use of humorous language and conversational tone helps to criticize societal actions while keeping the narrative approachable. The delicate blend of comedy, satire, and cultural nuance demonstrates how linguistic invention negotiates identity in a multicultural setting.

Using Leech and Short's (2007) stylistic model, this chapter not only explores the linguistic complexities of *The Diary of a Social Butterfly*, but also delves into the deeper reasons and implications of Mohsin's style choices. The work eloquently illustrates the negotiation of mixed identities in a fast changing cultural world through lexical richness, grammatical variation, linguistic innovation, and contextual cohesion.

The following section describes the lexical category and comprises five subsections: general, nouns, adjectives, verbs, and adverbs.

4.1 Lexical Category

This focuses on the lexical categories described by Leech and Short (2007), which include specialized vocabulary, collocations, common and proper nouns, adjectives, adverbs, verbs, and so on, as these are the most striking aspects of how the author portrays hybrid language and identity negotiation in her novel.

Specific vocabulary choices in the novel are not unavoidable, but are inextricably linked to the protagonist's hybrid identity and the novel's satirical goal. The deliberate mingling of English and Urdu phrases reflects Pakistani society's bilingual and bicultural realities, especially among the elite. Butterfly's decisions show her social identity negotiation, which allows her to align with Western standards while also maintaining cultural authenticity. This study goes into the complexities of how and why lexical categories are chosen by applying Leech and Short's (2007) approach to analyze them. The hybrid language is used for identity creation, cultural critique, and humor, highlighting the complex relationship between language, culture, and individual agency in a multilingual society.

4.1.1 General

The author employs general aspects of Leech and Short's (2007) lexical category, such as moderately complex vocabulary and a mix of formal and colloquial language that is mostly descriptive and emotive in nature, to create a specific mood and atmosphere that depicts the characters' hybrid language and identity negotiation. The stylistic choices made by the writer in this category are consistent with linguistic syncretism. Some major characteristics of the novelist's vocabulary are explored under the following headings:

4.1.2 Specialized vocabulary and jargon

Moni Mohsin used technical words and jargon to depict the protagonist, Butterfly, negotiating her hybrid language and identity. The following are detailed examples of such language in the context of these themes:

4.1.2.1 Fashion and Lifestyle Terms

Butterfly's passion with high-end fashion labels and designers is an important part of her identity. By connecting herself with global luxury labels, she negotiates her identity as a modern, smart woman of elite status. The examples are listed below:

"I simply had to buy the latest Jimmy Choo shoes and a Prada handbag. You know how it is, darling, one must keep up appearances" (Mohsin, 2008, p. 67).

The phrase "I simply had to purchase the latest Jimmy Choo shoes and a Prada handbag. "You know how it is, darling, one must keep up appearances," from Moni Mohsin's novel *"The Diary of a Social Butterfly,"* illustrates identity negotiation and hybrid language through lexical choices. The use of brand names such as "Jimmy Choo" and "Prada" denotes a cosmopolitan and affluent lifestyle associated with the speaker's statement about wanting to "keep up appearances" emphasizes societal expectations and the need to conform to specific norms of status and sophistication, which are frequently affected by globalized consumer culture. This linguistic hybridity exemplifies how people in current Pakistani culture negotiate between local cultural values and international influences, negotiating their identities through language choices that include traditional and modern aspects, global fashion trends, demonstrating a fondness for Western luxury labels. This usage contrasts with the conversational Urdu phrase "darling," which implies a mixture of English and Urdu in social speech.

Butterfly's usage of specific brand names such as "Jimmy Choo" and "Prada" demonstrates her attempt to create an identity that is compatible with global elite standards. This word choice reflects her attempt to balance her cultural identity with the international reputation she aspires to.

The next reference demonstrates how her identity is linked to her husband's image, indicating their shared negotiation of status and identity within their social circle. "Janoo wore his new Armani suit to the party. Looked quite the part, if I may say so myself." (Mohsin, 2008), 2008, p. 98) Describing her husband's clothing with brands like "Armani" emphasizes the significance of Western fashion as a social status signal in her local milieu. The usage of a fractured English grammatical structure depicts identity negotiation and

hybrid language by depicting the character's fluid transition between formal and informal linguistic registers. The first line is comprehensive and official, appropriate for discussing a high-status brand such as Armani, whereas the second sentence is an informal fragment with a personal, conversational tone. This transition symbolizes the character's hybrid personality, seamlessly integrating the refinement of Western attire with the relaxed, self-assured way typical of Pakistani conversational style, demonstrating cultural adaptability and linguistic diversity.

In another instance she says “Doused myself in Chanel No. 5 before heading to the gala. One must always smell divine, na?” (Mohsin, 2008, p. 54). Here Butterfly's choice of "Chanel No. 5" perfume reflects her high-status choices. By referencing such a well-known brand, she aligns herself with the global ideal of elegance and sophistication. The casual inclusion of "na?" at the end of her phrase exemplifies her usage of Desi English, which combines her Western-influenced identity with her local language habits. The combination of English and Urdu grammatical features demonstrates identity negotiation and hybrid language. The initial sentence is in English, indicating an interest in global luxury culture, while the tag question "na?" is a colloquial Urdu term that adds cultural complexity. This linguistic mix represents the character's fluid transition between Western and Pakistani identities, as they use language to reflect and negotiate their status in both cultural spheres. The hybrid framework highlights the character's bicultural identity by combining traditional Pakistani traditions with contemporary Western influences.

4.1.2.2 Social and Cultural References

Butterfly emphasizes the importance of social events in expressing her mixed identity, combining traditional Pakistani and modern Western influences. The examples are listed below:

"The luncheon at Auntie Pussy's was utterly divine, everyone who's anyone was there, darling. Such a fabulous gathering of the crème de la crème of Lahore" (Mohsin, 2008, p. 125).

Terms like "luncheon" and "crème de la crème" are adopted from English and French, respectively, demonstrating her Westernized identity. At the same time, invoking

"Aunty Pussy" and the specific social setting of Lahore solidifies her Pakistani identity. The employment of English grammatical structures in conjunction with French words ("crème de la crème") and a term of love ("darling") demonstrates identity negotiation and hybrid language. The use of an English sentence structure with sophisticated language implies adherence to Western elite social norms, yet the use of French phrases and endearments demonstrates a desire for cosmopolitanism and high culture. This linguistic combination highlights the character's identity struggle, balancing local Pakistani roots with ambitions for global sophistication, resulting in a hybrid cultural identity.

"Went to A's charity ball, darling, it was totally fab. All the crème de la crème was there, and I wore my new Gucci dress" (Mohsin, 2008, p. 49).

Charity balls and other social gatherings are important in Butterfly's life because they provide opportunities for social affirmation and identity expression. The epithet "crème de la crème" (p. 49), adopted from French, stresses her desire to be considered as part of the elite. By wearing a "Gucci dress," she reinforces her status as a trendy upper-class woman. These references demonstrate her hybrid language use, which combines sophisticated foreign vocabulary with her local social milieu. The informal, conversational tone, as well as the blend of English and French expressions, indicate identity negotiation and hybrid language. The removal of the subject in "went to A's charity ball" shows informal communication, which is typical in both English and Pakistani Urdu. The word "crème de la crème" incorporates French, emphasizing cultural sophistication and cosmopolitanism. This blending of languages and casual grammatical style represents a hybrid identity that moves between local and global cultural influences, demonstrating linguistic adaptability and social fluency in a variety of cultural contexts.

"Spent the afternoon at the Lahore Polo Club. The match was boring, but the company was excellent" (Mohsin, 2008, p. 40).

The reference of the "Lahore Polo Club" indicates Butterfly's involvement in elite social activities. This location, a symbol of high society, provides a stage for her to negotiate her social identity. Despite her disinterest in the match, her focus on the firm demonstrates the significance of maintaining social connections and prestige.

The grammatical structure exhibits identity negotiation and hybrid language by combining informal and formal English syntax. The character's capacity to jump between distinct linguistic registers is demonstrated by the concise and fragmented sentence structure, which is common in informal circumstances, as well as the reference to an elite social setting. This adaptability shows a composite personality, with the character able to navigate both Western and Pakistani elite social conventions, as well as engage with varied cultural settings through flexible language use.

“Fashion week in Karachi was a blast! Saw all the latest trends and hobnobbed with the designers” (Mohsin, 2008, p. 44).

Butterfly's involvement in the world of high fashion is demonstrated by her attendance at "Fashion week" and her interactions with designers. By becoming involved, she not only follows international trends but also strengthens her elite status in her community. Her fluency in hybrid languages is demonstrated by the fact that she used English nomenclature for these events. The usage of informal English grammatical structures and colloquial terms like "was a blast" and "hobnobbed" exemplifies identity negotiation and hybrid language by expressing a mix of local and international cultural influences. The sentence structure and terminology demonstrate the character's acquaintance with Western idioms and casual speech, while also mentioning a local event, Karachi Fashion Week. This combination of casual English and a Pakistani background emphasizes the character's capacity to negotiate and meld several cultural identities, demonstrating linguistic versatility and the negotiation of a hybrid identity that incorporates both local and global aspects.

4.1.2.3 Slang and Local Terminologies

Butterfly's journal entries are replete with a linguistic mash-up of Urdu and English that mirrors her bicultural status. The following lists the instances:

“Went to the bazaar today, and yaar, it was just too much. Such badmashi! But then I found the cutest kurti at Sana Safinaz” (Mohsin, 2008, p.129).

Urdu words like "bazaar" and "badmashi" are used alongside English ones like "the cutest kurti." This combination exemplifies Butterfly's hybrid vocabulary, which

reflects her dual cultural identity. By jumping between languages, she negotiates her identity in a multilingual social context.

"This AC is not working, Janoo. Thanda karna, please!" (Mohsin, 2008, p. 78)

The phrase "Thanda karna" (to calm down) paired with English phrases exemplifies Butterfly's bilingual ability. This combination of languages, known as Desi English, shows her heterogeneous identity. It emphasizes her capacity to maneuver between her own language milieu and the influence of English owing to her aristocratic rank. The merging of English and Urdu grammatical patterns demonstrates hybrid language and identity negotiation. The statement begins in English with "This AC is not working" and then transitions to Urdu with "Thanda karna, please!" The combination of an English word with an Urdu imperative verb demonstrates the character's bilingualism and cultural hybridity. This grammatical code-switching emphasizes the character's ability to negotiate diverse linguistic and cultural standards, demonstrating the seamless blending of Western and Pakistani influences in their daily interactions.

"Met the whole biradari at the wedding, darling. Everyone was there, even those who never come out!" (Mohsin, 2008, p. 157)

Butterfly's use of the phrase "biradari" (community) in her diary entries conclusively establishes her Pakistani identity. This, coupled with her English words, indicates her hybrid language use, which represents her negotiation of identity within both local and global frameworks.

4.1.2.4 Political and Social Commentary

Butterfly's references to political events and individuals demonstrate her limited but impactful involvement with Pakistan's socio-political realities, revealing her balance of personal indulgence and national identification. The examples are listed below:

"Yaar, this load shedding is killing me! How do they expect us to live like this? Thank God for the generator, but still, it's such a pain" (Mohsin, 2008, p. 101).

The term "load shedding" is a local phrase used to describe power outages in Pakistan. Butterfly's complaint, along with her mention of a generator, highlights her

privileged position while acknowledging a common national issue. This juxtaposition showcases her negotiation between the inconveniences of her environment and her elite status. The combination of English and Urdu ("Yaar" and "load shedding") in the same statement demonstrates hybrid language use and identity negotiation. The informal, conversational tone incorporates grammatical patterns from both languages, highlighting the speaker's dual cultural identity. The use of "Yaar" (a colloquial Urdu term for friend) alongside English terms demonstrates a seamless code-switching that reflects the speaker's immersion in both cultural contexts. This hybrid linguistic method emphasizes the character's navigation and reconciliation of local and global influences, demonstrating bicultural fluency and adaptability

"Got stuck in traffic due to VIP movement again. So annoying!" (Mohsin, 2008, p. 49)

Butterfly's casual allusion to the "VIP movement" demonstrates her understanding and irritation with local political reality. Her use of such terminology in regular discourse demonstrates how she navigates the sociopolitical landscape, combining vernacular awareness with an elite perspective. The use of succinct, informal English grammatical structures shows identity negotiation and hybrid language by portraying everyday frustrations in a way that appeals to both local and international audiences. The phrase "VIP movement" refers directly to a typical issue in Pakistani urban life, while the informal tone and vocabulary ("Got stuck," "So annoying!") indicate current, Westernized speaking patterns. This combination of local context and informal English grammar emphasizes the character's mixed identity, which moves between traditional Pakistani experiences and modern, global expressions of dissatisfaction.

4.1.2.5 Slang and Humorous Expressions

Butterfly's use of exaggerated idioms and slang lends a whimsical element to her character, combining local and worldwide influences. The examples are listed below:

"Darling, that party was super-duper fab! Total the talk of the town. I was like, 'OMG, can you believe this?'" (Mohsin, 2008, p. 72)

Butterfly's convergence with worldwide pop culture is evident in phrases like "super-duper fab" and "OMG" (Oh My God), which are adapted from contemporary

Western slang. However, employing such language in relation to local events in Lahore demonstrates her distinct hybrid identity. The usage of informal language and colloquial terms combines English with exaggerated, informal speech cues such as "super-duper" and "OMG". This displays hybrid language use, in which Western slang and Pakistani cultural phrases coexist. The character negotiates identification by using Western-style exclamations and colloquialisms while remaining inside a Pakistani cultural framework, representing a mix of local and global influences. This demonstrates linguistic flexibility and the ability to transition between cultural identities, which improves the portrayal of a hybrid identity in contemporary Pakistani society.

“Honestly, this load shedding is too much. How is one supposed to get ready for a party in the dark?” (Mohsin, 2008, p. 43)

Butterfly's amusing view on "load shedding" (power outages) reveals her petty concerns in the face of a widespread national problem. Her exaggerated complaints and casual tone combine humor with a critique of her isolated affluent lifestyle, revealing her hybrid identity by juxtaposing serious issues with minor personal irritants. The use of English combined with the Urdu term "load shedding" exemplifies identity negotiation and hybrid language. By combining both languages, the figure communicates displeasure in a particularly Pakistani context while also addressing a global issue. This linguistic hybridity symbolizes the character's dual cultural identity, as he expertly navigates both local reality and global standards. It emphasizes the character's capacity to explain everyday issues through a linguistic vocabulary that crosses cultural barriers, underlining the complications of living in a modern, multicultural culture like Pakistan.

“Totally fab,” “superlicious,” and “super-duper” (Mohsin, 2008, p. 157).

Butterfly's use of hyperbolic vocabulary such as "totally fab," "superlicious," and "super-duper" (Mohsin, 2008, p. 157) lends fun and character to her tale. These idioms, which are derived from contemporary Western slang, highlight her hybrid identity by incorporating global pop culture into her local environment. This language choice emphasizes her struggle between a modern, Western-influenced identity and her Pakistani heritage.

These examples collectively depict Butterfly's identity negotiation through hybrid language as a fluid exchange between Urdu and English. Her linguistic choices represent not only her social status and cultural fluency, but also her response to globalized influences and local reality. Butterfly creates a complex identity by smoothly integrating language codes that resonate with both traditional Pakistani values and current cosmopolitan aspirations.

4.1.3 Collocation

Collocations, which are word pairs or groupings that are frequently used together, can shed light on some parts of Butterfly's identity. Furthermore, the use of both generic and specific words aids in the representation of her mixed cultural identity. The examples are listed below:

"Gorgeous ensemble" (Mohsin, 2008, p.79).

Butterfly refers to clothing worn at a social function. The phrase "gorgeous ensemble" combines the adjective "gorgeous" with the noun "ensemble," underlining Butterfly's fashion sense and elegance. This particular choice of words reveals her identity negotiation using the language of high-end fashion and refinement. The phrase "Gorgeous ensemble" indicates identity negotiation and hybrid language by combining English and a French-origin term ("ensemble"). This linguistic fusion displays cultural sophistication, with Western fashion terminology easily blended into Pakistani discourse, revealing a composite identity shaped by both local and global influences. It represents the character's capacity to negotiate and embrace a variety of cultural expressions while keeping cultural authenticity, demonstrating a sophisticated negotiation of identity via language.

"Elegant soirée" (Mohsin, 2008, p. 113).

Butterfly recalls attending a formal evening function. The phrase "elegant soirée" combines the adjective "elegant" and the noun "soirée," emphasizing Butterfly's involvement in polished social gatherings. This use of sophisticated terminology emphasizes her attempt to depict herself as a member of the elite social circles, which aids her identity negotiation as a woman of great rank. The phrase "elegant soirée" shows identity negotiation and hybrid language in Leech's grammatical category, combining

French and English to signify a refined social gathering. This linguistic choice represents the characters' cultural flexibility, as they easily integrate foreign terminology into their dialogue to convey refinement and cultural savvy. It depicts a hybrid identity that moves between local and global cultural influences, focusing on cultural adaptability and aspiration within the Pakistani social setting shown in Mohsin's novel.

4.1.3.1 Fashion and Lifestyle

"Designer Handbag" (Mohsin, 2008, p. 184).

The phrase "designer handbag" combines the generic term "handbag" with the specific "designer," which denotes elegance and status. This combo illustrates Butterfly's obsession with high fashion as well as her attempt to define herself as someone who enjoys Western luxury things. The phrase "Designer Handbag" highlights identity negotiation and hybrid language in Moni Mohsin's novel "The Diary of a Social Butterfly" by combining English with cultural symbols of luxury and status. This concept combines English language proficiency with a distinct cultural reference, resulting in a hybrid identity in which Western fashion influences intersect with local Pakistani socio-cultural circumstances. It emphasizes the character's balancing of worldwide materialism and traditional values, demonstrating a subtle use of language that reflects current cultural dynamics in Pakistan.

"Luxury brands" (Mohsin, 2008, p.115).

The term "luxury brands" refers to Butterfly's preference for elite consumption. This statement, which appears frequently in discussions about fashion and lifestyle, emphasizes her attempts to match her identity with rich, global standards. The phrase "luxury brands" in Moni Mohsin's novel "The Diary of a Social Butterfly" represents identity negotiation and hybrid language by combining English with ideals of prestige and status. This word emphasizes the characters' involvement with global commercial culture while remaining connected to local values and goals inside Pakistani society. It focuses on their ability to navigate traditional cultural norms and current influences, demonstrating a hybrid identity that uses language to integrate both local and global perspectives.

4.1.3.1 Social and Cultural References

"Charity Ball" (Mohsin, 2008, p. 184).

The phrase "charity ball" combines a philanthropic action with a high society gathering, highlighting Butterfly's social status. This word emphasizes her identity negotiation, as attending such parties demonstrates social position and sophistication. "Social event" (Mohsin, 2008, p. 93).

Butterfly attends a variety of gatherings, and the term "social event" refers to these. It represents her ongoing involvement with the elite social scene, establishing her status as a socialite.

4.1.4 General and Specific Vocabulary

4.1.4.1 Fashion and lifestyle terminology

Examples of generic vocabulary include:

Word: "extravagant" (Mohsin, 2008, p. 122).

Context: Butterfly describes an extravagant celebration decor.

The term "extravagant" implies excess and luxury, indicating Butterfly's immersion in a world of richness. She uses this word not merely to describe her surroundings, but also to reaffirm her identity as someone accustomed to opulence, which aids in her status and prestige negotiation

Word: "elegant" (Mohsin, 2008, p. 84).

Butterfly represents a cultural event.

The term "elegant" denotes refinement and sophistication, which corresponds to Butterfly's self-presentation as someone who values and engages in high culture. This word choice helps her negotiate her identity as a woman of taste and class, which influences how she is seen in her social circles.

Some of the examples of specific vocabulary are:

Word "ostentatious" (Mohsin, 2008, p. 136).

Butterfly criticizes a social acquaintance's display of wealth.

The phrase "ostentatious" refers to a showy and grandiose presentation, implying Butterfly's keen eye for social habits. This particular word choice indicates her capacity to navigate and analyze the complexities of her social surroundings, revealing her understanding of how others negotiate their identities through outward displays of wealth and position.

Word: "snobbish" (Mohsin, 2008, p. 107).

Context: Butterfly observes social interactions.

The term "snobbish," as used in Mohsin's novel "The Diary of a Social Butterfly," refers to a negotiation of identity through hybrid language. The character's traverse Pakistani society's social hierarchies and class divisions by combining the English adjective "snobbish" with Urdu cultural surroundings. This linguistic fusion demonstrates their ability to communicate complicated social interactions utilizing a variety of cultural references, forming hybrid identities in a multicultural environment.

Specific Term: "Armani suit" (Mohsin, 2008, p. 98).

While "clothes" is a broad term, "Armani suit" is more specialized and represents luxury and rank. Butterfly's reference to certain labels such as Armani demonstrates not only her great taste but also her identification as a member of the global elite. The word "Armani suit" exemplifies identity negotiation and hybrid language by combining Western fashion terms with local cultural contexts. This collocation in Moni Mohsin's "The Diary of a Social Butterfly" refers to the characters' adoption of prominent Western labels such as Armani within Pakistani social circles. It emphasizes their composite identity, in which traditional cultural components mix with global influences, resulting in a fusion of local and international fashion tastes. This language decision exemplifies how people manage their identities through fashion, combining global signals of prestige with local cultural expression.

General term: "clothes"

General term: "perfume"

The term "Chanel No. 5" (Mohsin, 2008, p. 54) highlights Butterfly's preference for high-status, recognizable luxury items. This specificity helps portray her identity negotiation as someone who aligns herself with international luxury standards.

4.1.4.2 Social and cultural vocabulary examples

General term: "Event"

Specific Term: "Fashion week" (Mohsin, 2008, p. 44).

The term "fashion week" refers to a specific event associated with high fashion and elite status, as opposed to the broader "event." Butterfly's participation in such specific, high-profile events demonstrates her identification as a trend-savvy, socially connected individual. The collocation "Fashion week" in Moni Mohsin's novel "The Diary of a Social Butterfly" exemplifies identity negotiation and hybrid language by combining Western fashion vocabulary with local cultural context. This linguistic choice combines worldwide fashion trends with the characters' Pakistani cultural identity, demonstrating their involvement and awareness of international fashion events while remaining connected to local cultural values. The word "Fashion Week" exemplifies how language may cross cultural boundaries, creating a hybrid identity that incorporates both global inspiration and local traditions within the narrative's social context.

General term: "Match"

Specific Term: "Polo match" (Mohsin, 2008, p. 40).

Using the phrase "polo match" rather than "match" emphasizes the elite nature of the sport. This distinction highlights Butterfly's elite social standing and participation in activities that represent her hybrid identity, which combines local elite activities with foreign connotations of high rank. The phrase "polo match" in Moni Mohsin's novel "The Diary of a Social Butterfly" exemplifies identity negotiation and hybrid language by combining an English sport with cultural importance in Pakistan. Polo, long associated with Western royalty, is incorporated into the story as a common social event among Pakistan's elite. This linguistic decision exemplifies how characters move between their

local cultural setting and global influences, resulting in a hybrid identity that encompasses both traditional Pakistani values and cosmopolitanism.

These examples show how Moni Mohsin utilizes collocation and both broad and specific terminology in *The Diary of a Social Butterfly* to convey Butterfly's identity negotiation and hybrid language. Butterfly's language demonstrates her attempt to balance traditional Pakistani values with modern, globalized influences through carefully selected phrases and terms about fashion, social events, and cultural observations. This linguistic method not only enhances the narrative's authenticity but also deepens the reader's grasp of Butterfly's multifaceted identity as she navigates her elite social world.

4.1.5 Common Nouns and proper nouns

The examples of Common noun are:

"The charity ball was a success. Everyone from high society was there." (Mohsin, 2008, p. 184).

The common noun "charity ball" refers to a social function where Butterfly navigates her identity within aristocratic circles, stressing her social standing.

"Attended a polo match at the Lahore Polo Club. The atmosphere was lively" (Mohsin, 2008, p. 40).

"Polo match" and "Lahore Polo Club" are common nouns used to describe a specific social activity and location popular among the wealthy, emphasizing Butterfly's participation in high-society events.

Examples of proper nouns include: "I met Ali Sethi at the literary festival." "He was so charming" (Mohsin, 2008, p. 99). The proper noun "Ali Sethi" refers to a specific individual. Butterfly's contact with him at a literary festival illustrates her participation in cultural activities, which incorporate both local and foreign literary influences. The usage of proper nouns like "Ali Sethi" alongside common nouns like "literary festival" in the phrases "I met Ali Sethi at the literary festival." and "He was so charming." exemplifies identity negotiation and hybrid language via cultural references and linguistic adaptability. By inserting a proper term from Pakistani culture into an English sentence, the speaker

creates a hybrid linguistic space that connects local identity to a larger, global literary context. The use of a pronoun ("He") maintains clarity and fluency in English language while showing the speaker's acquaintance with both Western and Pakistani cultural realms, demonstrating a sophisticated negotiation of identity in multiple social contexts.

I visited Karachi Fashion Week. "It was spectacular!" (Mohsin, 2008, p. 44) "Karachi Fashion Week" is a proper word referring to a particular event. Butterfly's participation in such high-profile fashion events illustrates her immersion in global fashion trends and negotiation. The use of the proper term "Karachi Fashion Week" with the common noun "it" exemplifies identity negotiation and hybrid language. The proper word "Karachi Fashion Week" refers to the use of global fashion language in a local setting, combining Western concepts with Pakistani cultural activities. The usage of "it" as a common noun to describe the event demonstrates the speaker's multilingual proficiency, as he easily integrates English terms into Urdu discourse to convey pleasure and admiration, navigating a hybrid cultural identity through language.

4.1.6 Adjectives

Some of the examples of Adjectives are:

"She looked absolutely stunned in her new red dress" (Mohsin, 2008, p. 82).

The adjective "stunning" is used to describe someone's looks, emphasizing Butterfly's interest in fashion and aesthetics as a form of identity expression within her social group. In the statement: "I attended Karachi Fashion Week. It was fantastic!" The adjective "spectacular" indicates identity negotiation and hybrid language in its exuberant expression in English. The adjective emphasizes the character's involvement in global fashion events, demonstrating a preference for Westernized ideals of glamor and style. This adjective exemplifies a hybrid identity that combines local cultural experiences with international fashion norms, highlighting the character's adaptation to and integration of various cultural influences.

Statement: "The party was extravagant, filled with glamorous people" (Mohsin, 2008, p. 113).

The adjective "glamorous" describes Butterfly's social environment, highlighting the expensive and privileged quality of the events she attends. The adjectives "extravagant" and "glamorous" in the phrase "The party was extravagant, filled with glamorous people," (Mohsin, 2008), illustrate identity negotiation and hybrid language by merging English descriptors with a cultural context. These terms imply a lifestyle connected with Western luxury while adjusting to local Pakistani social situations. This hybrid use of language represents a compromise between transnational standards of extravagance and local cultural values, demonstrating how characters negotiate their identities through verbal choices that smoothly combine both cultural influences.

4.1.7 Verbs

Some of the examples of verb are:

Statement: "She always manages to impress everyone at these events" (Mohsin, 2008, p. 185).

The verb "impress" emphasizes Butterfly's active engagement in maintaining her public image and social contacts, displaying her agency in negotiating her identity within elite social contexts. The sentence "She always manages to impress everyone at these events" exemplifies identity negotiation and hybrid language through verbal usage. The verb "manages" denotes a competence or skill that goes beyond simple action, emphasizing both agency and intentional intent in navigating social contexts. This word represents a combination of assertiveness and adaptability, which are appreciated in both Pakistani cultural settings and broader, presumably Western-influenced social circles. It emphasizes the character's ability to navigate and excel in a variety of social circumstances while preserving a multifaceted cultural identity that incorporates both local traditions and international influences.

Statement: "He hosted a lavish dinner party last night" (Mohsin, 2008, p. 76).

The verb "hosted" refers to an action that emphasizes social status and hospitality, demonstrating how people like Butterfly and her friends use social occasions to negotiate their identities and maintain their social standing.

4.1.8 Adverbs

Some of the examples of adverbs are:

Statement: "She danced gracefully at the gala" (Mohsin, 2008, p. 54).

The adverb "gracefully" modifies the verb "danced," implying that Butterfly's behavior at social gatherings exhibits elegance and poise, which contributes to her developed identity in high society circles. The adverb "gracefully" in the line "She danced gracefully at the gala," (Mohsin, 2008), reflects identity negotiation and hybrid language through its nuanced cultural meanings. The use of an English adverb to describe the character's dance technique at a gala event represents the incorporation of Western cultural values of elegance and refinement into a Pakistani social milieu. This linguistic choice implies a merging of local cultural practices with global influences, demonstrating the character's journey toward a hybrid identity that combines traditional and modern components.

Statement: "He spoke eloquently about the cultural heritage of Lahore" (Mohsin, 2008, p. 101).

The adverb "eloquently" modifies the verb "spoke," implying a refined style of speech consistent with Butterfly's participation in cultural discourse and identity negotiation. In the phrase "He spoke eloquently about the cultural heritage of Lahore," the adverb "eloquently" reflects identity negotiation and hybrid language by indicating the speaker's command of English in articulating cultural subjects. This adverb choice indicates skill in English discourse standards when discussing local cultural history, combining linguistic fluency with a cultural identity rooted in Lahore's heritage. It demonstrates the character's capacity to shift between linguistic registers to express complex characteristics of identification and cultural pride in a hybrid linguistic setting. These examples show how Moni Mohsin employs different parts of speech in *The Diary of a Social Butterfly* to represent Butterfly's journey through identity negotiation and hybrid language inside Lahore's elite social milieu. The use of nouns, proper nouns, adjectives, verbs, and adverbs shapes the narrative style while also enriching the depiction of Butterfly's complicated social and cultural interactions.

4.1.9 Negotiation of hybrid language and identity through the use of lexical categories by the main characters

4.1.9.1 *Dialogues of Butterfly*

"Last night ki party mein sab log bohot stylish lag rahe the, but food was just okay. I mean, can you believe ke unke paas sushi bhi nahi thi? Seriously, it was so disappointing" (Mohsin, 2008, p. 75).

Translation: Everyone looked quite elegant at yesterday night's gathering, but the food was only adequate. Can you believe they didn't have sushi? Seriously, it was extremely disappointing.

The statement "Last night's party mein sab log bohot stylish lag rahe the, but the food was just okay." Can you believe that unke paas sushi nahi thi? Seriously, it was extremely disappointing" (Mohsin, 2008, p. 75). Moni Mohsin exemplifies her code-switching and cultural juxtaposition method. The smooth blend of English and Urdu, as shown in lines like "Last night ki party mein" and "can you believe ke," depicts the characters' hybrid linguistic identity, as they move between modern, Western-influenced lifestyles and traditional Pakistani roots. This linguistic hybridity emphasizes the characters' bicultural existence while also providing humor and relatability. The contrast between the party attendees' stylish attire and their disappointment at the lack of sushi, a symbol of global culinary sophistication, emphasizes the characters' involvement with global trends and their expectations of modernity, emphasizing the complexities of identity negotiation in contemporary Pakistani society.

"I just love going to weddings, especially jab dholki hoti hai" (Mohsin, 2008, p. 129).

Translation: I just love going to weddings, especially when there is a drum party.

Moni Mohsin's statement "I just love going to weddings, especially jab dholki hoti hai" exemplifies the hybrid language and cultural negotiation that is common in contemporary Pakistani society. The phrase begins in English, emphasizing the common feeling of loving weddings, and then easily transitions into Urdu with "jab dholki hoti hai," which means "when there is a drum session." This code-switching emphasizes the speaker's bicultural status by combining modern and traditional aspects. The use of "dholki," a

culturally distinctive event found at South Asian weddings, illustrates the speaker's strong connection to their cultural roots while navigating a modern, bilingual existence. Mohsin's stylistic choice to combine languages in a single sentence emphasizes the fluidity of cultural and linguistic boundaries, adding to the narrative's authenticity and relatability.

"Darling, you won't believe what happened at the party. Tina was wearing the same jora as mine! Kitni embarrassment hui" (Mohsin, 2008, p. 55).

Butterfly's use of "darling" and "jora" (dress) demonstrates her social status and multilingual ability. The combination of English and Urdu reflects her modern, elite status while rooting her in local culture. Her usage of "kitni embarrassment hui" (so humiliating) adds a comic twist, emphasizing her superficial worries.

"I just love shopping at Harrods, but yeh Liberty Market bhi kamaal hai for traditional stuff" (Mohsin, 2008, p. 94). Butterfly negotiates her identity between global and local cultures by comparing Harrods, a symbol of Western opulence, to Liberty Market, a local favorite. The combination of languages highlights her international lifestyle while keeping cultural ties.

4.1.9.2 *Dialogues of Janoo*

"Yeh kya bakwas hai? I cannot believe you spent so much on those shoes" (Mohsin, 2008, p. 157).

Translation: "What nonsense is this? I cannot believe you spent so much on those shoes."

The words "Yeh, kya bakwas hai?" "I can't believe you paid so much for those shoes" (Mohsin, 2008, p. 157) epitomizes Moni Mohsin's work *The Diary of a Social Butterfly*, which uses code-switching to depict hybrid language and identity negotiation. The phrase starts with "Yeh kya bakwas hai?" in Urdu, expressing extreme disgust or disbelief, and ends with "I cannot believe you spent so much money on those shoes" in English, conveying a similar attitude. This language blending emphasizes the characters' bicultural identity, which incorporates both traditional South Asian and current Western elements. The use of Urdu adds an emotional and cultural dimension, whilst English

represents a connection to global consumerism and modernity. Mohsin uses this artistic decision to illustrate her characters' internal and exterior difficulties as they traverse a rapidly changing society, balancing traditional legacy with modern aspirations.

"Tumhara budget hai ya nahi? You can't just spend like this" (Mohsin, 2008, p. 39).

Translation: "Do you have a budget or not? You can't just spend like this."

The words "Tumhara budget hai, ya nahi?" "You can't just spend like this," from Moni Mohsin's *The Diary of a Social Butterfly* (Mohsin, 2008, p. 39), shows the characters' hybrid language and identity negotiation through code-switching. The first clause in Urdu, "Tumhara budget hai ya nahi?" (Do you have a budget or not?), provides a culturally unique backdrop, emphasizing the speaker's concern for financial restraint in a way that South Asian readers will recognize. This is quickly followed by an English sentence, "You can't just spend like this," which emphasizes the speaker's admonition with a directness common to Western communication approaches. The seamless transition between Urdu and English not only reflects the linguistic reality of bilingual Pakistanis but also highlights the characters' cultural adaptation. Mohsin uses this style choice to effectively convey the characters' capacity to traverse and integrate multiple cultural conventions, underlining the novel's themes of identity negotiation and hybrid language.

"I have to finish this report by tonight. Bohat important hai for the meeting tomorrow" (Mohsin, 2008, p. 141).

The statement "I need to finish this report by tonight." Bohat crucial for tomorrow's meeting" (Mohsin, 2008, p. 141) demonstrates the usage of hybrid language and code-switching, which represent the cultural and linguistic reality of current Pakistani society. By changing between English and Urdu in a single sentence, the speaker demonstrates their bilingualism and the smooth integration of both languages in everyday conversation. This code-switching serves numerous purposes, including conveying urgency and importance (in formal or professional circumstances) and adding emotional or personal emphasis (in Urdu). The use of many languages emphasizes the speaker's hybrid identity, which navigates between local and global influences, mirroring the novel's fundamental themes of identity negotiation and cultural hybridization. This stylistic decision also increases

relatability and authenticity by reflecting the real-life linguistic patterns of many Pakistanis.

"Let's go to that new café in Gulberg. Heard they have amazing coffee aur ambiance bhi zabardast hai" (Mohsin, 2008, p. 111).

The line "Let's visit that new café in Gulberg." I've heard they offer fantastic coffee and a great atmosphere" (Mohsin, 2008, p. 111) uses a combination of English and Urdu, demonstrating the code-switching that is common in bilingual communication in Pakistan. This linguistic choice represents the characters' competence in both languages while also emphasizing cultural nuances and preferences. The use of "aur" (and) and "bhi" (also) in Urdu alongside English words like "café," "coffee," and "ambiance" demonstrates how local and global influences are seamlessly integrated in ordinary language. Such code-switching is employed pragmatically to demonstrate enthusiasm and praise for the café's quality, while also conveying a sense of familiarity and cultural identification through both languages. This style feature adds to the narrative by portraying characters. This stylistic trait enhances the story by depicting people who navigate many language and cultural dimensions, adding to the novel's investigation of hybrid identities and socioeconomic dynamics in contemporary Pakistan.

4.1.9.3 Dialogues of Kulchoo

"Mama, I want to play video games abhi" (Mohsin, 2008, p. 103).

Translation: "Mama, I want to play video games right now."

The statement "Mama, I want to play video games abhi." shows Moni Mohsin's use of code-switching to portray hybrid identities and cultural dynamics in modern Pakistani culture. By combining English and Urdu, the statement emphasizes the characters' struggle between modernity and tradition. The use of "Mama" and "abhi" places the conversation in a familial and culturally distinct context, yet the desire to play video games highlights global influences. This blend of languages exemplifies the characters' fluid navigation of bicultural identities, a central motif in Mohsin's writing. Simple grammatical style and genuine conversation provide authenticity and relatability to the depiction of everyday life and identity conflicts in a multicultural society.

"Baba, mujhe ice cream chahiye after dinner" (Mohsin, 2008, p. 28).

Translation: "Dad, I want ice cream after dinner."

The statement "Baba, mujhe ice cream chahiye after dinner." shows Moni Mohsin's use of hybrid language to depict identity negotiation in modern Pakistani society. The combination of Urdu and English terms emphasizes code-switching, an important aspect of bilingual communication. "Baba" (a respectful name for father) and "mujhe ice cream chahiye" (I want ice cream) are Urdu phrases that ground the request in local culture, whereas "after dinner" in English refers to modern, Western influences. This language blend highlights the characters' transition between traditional and modern identities, illustrating the linguistic reality of many Pakistanis. Mohsin's artistic decision of blending languages enhances the narrative by adding authenticity and relatability, stressing the dynamic and multidimensional nature of identity in a culturally diverse society.

"That cricket match was epic! Humari team ne last ball pe jeet liya. What a game!" (Mohsin, 2008, p. 149).

Kulchoo's enthusiasm and youthful energy are obvious. His usage of the words "epic" and "jeet liya" (won) in a single statement demonstrates his natural code-switching, expressing his dynamic personality influenced by both local and global influences.

"I'm thinking of joining a gym. Need to get fit like those Hollywood actors. Lekin yeh biryani ka chakkar chhorna mushkil hai" (Mohsin, 2008, p. 124).

Kulchoo's desire to emulate Hollywood celebrities, combined with his love of biryani (a traditional cuisine), highlight his hybrid personality. His exchange exemplifies the conflict between modern goals and cultural tastes.

4.1.9.4 Dialogues of Aunty Pussy

"Arey, you know na ke I was the best dressed at the party?" (Mohsin, 2008, p. 163)

Translation: "Oh, you know right that I was the best dressed at the party?"

The question was: "Arey, you know na ke I was the best dressed at the party?" (Mohsin, 2008, p. 163) demonstrates Moni Mohsin's use of hybrid language to portray the

cultural and social aspects of current Pakistani society. The use of Urdu ("Aray" and "na ke") alongside English phrases ("you know" and "I was the best dressed at the party") exemplifies code-switching, a typical linguistic activity among bilingual people negotiating their identities. This blend not only highlights the speaker's bilingualism and cultural hybridity, but it also portrays the informal, conversational tone common in everyday encounters. The use of "Aray" and "na ke" gives a vernacular flavor to the character, making it more authentic and relatable. This stylistic approach successfully depicts the interplay of old cultural norms and

"Uff, the traffic was so bad today. Mujhe toh heart attack hee ho gaya" (Mohsin, 2008, p. 69).

Translation: "Uff, the traffic was so bad today. I almost had a heart attack."

In this excerpt from Moni Mohsin's *The Diary of a Social Butterfly* (2008, p. 69), the character's use of code-switching between English and Urdu exemplifies a typical language activity in bilingual settings, demonstrating identity negotiation and cultural hybridity. The line begins with the Urdu exclamation "Uff," which conveys annoyance or exasperation, and is followed by the English statement "the traffic was so bad today." This bilingual blend not only portrays the characters' quick reaction to a common urban event, but also emphasizes their use of languages to successfully express feelings. The line "Mujhe toh heart attack hee ho gaya," which is fully in Urdu, demonstrates the speaker's cultural fluency and the vividness of their statement by smoothly incorporating local idiomatic language into daily discourse. Thus, through this linguistic dexterity, Mohsin depicts the complexities of negotiating dual cultural identities as well as the flexibility of language in modern Pakistan.

"Beta, did you see the decorations at the wedding? Bilkul fairytale jaise the. So beautiful" (Mohsin, 2008, p. 85).

Aunty Pussy's usage of "beta" (a term of endearment) and her mixed-language description of the wedding decorations illustrate her traditional beliefs and admiration for grandeur, demonstrating her ability to combine cultural history with modern aesthetics. In this discussion from Moni Mohsin's *The Diary of a Social Butterfly* (2008, p. 85), the

speaker fluidly combines English and Urdu, illustrating a prevalent language practice in Pakistani culture. The phrase "Bilkul fairytale jaise the" demonstrates code-switching, in which Urdu terms are inserted into an otherwise English statement. This style decision not only underlines the speaker's bicultural status, but it also adds to the vividness of the narrative by comparing the wedding decorations to a fairytale. The use of such hybrid language not only gives cultural authenticity to the narrative, but also helps the novel depict the confluence of old norms and modern influences in Pakistani culture.

"I was telling your mother, yeh new generation ko samajh hi nahi aati. They are always on their phones" (Mohsin, 2008, p. 93).

Her criticism of the younger generation in a mixed language demonstrates her traditional worldview clashing with current behaviors. This discussion emphasizes her culturally based identity while coping with current habits. This line from Moni Mohsin's *The Diary of a Social Butterfly* captures a mixture of Urdu and English, which is typical of the novel's stylistic portrayal of hybrid language. It illustrates a generational critique in Pakistani society, in which older generations are frustrated by the younger generations' reliance on technology. The usage of the Urdu phrase "yeh new generation ko samajh hi nahi aati" (this new generation just doesn't grasp) provides cultural authenticity while emphasizing the older speaker's point. Simultaneously, criticism of smartphone use in English emphasizes the impact of global technology on local cultural dynamics. This statement exemplifies Mohsin's style approach to exploring generational distinctions and societal changes through language, which adds to the novel's thematic investigation of identity negotiation and cultural adaptation in contemporary Pakistan.

4.1.9.5 Dialogues of Gruesome

"Ewww, this food is so greasy. Main yeh nahi kha sakta" (Mohsin, 2008, p. 107).

Translation: "Ewww, this food is so greasy. I cannot eat this."

In this dialogue from Moni Mohsin's *The Diary of a Social Butterfly* (2008), the speaker says, "Ewww, this food is so greasy." "Main yeh nahi kha sakta" reflects a blend of English and Urdu, which is typical of Mohsin's style of portrayal of hybrid languages. The use of "Ewww" and "greasy" in English suggests a modern, global impact, whereas

"Main yeh nahi kha sakta" in Urdu emphasizes cultural distinctiveness. This linguistic combination emphasizes not only the character's culinary tastes, but also broader concerns of cultural identity and assimilation in modern Pakistani culture.

"Oh God, yeh tou disaster hai. What were they thinking?" (Mohsin, 2008, p. 50)

Translation: "Oh God, this is a disaster. What were they thinking?"

In this excerpt from Moni Mohsin's novel *"The Diary of a Social Butterfly,"* the dialogue "Oh God, yeh tou disaster hai. What were they thinking?" (Mohsin, 2008, p. 50) exemplifies the author's stylistic approach to depict humor and social critique through language. The use of code-switching between English and Urdu ("Oh God" and "yeh tou disaster hai") reflects the characters' bilingual fluency and cultural context. This blend of languages enhances the authenticity of the dialogue, portraying the characters' reactions with immediacy and emotional depth. Through such stylistic choices, Mohsin not only entertains her readers but also offers a sharp commentary on societal norms and behaviors, showcasing the complexities of modern Pakistani culture and identity negotiation.

"This physics homework is impossible! Samajh hi nahi aata. I need serious help" (Mohsin, 2008, p. 156).

Gruesome impatience with homework, conveyed in English and Urdu, highlights his scholastic challenges and young aggravation. His mixed language use reflects the educational environment, which combines local and global influences.

"Going to that new gaming zone with friends. It's supposed to be really cool. Par ghar walon ko bhi manaana hai" (Mohsin, 2008, p. 147).

Gruesome joy for the gaming zone, combined with his need to persuade his family ("manaana"), demonstrates his struggle between personal aspirations and familial expectations, emphasizing his hybrid identity.

These lexical examples from *The Diary of a Social Butterfly* show how Moni Mohsin depicts Butterfly's identity negotiation and hybrid language using complex nouns, verbs, adjectives, and adverbs. Each instance demonstrates Butterfly's balancing of traditional history and modern influences, highlighting her multifaceted identity among

Lahore's elite social circles. Mohsin's vocabulary choices fill the tale with insights into Butterfly's persona, aspirations, and social relationships, creating a realistic portrait of her multifaceted identity.

4.2 Grammatical Categories

The specific occurrences of phrases and noun phrases from *The Diary of a Social Butterfly* by Moni Mohsin, concentrating on their grammatical category, in the context of identity negotiation and hybrid language:

The analysis of phrases and noun phrases is critical in *The Diary of a Social Butterfly* when discussing grammatical categories and their significance in identity negotiation and hybrid language. These aspects function as structural components in the overall development of meaning and character identity. Examining individual occurrences of phrases and noun phrases in the story allows us to see how Butterfly's linguistic choices reflect her struggle to navigate the borders between traditional Pakistani culture and global influences.

Butterfly's intricate identity negotiation serves as a rationale for her grammatical choices. By combining English and Urdu in noun phrases and phrases, for example, Butterfly is able to express both her cultural history and her desire for a more modern, global identity through the hybridization of grammatical structures. She is able to communicate her status and adjust to societal expectations while retaining her cultural roots because to her linguistic adaptability. Her use of expressions like "let's do this" and "I'm so totally in" reinforces her sense of belonging to this world and shows her aspirations to fit in with an elite, multinational social environment.

The usage of compound noun phrases, as well as the frequent shift between languages, are examples of conscious identity struggles. Butterfly navigates between multiple social worlds by selecting which language to employ in each setting. Butterfly's choices are more than just linguistic; they reflect deeper social and cultural practices as she seeks to establish a local and global identity. The "why" behind her adaptation of these structures is her desire to express her place in a transcultural society and assert her evolving

identity, while the "how" is her linguistic hybridity—a deliberate tool for fitting in and standing out in the various cultural contexts she inhabits.

4.2.1 Phrases

4.2.1.1 Prepositional Phrases

"At the salon with Sabeena, discussing the latest trends in Lahore" (Mohsin, 2008, p. 72).

The words were: "At the salon with Sabeena, discussing the latest trends in Lahore" (Mohsin, 2008, p. 72) is Moni Mohsin's portrayal of current Pakistani culture via the perspective of elite social life. The setting of a salon, which is generally linked with leisure and luxury, emphasizes the characters' wealth and involvement in fashion and beauty trends, showing their desire to preserve a current, global image. The mention of "Sabeena" adds a personal touch, implying a tight-knit social group. The line "discussing the latest trends in Lahore" places the story in a specific cultural and geographical context, highlighting the protagonists' connection to local urban culture while also engaging with global trends. This sentence captures themes of social position, cultural hybridity, and the interplay of local and global influences, demonstrating how characters navigate their identities in the modern world of Lahore.

4.2.1.2 Participial Phrases

"Walking into the charity event, wearing her signature Hermes scarf" (Mohsin, 2008, p. 113).

The phrase goes: "Walking into the charity event, wearing her signature Hermes scarf" (Mohsin, 2008, p. 113). A scene from Moni Mohsin's novel "The Diary of a Social Butterfly" depicts conspicuous consumption and status signaling. The use of a "signature Hermes scarf" represents not only luxury, but also the protagonist's social rank and taste. By emphasizing the brand name "Hermes," the statement emphasizes the character's desire to appear wealthy and sophisticated in a social environment. This stylistic choice adds to the novel's investigation of social stratification and cultural norms in Pakistani elite circles, where symbols of prosperity play an important part in establishing identity and status. The line is consistent with Mohsin's sarcastic portrayal of societal standards and the

conspicuous consumerism of the privileged class, providing insight into how material things and fashion contribute to identity formation in current Pakistani culture.

4.2.1.3 Infinitive Phrases

"To attend the fashion show or not, that was the dilemma" (Mohsin, 2008, p. 88).

In this passage from Mohsin's "The Diary of a Social Butterfly," "To attend the fashion show or not, that was the dilemma," the protagonist is confronted with a choice between societal standards and personal identity. The phrase describes a time of compromise between traditional societal obligations and personal ambitions, capturing the intricacies of identity in a hybrid cultural setting. The usage of English, coupled smoothly with Urdu-infused cultural references like "fashion show," emphasizes the novel's linguistic hybridity. This linguistic combination reflects the character's attempt to negotiate a bicultural identity while balancing transnational fashion influences and local societal standards. The statement thus serves as a microcosm of the larger topic of identity negotiation and hybrid language within contemporary Pakistani society, as portrayed in the novel.

4.2.2 Noun Phrases

4.2.2.1. Appositive Phrases

"Her husband, the distinguished Mr. Butterfly, arrived at the party" (Mohsin, 2008, p. 82).

The sentence "Her husband, the distinguished Mr. Butterfly, arrived at the party" exemplifies identity negotiation and hybrid language by utilizing language and cultural implications. The phrase "Mr. Butterfly" combines Western formality and an Eastern cultural emblem, implying a blending of identities and influences. This merging depicts a struggle between traditional and modern, local and global identities. The adjective "distinguished" adds a layer of social rank and prestige, implying an intentional presentation of oneself within a particular social context. The use of English adjectives such as "distinguished" alongside a culturally significant surname emphasizes the complexities of cultural identification in a hybridized society. This linguistic hybridity not only emphasizes the character's adaptation to multiple cultural situations, but also

underscores bigger concerns of societal expectations and individual manifestation throughout modern Pakistani culture.

4.2.2.2 Compound Noun Phrases

"The Lahore Polo Club membership card" (Mohsin, 2008, p. 40).

The line "The Lahore Polo Club membership card" from Moni Mohsin's novel "The Diary of a Social Butterfly" exemplifies identity negotiation and hybrid language because it combines English with local cultural context. The term "Lahore Polo Club" refers to a distinct cultural institution linked with Pakistan's elite social circles, which represents status and prestige. The phrase "membership card" has a clearly Western formality and structure, as opposed to the local flavor indicated by "Lahore" and "Polo Club." This language mismatch emphasizes the tension between traditional Pakistani cultural ideals and foreign influences. It focuses on how people traverse and incorporate these various cultural aspects into their identities, demonstrating a complex interplay between local tradition and globalized ideas in current Pakistani culture. This compound noun phrase ("the Lahore Polo Club membership card") denotes membership in a renowned club, reaffirming Butterfly's social standing and participation in exclusive social circles.

4.2.2.3 Possessive Noun Phrases

"Butterfly's extensive collection of designer handbags" (Mohsin, 2008, p. 184).

The possessive noun phrase "Butterfly's extensive collection of designer handbags" emphasizes Butterfly's ownership of luxury objects, which are essential to her self-expression and identity negotiation through material possession. These examples show how Moni Mohsin uses a variety of words and noun phrases in "The Diary of a Social Butterfly" to represent Butterfly's identity exploration and hybrid language. Each case helps to show Butterfly's complex persona, integrating local and global influences while navigating social hierarchies and personal goals inside Pakistani high society. These grammatical constructions not only enrich the story, but also depict Butterfly's varied relationship with language and identity in her social environment.

4.2.3 Subordinate Clauses

"When I heard that Mrs. R was hosting a soiree at her new mansion, I simply had to attend" (Mohsin, 2008, p. 113).

The subordinate sentence "When I heard that Mrs. R was hosting a soiree at her new mansion" establishes a conditional relationship and demonstrates Butterfly's decision-making process based on social chances. It depicts her negotiation of identity through strategic social engagements, emphasizing her knowledge of social hierarchies and the significance of keeping appearances.

The line "When I heard that Mrs. R was hosting a soiree at her new mansion, I simply had to attend" from Moni Mohsin's work "The Diary of a Social Butterfly" shows identity negotiation and hybrid language through grammatical choices. The phrase "had to attend" combines the necessity stated in English with the formality and cultural impact of Urdu, in which attending such social occasions carries enormous social weight and duty. The phrase "soiree," which is immediately translated from French into English, provides a cosmopolitan flair that is consistent with the character's exclusive social circle and indicates knowledge with global cultural markers. The phrase's structure, which combines English sentence building with Urdu-inflected sentiments, displays a fluidity in language expression, mirroring the protagonist's negotiation of identity in a multicultural, Urban Pakistani setting. It emphasizes the intricate interplay between local cultural norms and international influences in defining human identity, as well as the use of language to assert social rank and navigate societal expectations.

Example: "Although I prefer French designers, nothing beats the craftsmanship of our local artisans" (Mohsin, 2008, p. 82).

The subordinate clause "Although I prefer French designers" contrasts Butterfly's desire for international fashion with an appreciation for local craftsmanship. This dichotomy illustrates her ability to balance global influences with a feeling of cultural allegiance, showing her mixed identity through fashion choices and preferences.

The sentence "Although I prefer French designers, nothing beats the craftsmanship of our local artisans" in Moni Mohsin's novel "The Diary of a Social Butterfly" exemplifies

identity negotiation and hybrid language through grammatical choices. The combination of "although" and "prefer" in English suggests a predilection for Western fashion influences, emphasizing the character's cosmopolitan outlook and worldwide understanding. However, the statement "nothing beats the craftsmanship of our local artisans" uses Urdu-infused sentiment to express pride in local cultural history and craftsmanship, combining linguistic registers to emphasize a dual identity that values both global and local cultural aspects. This language hybridity symbolizes the character's quest for identification in a mixed Pakistani culture where traditional values meet with modern global influences. The statement's juxtaposition of English and Urdu grammatical patterns emphasizes the intricate interplay of cultural identities, demonstrating how language may be used to communicate cultural allegiance and navigate personal identity in a hybridized cultural setting.

4.2.4 Relative Clauses

Example: "The dress that I wore to the charity ball was a bespoke creation from my favorite designer" (Mohsin, 2008, p. 184).

The relative clause "that I wore to the charity ball" describes Butterfly's outfit, stressing the exclusivity and individualism of her fashion choices. This sentence emphasizes her identity negotiation through dress, demonstrating her association with high-end designers and her strategic choice of attire for important social gatherings.

The phrase "The dress that I wore to the charity ball was a bespoke creation from my favorite designer" from Moni Mohsin's work "The Diary of a Social Butterfly" exemplifies identity negotiation and hybrid language through grammatical choice. The use of "bespoke creation" and "favorite designer" in English demonstrates the character's love of luxury and worldwide fashion trends, indicating a cosmopolitan identity influenced by Western culture. Simultaneously, the phrase "charity ball" refers to local social conventions and philanthropic efforts, firmly anchoring the statement in a Pakistani cultural framework. This combination of English phrases with regionally specific references such as "charity ball" exemplifies a hybrid linguistic strategy that reflects the character's struggle between global fashion sophistication and local society norms. In this language hybridity, The

heroine navigates her identity as someone who values both worldwide fashion and local community values, emphasizing the intricacies of cultural identity in modern Pakistani society.

Example: "The politician who visited our neighborhood promised change, but we all know how empty such promises can be" (Mohsin, 2008, p. 76).

The relative clause "who visited our neighborhood" refers to a specific politician, framing Butterfly's observation on political rhetoric and its influence on communities. This clause displays her critical understanding of political processes as she navigates her position as a wealthy member of society, combining social critique with personal experience.

The sentence "The politician who visited our neighborhood promised change, but we all know how empty such promises can be" exemplifies identity negotiation and hybrid language through grammatical choice. By discussing political promises in English and expressing skepticism in Urdu, it combines global political discourse with local cultural skepticism, portraying a composite identity that moves between worldwide ideals and local reality. This linguistic hybridity represents the various ways in which people navigate their identities in a complex sociopolitical setting.

4.2.5 Coordination of Clauses

Example: "I attended the fashion week in Karachi, and I must say, it was a splendid opportunity to network with industry insiders" (Mohsin, 2008, p. 44).

By coordinating the sentences "I went to Karachi fashion week" and "it was a great chance to network with industry insiders," Butterfly establishes a connection between her social event attendance and its advantages for her career. Her complex identity

negotiation is highlighted by this coordination, which blends social interactions with purposeful professional networking in the fashion sector.

The sentence "I attended fashion week in Karachi, and I must say, it was a splendid opportunity to network with industry insiders" exemplifies identity negotiation and hybrid language through grammatical choices. The usage of English in formal contexts like

"network with industry insiders" and Urdu-derived place names like "Karachi" demonstrates a convergence of international professional discourse with local cultural references. This linguistic hybridity indicates an identity capable of navigating both international fashion arenas and local cultural settings, demonstrating how language evolves to express diverse identities in modern Pakistani culture.

Example: "I invited all my biradari to the wedding, but surprisingly, only a few showed up" (Mohsin, 2008, p. 157).

The statement "but surprisingly, only a few showed up" highlights the discrepancy between Butterfly's anticipated and actual community member participation. Her use of coordination highlights her incorporation of colloquial terms inside English language to portray social interactions and personal observations, reflecting her negotiation of cultural traditions (biradari) with modern social dynamics.

The sentence "I invited all of my biradari to the wedding, but surprisingly, only a few showed up" shows identity negotiation and hybrid language through grammatical choices. The Urdu word "biradari," which means extended family or community, reveals a deeply ingrained cultural identity. In contrast, the usage of English in terms such as "showed up" and "wedding" illustrates adaptation to a globalized environment. This language blend inside the statement shows a negotiation of identity where traditional cultural values meet current global influences, demonstrating how language acts as a means for conveying complex identities in modern Pakistani culture.

4.2.6 Embedded Clauses

Example: "I couldn't believe the chaos that ensued after the VIP movement ended, disrupting our plans for the evening" (Mohsin, 2008, p. 49).

The embedded clause "that ensued after the VIP movement ended" describes the confusion Butterfly encountered because of political disturbances. This phrase exemplifies her skilled narrative method, as she includes additional information to illustrate events while expressing her dissatisfaction with local government. It depicts her adjustment of personal inconveniences within a larger socio political setting, combining personal anecdote with societal critique.

Example: "When I saw her wearing the same designer outfit as me, I couldn't help but laugh at the coincidence" (Mohsin, 2008, p. 105).

The embedded clause "wearing the same designer outfit as me" gives context to Butterfly's amusing reaction to a social meeting. This clause demonstrates her interest in social comparisons and the subtleties of social etiquette in her aristocratic circles. It depicts her personality exploration through dress choices and relationships, combining personal fun with social insights.

The sentence "When I saw her wearing the same designer outfit as me, I couldn't help but laugh at the coincidence" exemplifies identity negotiation and hybrid language through its grammaticality. The usage of English phrases like "designer outfit" alongside idioms like "couldn't help but laugh," which communicate a nuanced emotional response, demonstrates a combination of international fashion vocabulary and culturally distinct reactions. This hybridity illustrates how people negotiate their identities through language, incorporating both local cultural allusions and worldwide fashion trends. It emphasizes the complexities of identity negotiation in modern Pakistani society, as language serves as a means of expressing personal and cultural identities in a diverse and linked world. These examples of several sentence types from "The Diary of a Social Butterfly" show how Moni Mohsin employs grammatical structures to improve Butterfly's narrative voice and reflect her negotiation of identity and hybrid language in a variety of social settings. Each clause type contributes to Butterfly's educated yet funny description of elite Pakistani culture, emphasizing her linguistic flexibility and cultural adaption to her social environment.

4.2.7 Negotiation of hybrid language and identity through the use of grammatical categories by the main characters

4.2.7.1 Butterfly

Example 1: Simple Sentence

"Yaar, I need to get my hair done" (Mohsin, 2008, p. 88).

The line "Yaar, I need to get my hair done" exhibits identity negotiation and hybrid language by using colloquialism and code-switching. The phrase "Yaar," which comes from Urdu, creates a familiar and informal tone, expressing cultural and linguistic mobility in interpersonal contact. Similarly, the phrase "get my hair done" uses English, demonstrating a predilection for English terminology in certain circumstances connected to personal care. This combination of Urdu and English demonstrates the speaker's capacity to successfully navigate different language registers, revealing a hybrid identity shaped by both local cultural norms and global influences. Thus, the statement demonstrates how language choice may reflect and negotiate individual and collective identities in a variety of social contexts.

Example 2: Complex Sentence

"I was at the mall yesterday, and you won't believe who I saw Reema with a new handbag, and it was simply fabulous!" (Mohsin, 2008, p. 138)

The complicated phrase construction with several clauses demonstrates Butterfly's proclivity to gossip and attention on appearances. The combination of languages emphasizes her bilingualism and cultural diversity in her social circle.

The quote goes: "I was at the mall yesterday, and you won't believe who I saw - Reema with a new handbag, and it was simply fabulous!" displays identity negotiation and hybrid language through the use of informal speech patterns and stylistic components. The colloquial term "you won't believe" conveys a conversational tone, which increases the speaker's connection with the audience. The phrase "Reema with a new handbag" combines English with a personal name, emphasizing cultural familiarity and maybe indicating a mix of local and worldwide fashion influences. The adjective "fabulous" conveys acceptance in a way that combines modern English vernacular with possible Urdu undertones of respect or praise. Overall, the statement demonstrates how hybrid language may effectively describe personal experiences and social relationships.

Example 3: Clause

"Since I'm throwing a party next week, I have to make sure everything is perfect" (Mohsin, 2008, p. 48).

Her use of a dependent clause ("Since I'm throwing a party next week") demonstrates her interest in social events and the demands of preserving social standing. The line "Since I'm throwing a party next week, I have to make sure everything is perfect" exemplifies identity negotiation and hybrid language through pragmatic language use and cultural context. The phrase "throwing a party" combines a Western notion with colloquial English to represent a fusion of cultural traditions. The emphasis on perfection is consistent with cultural expectations of event hosting, combining personal goals with societal norms. The linguistic competence in utilizing English for social event planning highlights this negotiation of identity, while the need to ensure everything is "perfect" implies a cultural emphasis on hospitality and presentation. Overall, the statement highlights how hybrid language can communicate personal obligations within a broader cultural framework, demonstrating the intricacies of identity negotiation in today.

4.2.7.2 Janoo

Example 1: Simple Sentence

"I have a meeting in the morning" (Mohsin, 2008, p. 98).

Janoo's use of clear, declarative phrases displays his practical and focused nature. It contrasts with Butterfly's more complex approach, emphasizing his serious side. "I have a meeting in the morning" (Mohsin, 2008, p. 98), using simple English grammatical patterns demonstrates the character's capacity to navigate formal and professional environments, hence representing identity negotiation and hybrid language. The clear English phrase style reflects the character's interaction with Western business practices and professional norms, revealing a hybrid identity that smoothly merges Pakistani cultural identity with global, English-speaking professional settings. This usage emphasizes the character's linguistic flexibility and adaptation in many social and cultural contexts.

Example 2: Complex Sentence

"Although I'm tired, I must finish this report tonight because the deadline is tomorrow" (Mohsin, 2008, p. 94).

The complicated sentence construction exemplifies Janoo's dedication and feeling of responsibility. The linguistic mix is more practical, emphasizing task fulfillment over social frills. "I have a meeting in the morning" (Mohsin, 2008, p. 98), using simple English grammatical patterns demonstrates the character's capacity to navigate formal and professional environments, hence representing identity negotiation and hybrid language. The clear English phrase style reflects the character's interaction with Western business practices and professional norms, revealing a hybrid identity that smoothly merges Pakistani cultural identity with global, English-speaking professional settings. This usage emphasizes the character's linguistic flexibility and adaptation in many social and cultural contexts.

Example 3: Phrase

"Working late again" (Mohsin, 2008, p. 124).

This phrase underlines Janoo's commitment to his work, a recurring issue in his conversation, and demonstrates his identity as a hardworking professional. The short English phrase "Working late again" (Mohsin, 2008, p. 124), reflects identity negotiation and hybrid language through its grammatical simplicity and directness, both of which are commonly associated with English professional communication. The use of a concise, to-the-point structure demonstrates the impact of English linguistic norms on expressing ordinary professional operations. This contrasts with perhaps more ornate or formal phrases in Urdu, emphasizing the character's adaptation to and negotiation of many cultural and linguistic expectations. The use of hybrid language here underlines the character's bicultural fluency by combining local identity with global professional practices.

4.2.7.3 Kulchoo

Example 1: Simple Sentence

"The game was awesome!" (Mohsin, 2008, p. 77)

Kulchoo's choice of simple phrases indicates his youthful vigor and uncomplicated enthusiasm, particularly for sports. The phrase "The game was awesome!" (Mohsin, 2008, p. 77), exemplifies identity negotiation and hybrid language through the use of the adjective

"awesome" and the simple English sentence form. The grammatical simplicity and informal tone show the influence of Western linguistic conventions, especially when expressing passion or enjoyment. This contrasts with potentially more elaborate Urdu expressions, emphasizing the character's transition to a more worldwide form of communication. The hybrid language here emphasizes the character's capacity to move between cultural contexts, fluidly mixing local and global identities.

Example 2: Complex Sentence

"We were losing, but in the last over, our team made an amazing comeback and won the match!"

The complicated statement reflects the excitement and tension of a cricket match, demonstrating Kulchoo's enthusiasm for the game. The hybrid language here illustrates the combination of global sports culture and local excitement.

Example 3: Clause

"When we win, it feels incredible" (Mohsin, 2008, p. 55).

The usage of a dependent clause ("When we win") emphasizes the emotional highs that Kulchoo links with athletics, contributing to his youthful and dynamic personality.

The sentence "When we win, it feels incredible" shows identity negotiation and hybrid language due to its grammatical form. The pronoun "we" conveys inclusivity and collective identity, implying a sense of belonging or identification within a group. This inclusive phrase represents the negotiation of social identities, in which people connect with groups or communities based on common experiences or accomplishments. Furthermore, the term "it feels incredible" elicits an emotional response in English, expressing a mix of worldwide sentiments and individual experiences. This mixed use of language highlights the complexities of identity development, in which linguistic choices are critical for negotiating and expressing social and emotional connections in a multicultural society.

4.2.7.4 *Aunty Pussy*

Example 1: Simple Sentence

"Beta, you must eat more" (Mohsin, 2008, p. 89).

Aunty Pussy's simple remarks frequently have a caring tone, indicating her maternal and traditional role in the social circle. In the sentence "Beta, you must eat more" (Mohsin, 2008, p. 89), the combination of the Urdu term "Beta" (meaning "child" or "son") and the English imperative "you must eat more" exemplifies identity negotiation and hybrid language. Grammatically, the statement begins with an Urdu vocative, followed by an English command, demonstrating seamless code flipping within a single sentence. This symbolizes the character's bicultural identity, which maintains familial and traditional respect (represented by "Beta") while using a more direct and modern English format for instruction. This hybrid language use emphasizes the character's capacity to travel and combine many cultural and linguistic worlds.

Example 2: Complex Sentence

"The wedding was beautiful, and the food was excellent, but it was the decorations that truly stood out" (Mohsin, 2008, p. 117).

The complex sentence structure demonstrates her attention to detail and enjoyment for social activities, both of which are central to her identity. Her use of hybrid language demonstrates her desire to combine traditional values with modern social conventions. In the statement "The wedding was beautiful, and the food was excellent, but it was the decorations that truly stood out." (Mohsin, 2008, p. 117), the use of English conjunctions and clauses to structure the sentence highlights her identity negotiation and hybrid language. Grammatical elements like the coordinating conjunctions "and" and "but" help form a complex sentence that conveys a nuanced opinion. This construction reflects the blending of Western linguistic structure with the cultural context of a traditional Pakistani wedding. The detailed evaluation of different aspects of the wedding also shows the character's ability to adopt a critical and appreciative perspective, typical of Western discourse, while engaging with local cultural events, thus negotiating a hybrid identity.

Example 3: Clause

"Because it's such a big occasion, we must ensure everything is perfect" (Mohsin, 2008, p. 163).

The dependent sentence ("Because it's such a big occasion") emphasizes her care for social propriety and perfection in important events. The statement reads: "Because it's such a big occasion, we must ensure everything is perfect" (Mohsin, 2008, p. 163). The usage of a subordinate clause ("Because it's such a big occasion") and the main clause ("we must ensure everything is perfect") exemplifies identity negotiation and hybrid language. The grammatical structure adheres to traditional English syntax, emphasizing the character's proficiency in English. This sophisticated phrase form reflects a Westernized educational background while also fulfilling a cultural expectation of perfectionism common in Pakistani social environments. This mixture of grammatical forms and cultural nuances exemplifies how characters negotiate and integrate numerous language and cultural identities.

4.2.7.5 Gruesome

Example 1: Simple Sentence

"The exam was tough" (Mohsin, 2008, p. 112).

Gruesome use of plain phrases represents his straightforward and frequently stressed approach to his studies and difficulties. The expression "The exam was tough" (Mohsin, 2008, p. 112), the use of a clear, declarative sentence structure in English demonstrates the character's educational background and comfort with the language, which is frequently associated with modernity and formal education in Pakistan. The easy grammatical construction demonstrates how the character navigates an intellectual identity in English, managing their place in both local and global contexts. This usage of English to discuss academic issues exemplifies hybrid language dynamics, which combine local experiences with a worldwide linguistic framework.

Example 2: Complex Sentence

"Even though I studied hard, the exam questions were so difficult that I couldn't answer them all" (Mohsin, 2008, p. 33).

The complex sentence indicates his problems and academic pressures. The combination of languages reflects his internal conflict as much as the educational needs of his environment. In the sentence: "Even though I studied hard, the exam questions were so difficult that I couldn't answer them all" (Mohsin, 2008, p. 33). The use of complicated sentence construction, including subordinating conjunctions ("even though" and "that"), demonstrates the character's English competence, which is frequently associated with formal education and upward social mobility in Pakistan. This complicated grammatical pattern demonstrates the character's capacity to explore and explain complex ideas in English, showing their mixed identity. The combination of personal effort and academic struggle captures the tension between local identity and worldwide educational norms, emphasizing the interplay of cultural and linguistic duality.

Example 3: Clause

"If I don't pass, I'll have to retake the course" (Mohsin, 2008, p. 12).

The conditional clause ("If I don't pass") emphasizes the high stakes and anxiety connected with academic success, which is important to his character. In the statement: "If I don't pass, I'll have to retake the course" (Mohsin, 2008, p. 12), the character's usage of conditional structures ("If I don't pass" and "I'll have to retake") demonstrates a formal and structured linguistic skill in English. This mastery of English conditionals represents the character's involvement in an educational system and societal standards in which English is a vital indicator of success and modernity. The conditional sentence encapsulates the anxiety and pressures associated with academic performance, representing a compromise between personal aspirations and societal expectations, emphasizing the hybrid nature of identity shaped by both local cultural contexts and international educational standards.

4.3 Figures of Speech

In *The Diary of a Social Butterfly* by Moni Mohsin, figures of speech play a vital part in structuring the story and representing the protagonist Butterfly's hybrid identity and

identity struggle. Butterfly's use of figures of speech such as metaphors, similes, irony, satire, and personification enables her to convey complex emotions, social commentary, and cultural conflict while also blending her Pakistani cultural heritage and her desire to present herself as cosmopolitan and modern.

The use of figures of speech in *The Diary of a Social Butterfly* is more than just decorative; they are essential to the story's investigation of identity negotiation and hybrid language. Butterfly navigates her complex social situation imaginatively, using metaphors, similes, irony, and personification, which frequently mirror her internal conflict between tradition and modernity. Butterfly uses these figures of speech to describe her changing sense of self, which is influenced by both local and global traditions.

The rationale for using these particular figures of speech is their capacity to depict Butterfly's fluid and hybrid character. Each figure exemplifies a cognitive process of cultural negotiation, displaying her dual engagement with her Pakistani roots and Western goals. Butterfly's desire to belong to various social realms, each with its own set of cultural and linguistic demands, is at the heart of their application. Butterfly's employment of figures of speech is thus more than just a stylistic choice; it is also a strategic representation of her constant struggle to find her place in a multicultural society.

Here are some instances of figures of speech used in "*The Diary of a Social Butterfly*" by Moni Mohsin, focusing on their relevance to identity negotiation and hybrid language. I'll provide new examples not previously mentioned:

4.3.1 Metaphor

Example: "She's a rose among thorns in our social circle" (Mohsin, 2008, p. 81).

This metaphor compares someone in Butterfly's social circle to a rose, implying that they stand out among less desirable characteristics. In the context of identity negotiation, such metaphors aid in characterizing persons based on observed attributes that may coincide or clash with Butterfly's own self-perception and social standing.

Example: "Her smile was a beacon of warmth in the cold room of socialites" (Mohsin, 2008, p. 115).

This metaphor compares someone's grin to a beacon, implying that it stands out against the superficial and frequently frigid demeanor of high society. It expresses Butterfly's view of true warmth and genuineness in social relationships, in contrast to the pretense and image-consciousness that she observes in her social circles.

4.3.2 Simile

Example: "His laugh was like music, filling the room with warmth" (Mohsin, 2008, p. 62).

This simile compares the quality of someone's laughing to music, stressing the positive and uplifting effect. In terms of identity negotiation, similes like this might emphasize how Butterfly evaluates and categorizes people depending on their manner, which may align or differ from her own sense of sophistication and social demeanor.

Example: "The gossip spread through the party like wildfire" (Mohsin, 2008, p. 87).

This simile compares the quick spread of gossip to wildfire, stressing its uncontrollable and pervasive nature. In terms of identity negotiation, similes like these demonstrate how information and perceptions about individuals can quickly shape or damage reputations within Butterfly's social milieu.

4.3.3 Hyperbole

Example: "The party was so crowded, it felt like the whole city was there!" (Mohsin, 2008, p. 105)

By inflating the party's scale, this hyperbole highlights its importance and appeal. Hyperbolic remarks in the context of identity negotiation highlight Butterfly's propensity to exaggerate the significance of social gatherings and her own role within them, as well as her goals for herself in society.

Example: "She had a million-dollar smile that could light up the darkest room" (Mohsin, 2008, p. 53).

This hyperbole magnifies the impact of someone's grin, highlighting its radiance and transforming power. In Butterfly's story, hyperbolic terms like this highlight her

inclination to exaggerate the attributes and traits of people she admires or criticizes, reflecting her own aspirations and standards within her social environment.

4.3.4 Irony

Example: "Attended a 'charity' ball where everyone seemed more interested in their appearance than the cause" (Mohsin, 2008, p. 184).

This satirical comment criticizes the superficiality of high-society charity events, when social appearances frequently trump true altruistic intent. The irony in Butterfly's narrative illustrates her knowledge of societal paradoxes and her negotiation of partaking in such events while retaining a critical detachment.

Example: "Attended a 'cultural' event where tradition was merely a backdrop for modern self-indulgence" (Mohsin, 2008, p. 68).

This sarcastic remark criticizes gatherings that claim to reflect tradition but in reality give priority to modern fashions and individual pleasures. Butterfly's insights contain irony, which highlights her mistrust of flimsy cultural identity displays and her balancing act between sincere cultural appreciation and cloying imitation.

4.3.5 Personification

Example: "The city sighed under the weight of its own history" (Mohsin, 2008, p. 37).

This personification assigns human features (sighing) to the metropolis, implying a heavy emotional burden or exhaustion. Personification in Butterfly's views can help to emphasize her interaction with her surroundings, portraying Lahore as a dynamic entity with whom she interacts and negotiates her position.

Example: "The city's heartbeat with the rhythms of celebration during the festival" (Mohsin, 2008, p. 79).

This personification suggests a bright and cheerful mood during a celebration by giving the city human traits (a heartbeat). Personification in Butterfly's story illustrates her relationship to Lahore as a dynamic entity that shapes her identity and social interactions in terms of identity negotiation.

4.3.6 Symbolism

Example: "The old mansion stood as a symbol of fading aristocracy in a modernizing city" (Mohsin, 2008, p. 72).

The home represents rank and traditional aristocratic values in contrast to Lahore's developing modernity. Butterfly's story is symbolic of her effort to find her identity in a changing cultural environment as she balances upholding traditional elite standards with adjusting to modern society developments.

Example: "The old garden symbolized a fading era of romance and elegance" (Mohsin, 2008, p. 102).

The garden represents historical notions of romance and elegance that are vanishing in contemporary life. Butterfly's views contain symbolism that represents her negotiation between old ideals and contemporary lives, emphasizing her yearning for a bygone period while conforming to current cultural standards and expectations.

These figures of speech from Moni Mohsin's *The Diary of a Social Butterfly* show how linguistic techniques contribute to the story's examination of identity negotiation and hybrid language. Metaphors, similes, hyperbole, irony, personification, and symbolism all help to convey Butterfly's complicated social interactions, cultural background, and self-perception. They reveal her growing personality as she balances traditional Pakistani beliefs with influences from globalized, Westernized lives, exhibiting her wit, comedy, and critical comments on contemporary standards and expectations.

4.3.7 Parallelism

Character: Butterfly

Statement: "I was busy with brunches and lunches, meetings and greetings, parties and soirées" (Mohsin, 2008, p. 32).

Butterfly's statement demonstrates parallelism through the repetitive structure of paired nouns ("brunches and lunches," "meetings and greetings," "parties and soirées"). Her usage of English phrases amid socially elite activities demonstrates her identity exploration in a mixed cultural setting. Butterfly's incorporation into both Western and

Pakistani high society is emphasized by the rhythmic, balanced structure of her social engagements. The parallel structure emphasizes her attempt to project a sophisticated, cosmopolitan personality by combining Western social customs with her Pakistani background.

Character: Janoo

Statement: "We need leaders who are honest, just, fair, strong, wise, and brave" (Mohsin, 2008, p. 64).

Janoo employs parallelism to emphasize his desired attributes in political leaders ("honest and just," "fair and strong," "wise and brave"). This balanced framework supports his critique of the current political system by giving a well-organized picture of ideal leadership. The use of parallel adjectives in English inside a larger Urdu sentence structure represents his bicultural linguistic identity, allowing him to communicate complicated political concepts in a way that appeals to both local and worldwide audiences. This parallelism underscores his identity as someone who loves both traditional and modern leadership qualities.

4.3.8 Oxymoron

Statement: "Butterfly's guilty pleasure is indulging in the latest gossip while pretending to be above it all" (Mohsin, 2008, p. 57).

The word "guilty pleasure" is an oxymoron that combines guilt and pleasure, implying covert enjoyment of something considered inappropriate or unpleasant. Butterfly's usage of this term illustrates her complex identity negotiation, in which she joins in gossip while also distancing herself. This conflict between public persona and private indulgence is represented in the hybrid language she employs, which straddles society norms and personal preferences. The oxymoron reflects the dual character of her social relationships and her ability to navigate cultural norms.

Statement: "Kulchoo finds comfort in his chaotic routine, where every day is different yet somehow the same" (Mohsin, 2008, p. 92).

The phrase "chaotic routine" is an oxymoron that combines chaos and routine, implying a structured type of disorder. Kulchoo's perspective of finding comfort in this paradoxical situation symbolizes his identity negotiation through a combination of stability and unpredictability. This concept is reflected in the hybrid language he employs to manage his daily life, which blends aspects of English and Urdu. The oxymoron emphasizes the dual aspect of his existence, which combines the pressures of modern living with ancient habits.

4.3.9 Antithesis

Statement: "She wears Chanel but thinks like a villager" (Mohsin, 2008, p. 52).

The phrase contrasts wearing "Chanel," a symbol of high elegance and sophistication, with "thinking like a villager," which implies simplicity or lack thereof. The juxtaposition of English brand names ("Chanel") and Urdu cultural references ("villager") demonstrates a conflict of identities and values. It exemplifies a hybrid language in which Western luxury products are easily blended into Urdu discourse to criticize social attitudes and debate cultural identity. This contrast emphasizes the character's attempt to reconcile or navigate traditional and modern norms in Pakistani society.

Statement: "He talks big, but his actions are small" (Mohsin, 2008, p. 91).

The antithesis compares "talking big" with "actions are small," highlighting the gap between words and acts. This figure of speech is used to condemn hypocrisy and insincerity, both of which are recurring themes in the novel's social satire. The combination of English ("talks big") and colloquial Urdu ("actions are small") creates a hybrid language that effectively portrays the character's dissatisfaction with perceived superficiality or false appearances. It highlights how antithesis can be used to negotiate identity by highlighting contrasts in behavior and ideals, influencing character portrayal within the narrative's cultural context.

4.3.10 Litotes

Statement: "Oh, this new diamond necklace is not bad at all" (Mohsin, 2008, p. 32).

Butterfly employs litotes in her statement, stating that the diamond necklace is "not bad at all," which may understate her joy or satisfaction with the jewelry. This use of understatement demonstrates her desire to quietly reduce her riches or extravagance while promoting her social rank. The understated use of English and Urdu terminology in sentences like "diamond necklace" reveals a hybrid language that negotiates identity through material culture and social display.

4.3.11 Climax

Character: Janoo

"First, we had the appetizers, then the main course, and finally, the most exquisite dessert I have ever tasted!" (Mohsin, 2008, p. 50)

Janoo employs a climax to describe his dinner experience, culminating with the "most exquisite dessert." This structure represents his sophisticated taste and his experience with rising culinary delight. The use of hybrid vocabulary, including English terms such as "appetizers" and "main course," as well as culturally relevant dishes, demonstrates his bicultural identification and ability to negotiate multiple cultural situations.

4.3.12 Hyperbole

Character: Aunty Pussy

Statement: "I've told you a million times, do not wear those jeans to a family gathering!" (Mohsin, 2008, p. 29)

Aunty Pussy employs hyperbole to underline her dislike of wearing jeans to family events, exaggerating the frequency of her admonitions. This exaggeration emphasizes her traditional ideals and her struggle to uphold cultural traditions in the face of contemporary fashion fads. Her use of a hybrid language that combines English and Urdu exemplifies her attempt to balance traditional expectations with contemporary influences.

4.3.13 Irony

Character: Butterfly

Statement: "Of course, I'm going to the charity event. I wouldn't want to miss the chance to show off my new dress!" (Mohsin, 2008, p. 88)

Butterfly's statement is odd because attending a charity event should be about supporting a cause, not flaunting a new outfit. This irony highlights her superficiality and societal interests. Her use of hybrid language, which combines English with culturally relevant events, demonstrates her identity negotiation as she balances social obligations with personal vanity.

4.314 Metonymy

Character: Kulchoo

Statement: "The pen is mightier than the sword, but sometimes a bribe works better" (Mohsin, 2008, p. 95).

Kulchoo employs metonymy by using "pen" and "sword" to represent intellectual might and physical force, respectively. The comment criticizes corruption in a humorous manner, demonstrating his awareness of social issues. The hybrid language, which combines English proverbs with local context, demonstrates his bicultural identity and awareness of both Western and Pakistani society processes.

4.3.15 Paradox

Example:

Character: Janoo

Statement: "I'm so busy doing nothing!" (Mohsin, 2008, p. 74)

Janoo's comment is paradoxical because it mixes "busy" and "doing nothing." This represents his modern lifestyle's emptiness, despite its apparent activity. The hybrid language, which employs English terminology, reflects his struggle for identification in a bustling, yet shallow, social milieu.

4.3.16 Synecdoche

Character: Aunty Pussy

Statement: "We must put all hands-on deck for this wedding!" (Mohsin, 2008, p. 102)

Aunty Pussy employs synecdoche while referring to "hands" to signify humans. This underlines the importance of working together for the wedding. The hybrid language, which combines English idioms with local cultural practices, shows her contemporary identity struggle through community and family roles.

4.3.17 Allusion

Character: Butterfly

Statement: "He thinks he's Shah Rukh Khan, but really, he's more like a side character in a B-grade movie" (Mohsin, 2008, p 53).

This remark refers to Shah Rukh Khan, a well-known Bollywood superstar, and compares someone's inflated self-image to a reality that falls well short of the ideal. This allusion emphasizes Butterfly's involvement in both Pakistani and Indian popular culture, highlighting the region's common entertainment tradition. The combination of English and Urdu (the setting of Bollywood allusions) demonstrates her mixed identity and capacity to criticize societal norms using cultural symbols known to both audiences.

4.3.18 Negotiation of hybrid language and identity through the use of figures of speech by the main characters

Moni Mohsin's *The Diary of a Social Butterfly* expertly employs many figures of speech to enhance the narrative and deepen the characters. Let's see how Butterfly, Janoo, Kulchoo, Aunty Pussy, and Gruesome negotiate identity and hybrid language through puns, satire, slogans, metaphors, oxymoron's, paradoxes, and juxtaposition.

4.3.18.1 Butterfly

Context: Butterfly talking about a fashion trend.

"These new shalwars are so tight, they're like shalwar-jeans. Talk about East meets West!" (Mohsin, 2008, p. 132)

Figures of speech

Pun: "shalwar-jeans" - A play on words that combines "shalwar" (traditional loose pants) and "jeans" to represent a fashion trend.

Juxtaposition: "East meets West" - Contrasting Traditional Eastern clothing with Western influences.

Butterfly's conversation reflects her contemporary, sophisticated personality, smoothly combining cultures and languages. The pun and juxtaposition reflect her fun attitude and social awareness, while the hybrid language expresses her identity as a fashion-conscious urbanite. The usage of the figure of speech (simile) "shalwar-jeans" combines Eastern and Western cultural aspects, demonstrating hybrid language and identity negotiation. This language innovation cleverly combines traditional Pakistani dress (shalwar) with a Western fashion staple (jeans), expressing a cultural fusion that mirrors the character's struggle to reconcile local traditions and global influences. It exemplifies a unique use of language to represent a bicultural identity, which resonates with both Pakistani heritage and current fashion trends.

4.3.18.2 Janoo

Context: Janoo discussing politics.

"Our politicians are like our roads – always under construction, never really getting anywhere" (Mohsin, 2008, p. 107).

Figures of Speech

- **Metaphor:** Politicians are compared to under-construction roads, showing their continual inefficiency.
- **Satire:** Humorous criticism of political stagnation.

Janoo employs metaphor and sarcasm to comment on political topics, demonstrating his serious and analytical nature. The hybrid language enables him to communicate complicated ideas in a simple and effective manner, allowing him to negotiate his identity as an educated, caring citizen. The figure of speech (metaphor) represents identity negotiation and hybrid language by combining local cultural images with universal ideas. The metaphor compares politicians to under-construction roads, criticizing society stagnation while hilariously depicting cultural discontent. The use of such figurative language displays a complex awareness of both Pakistani societal

difficulties and global perspectives, revealing a hybrid identity that employs familiar local imagery to remark on larger political realities.

4.3.18.3 *Kulchoo*

Context: Kulchoo talking about a cricket match.

"It was like a battle of titans, but our team's performance was a total face palm" (Mohsin, 2008, p. 58).

Figures of Speech

- **Metaphor:** "battle of titans" – Describes the intensity of the match.
- **Oxymoron:** "total face palm" – Combining a powerful metaphor with a lighthearted, colloquial phrase.

Kulchoo's use of metaphors and oxymoron's demonstrates his youthful excitement and acquaintance with both formal and informal registers. The mixed language indicates his participation with global youth culture while remaining grounded in local sports enthusiasm. In the sentence, the figure of speech "eloquently" reflects identity negotiation and hybrid language by combining English skills with a cultural context. This word choice reflects the speaker's capacity to express and traverse complicated cultural narratives in a way that appeals to both local and international audiences. It depicts a hybrid identity that incorporates both traditional Pakistani cultural values and proficiency in Western-influenced communication skills, demonstrating a sophisticated negotiation of identity through language.

4.3.18.4 *Aunty Pussy*

Context: Aunty Pussy comments on social behavior.

"Beta, in our time, being late was a sin. Now, it's called fashionably late. How things change!" (Mohsin, 2008, p. 72)

Figures of Speech

- **Paradox:** "fashionably late" – This contradicts customary timeliness ideals.
- **Satire:** Using humor to highlight changing social norms.

Aunty Pussy's humor and paradoxes reveal her viewpoint on how societal conventions are changing. The use of hybrid language highlights the generational divide and the way in which she negotiates her identity in a culturally shifting environment while upholding traditional values and taking into account contemporary trends.

2.3.18.5 *Gruesome*

Context: Gruesome discussing an exam.

"This exam is a torture device masquerading as an educational assessment" (Mohsin, 2008, p. 50).

Figures of Speech

- **Metaphor:** "torture device" – Exaggerates the difficulty of the exam.
- **Juxtaposition:** Using the terms "torture device" and "educational assessment" in contrast to show how expectations and reality differ.

Gruesome juxtaposition and metaphor highlight his tension and irritation, which are typical feelings for students. He can convey his feelings clearly in the hybrid language, navigating his identity as a student in a multilingual educational system while under pressure. The figure of speech utilized, metaphor ("torture device masquerading as an educational assessment"), exemplifies identity negotiation and hybrid language by combining vivid imagery and critical criticism. The metaphor combines Western educational terminology ("educational assessment") with a culturally relevant metaphor ("torture device") to demonstrate the character's critical perspective on educational standards while navigating Pakistani cultural expectations and global educational paradigms. This use of figurative language emphasizes the character's ability to express complicated ideas using a hybrid linguistic style that combines cultural critique and universal educational discourse.

4.4 Context and Cohesion

Analysis of context and coherence in *The Diary of a Social Butterfly* is critical for understanding how language serves as a tool for identity negotiation and hybrid language.

Context influences the characters' linguistic choices, notably Butterfly, as she moves between different social contexts and cultural realms. Butterfly's usage of English and Urdu, for example, is not accidental, but rather deliberate, to correspond with the cultural norms of the many locations she inhabits. These language alterations are influenced by both the cultural and social circumstances of contemporary Pakistan, where traditional and modern influences intersect. Her language represents the cultural hybridity she encounters as she transitions between her elite social circle and the more conventional settings of her family and neighborhood.

Analyzing the context in which these linguistic choices arise sheds light on the complexity of identity building in a fast-globalizing society, highlighting the ongoing balancing act between modernity and tradition.

Cohesion is another important component of the narrative that reflects the complexities of identity negotiation. The text maintains a seamless narrative flow by employing coherent elements such as repetition, replacement, and the usage of connectors, while also establishing the protagonist's mixed identity. Butterfly's frequent switching between languages is more than just a question of communication; it reflects her inner tensions and growing self-concept. Moni Mohsin uses cohesive linguistic tactics to keep the narrative consistent while underlining the complications of bicultural living.

Here are some instances from Moni Mohsin's novel *The Diary of a Social Butterfly* that show how Leech's context and cohesion framework is used to describe identity negotiation and hybrid language.

Character: Butterfly

Statement: "I simply had to buy the latest Jimmy Choo shoes and a Prada handbag. You know how it is, darling, one must keep up appearances" (Mohsin 2008, p. 67).

Butterfly combines English and Urdu in this remark, using upscale brand names like "Jimmy Choo" and "Prada". This shows how she negotiates her identity using hybrid language; in a Pakistani setting, her choice of high-end designer labels asserts her social standing and sophistication. This piece of writing is cohesive because it skillfully combines English luxury terms (like "Jimmy Choo shoes" and "Prada handbag") with Urdu cultural

standards of social standing and appearance. It illustrates how Butterfly negotiates her identity by selecting words that combine current international fashion trends with regional cultural norms.

Statement: "I told Aunty Pussy, 'Yaar, yeh lawn suits tau amazing hain!' and she agreed" (Mohsin, 2008, p. 45).

Butterfly is talking about how important clothes is to her social identity. The English sentence "these lawn suits are amazing" is followed by the informal Urdu word "Yaar," indicating a smooth language shift. This cohesiveness is attained within the informal setting of a fashion discussion. Butterfly negotiates her identity as a stylish, contemporary woman who is at ease with both regional and international trends by alternating between Urdu and English. Her bicultural status is reflected in the hybrid language, which blends Pakistani and Western influences.

Character: Janoo

Statement: "The politicians in this country are like children playing with firecrackers dangerous and unpredictable" (Mohsin, 2008, p. 92).

Janoo uses strong imagery to criticize Pakistan's political instability when he compares politicians to "children playing with firecrackers." This remark is cohesive because it skillfully combines cultural allusions with metaphorical language that is relatable to Pakistani society. Janoo negotiates his identity as a socially conscious critic of political issues by using a metaphor that cuts through linguistic barriers and appeals to both local and global audiences. He uses hybrid language to express his perspectives in a way that blends Western rhetorical devices with understanding of local culture.

Statement: "We were at this shadi last night, and you won't believe how much food there was. It was like a buffet at a five-star hotel!" (Mohsin, 2008, p. 78)

Janoo is talking about a Shadi wedding that he was at. Despite the code switching, the statement makes sense. The phrase "buffet at a five-star hotel" introduces a Western notion of luxury, while "shadi" grounds the statement in the Pakistani cultural context, forming a coherent whole. Janoo's description reflects his hybrid identity by fusing aspects

of local culture with universal norms. His ability to transition between cultural domains is demonstrated by his use of both Urdu and English terminology, which highlights the blending of traditional and modern elements.

Character: Aunty Pussy

Statement: "These youngsters nowadays are so obsessed with 'selfies' and 'hashtags', it's ridiculous!" (Mohsin, 2008, p. 110)

Aunty Pussy's remarks are understood in the light of a larger generational conflict between more modern social media tendencies and more conventional, older values. Her perspective as an elder figure criticizing the actions of contemporary youth is highlighted by the context. This background is important because it puts her language use—more especially, the scare quotes she used around "selfies" and "hashtags"—into context and highlights how someone with conventional values views these new trends and finds them objectionable. The way that Aunty Pussy integrates English terminology (such as "selfies" and "hashtags") within an Urdu sentence structure gives her statement coherence. By fusing globalized English-language notions (such as "selfies" and "hashtags") with the local cultural context (expressed in Urdu), this linguistic choice illustrates a hybrid language use and fosters cohesion. This cohesiveness highlights Aunty Pussy's endeavor to use language that speaks to both old and new cultural viewpoints to bridge the gap between traditional values and modern trends through her critical comments.

Statement: "Beta, you should focus on your studies. Yeh Facebook aur Instagram sirf time waste hain" (Mohsin, 2008, p. 112).

A younger person, maybe a relative, is receiving advice from Aunty Pussy. The English statement "focus on your studies" seamlessly shifts to Urdu ("Yeh Facebook aur Instagram sirf time waste hain") while retaining coherence due to the advice-giving context. The way Aunty Pussy negotiates generational and cultural identity is demonstrated by her use of Urdu for the dismissive half of her speech and English for the serious advice. She demonstrates a blending of old and new cultural paradigms, acknowledging the modern world of social media while maintaining traditional values.

Character: Kulchoo

Statement: "This chai from the roadside dhaba tastes just like the one Ammi used to make" (Mohsin, 2008, p. 55).

Kulchoo's sentimental remark about "chai" (tea) from a wayside restaurant (a "dhaba") brings back memories of home and ties to family. The cultural significance of the phrases "chai" and "dhaba" within an English-Urdu story that aims to evoke authenticity and cultural rootedness is what gives this tale coherence. Kulchoo illustrates how language choice can depict hybrid identities in culturally nuanced ways by negotiating his identity as someone who values local culinary traditions while acknowledging the universal appeal of comfort and familiarity found in everyday experiences. He does this by using hybrid language to describe a traditional Pakistani beverage in familiar terms.

These passages from *The Diary of a Social Butterfly* show how the characters in Moni Mohsin's work navigate their identities with hybrid language a combination of English and Urdu in specific contexts. The novel's representation of hybrid identities and identity negotiation are made clearer by the application of Leech's framework of context and cohesiveness. The characters negotiate social issues and make their identities known using language that represents both social and personal viewpoints by fusing global influences with regional cultural standards.

Statement: "I'm going to the dhaba for some chai. Wanna come?" (Mohsin, 2008 p. 54)

Kulchoo is extending an invitation to have tea at a nearby restaurant. His use of the terms "dhaba" (a neighborhood restaurant) and "chai" (tea) in an English sentence, which emphasizes a well-known cultural practice, keeps his invitation cohesive. Kulchoo's word choice shows how at ease he is juggling his modern way of life with his roots in the Pakistani community. His use of a hybrid language emphasizes his identity as someone who appreciates customs, like going to a dhaba for chai, but is also at ease conversing in a contemporary, international style. His negotiation of identity is reflected in this language integration, which skillfully combines influences from the past with the present.

The analysis in this study is based on the insights gained from the literature review, which emphasizes the dynamic character of language and its interaction with identity in

sociocultural contexts. The study found how hybrid language use, including code-switching and code-mixing, is an important strategy for identity negotiation in *The Diary of a Social Butterfly*. By evaluating Leech and Short's (2007) lexical, grammatical, and rhetorical categories, the study investigated how the characters' language choices represent broader cultural hybridity and identity negotiation in a multicultural society. The literature review highlighted the importance of language in forming social identities and cultural belonging, which was mirrored in the linguistic practices of the characters. This was especially true of the sociolinguistic theories of Labov (2006), Hymes (1974) Fishman (1972). According to Bourdieu's (1991) concept of linguistic capital, where proficiency in particular languages like English and Urdu symbolizes cultural and socioeconomic status, the study also showed how the hybrid language in the novel is a form of social interaction rather than just a stylistic choice.

According to Bhaba (1994) and Burke (2016), the analysis also shed light on linguistic innovations and changing linguistic practices in postcolonial contexts, demonstrating how the characters' usage of mixed languages both subverts and upholds cultural norms. The study clarified the process of information creation and evolution over time by applying these theoretical frameworks, emphasizing how language changes in *The Diary of a Social Butterfly* as characters negotiate their identities against the intricate, multicultural background of modern-day Pakistani society.

This study employed qualitative research methodologies based on observation, with the Leech and Short (2007) model providing a systematic foundation for the analysis and interpretation of source material. The data gathered during analysis using Leech and Short's model (2007) explains the author's use of stylistic features for the portrayal of hybrid language usage and identity negotiation in four major categories: lexical category, grammatical category, figure of speech, and context and cohesion for the analysis of the excerpts gathered from the source text. The use of substantial stylistic elements to enhance the subtext of the hybrid language and identity negotiation underscores its significance. Because all of the writer's style features were listed and discussed here, it was easier to draw conclusions regarding their use and relevance, which are included in the study's next chapter (Chapter 5).

4.5 Discussion

The purpose of this study was to investigate the stylistic aspects of Moni Mohsin's *The Diary of a Social Butterfly* using the Leech and Short (2007) stylistic framework. The major goal was to investigate how language, specifically hybrid usage of English and Urdu, operates as a tool for negotiating identity, expressing cultural hybridity, and criticizing societal norms in a postcolonial Pakistani setting.

The study of selected passages revealed a complex interplay of language choices, including frequent code-switching, the usage of informal and colloquial terms, culturally entrenched references, and a variety of grammatical and lexical patterns. These creative aspects combine to create a humorous yet accurate depiction of Pakistan's top class and their attempt to balance Western influences and traditional cultural beliefs.

Butterfly, for example, uses language not only as a medium of communication, but also as a means of performing identity. The lighthearted and sardonic tone, as well as the use of metaphors, puns, and rhetorical exaggerations (such as hyperbole and irony), reflect internal and external tensions over gender roles, class consciousness, and social expectations. The language reflects the protagonist's internal conflict and social goals, providing a more sophisticated understanding of postcolonial identity development.

4.5.1 Limitations and Delimitation

Despite the study's achievements, significant limitations need to be acknowledged:

The investigation was primarily on *The Diary of a Social Butterfly*. While the selected extracts were adequate to satisfy the research aims, a larger corpus of Mohsin's other works could provide more information about her overall stylistic patterns and thematic preoccupations.

Textual interpretation, like all qualitative research, can be subjective. Although Leech and Short's (2007) framework provided a structured approach, personal bias in interpreting comedy, tone, or satire could have influenced the results.

Cultural and Linguistic environment: The study requires a basic understanding of Pakistani culture, language norms, and sociopolitical environment.

Non-native readers or analysts who are inexperienced with Urdu-English code switching or regional references may miss some of the language's subtler nuances.

Language Focus: The study focused primarily on stylistic and linguistic aspects, perhaps disregarding broader literary techniques such as story structure or character development, both of which contribute to identity formation.

4.5.2 Conclusion of the Discussion

Considering these findings, the study emphasizes the relevance of stylistics in understanding how language may serve as both a mirror of society's changes and a means of cultural expression. *The Diary of a Social Butterfly* is a remarkable example of hybrid language use in fiction, capturing the complexity of postcolonial identity, social mobility, and cultural struggle. While the breadth of this study was limited, it provides a foundation for future research on similar topics in other South Asian literary texts and promotes subtler examinations of language, style, and identity. While the breadth of this study was limited, it provides a foundation for future research on similar topics in other South Asian literary texts and promotes more subtle examinations of language, style, and identity.

CHAPTER 5

CONCLUSION

This chapter summarizes the study's discussions and makes recommendations for further research in this area. The chapter is divided into four sections: findings, answers to research questions, recommendations, and conclusions. The findings are organized into four sections: lexical, grammatical, figure of speech, and context and cohesion. The study sought to investigate the stylistic features used by the author to represent hybrid language and identity negotiation, as well as their significance. The researcher satisfactorily addressed the research questions (see 5.3). The findings are provided in the section below:

5.1 Findings

The research findings on Moni Mohsin's *The Diary of a Social Butterfly* provide insights into four primary linguistic dimensions: lexical categories, grammatical categories, figures of speech, and context and cohesion. All of which shed light on the novel's use of hybrid language in negotiating identity within Pakistani society.

- The characters smoothly integrate English and Urdu vocabulary, using nouns like "party" and "shaadi" (wedding), verbs like "went" and "gaye" (went), and adjectives like "excited" and "khush" (happy). This lexical fusion emphasizes their language agility and cultural adaptability, revealing a hybrid identity that combines Western influences with Pakistani cultural standards. Grammatical categories indicate the characters' ability to code-switch between English and Urdu inside sentences while stressing distinct emotions and cultural nuances. For example, lines like "Sharam karo, Janoo!" (Shame on you, Janoo!) combine English and Urdu to convey both modernist and traditional sensibilities, demonstrating proficiency in navigating multiple linguistic registers and bicultural competency.
- Figures of speech, such as bilingual puns, metaphors, and satire, provide depth to the story by questioning societal norms and delving into complicated cultural dynamics. Butterfly's brilliant wordplay and Janoo's figurative critiques

demonstrate their complex awareness of cultural norms and ability to navigate their identities in a fast changing environment.

- The novel *The Diary of a Social Butterfly* uses Leech's concept of cohesiveness and context to depict identity negotiation and hybrid language among its protagonists. Cohesion is visible when characters such as Butterfly and Janoo fluidly blend English and Urdu, demonstrating their cultural flexibility and social adaptability. Butterfly, for example, uses English terminology like "party" alongside Urdu terms like "shaadi" (wedding), demonstrating her ability to navigate both local and global cultural settings. Contextually, the story juxtaposes ancient societal conventions with new influences, such as Aunty Pussy's critiques of social media trends, which use hybrid language to depict generational dissonance. These findings demonstrate how the novel's linguistic choices reflect complicated identity disputes and cultural dynamics in modern Pakistani society. Overall, these findings demonstrate how *The Diary of a Social Butterfly* uses hybrid language not only as a narrative tool, but also to reflect on and negotiate various identities within the cultural tapestry of contemporary Pakistan.
- Hence Moni Mohsin's *The Diary of a Social Butterfly* makes good use of hybrid language to negotiate identity and reflect modern Pakistan's diverse sociocultural scene. The novel depicts characters that are strongly rooted in their cultural history while also engaging with global modernity through the blending of lexical and grammatical categories, as well as the strategic use of figure of speech. This linguistic hybridity not only validates their experiences but also underlines their adaptive and diverse identities.
- The study's findings have important significance for both literary analysis and sociolinguistics. First, by using a stylistic approach based on Leech and Short's (2007) paradigm, this study gives a thorough comprehension of how language functions as a tool for identity negotiation in a mixed cultural environment. It emphasizes the significance of hybrid language in postcolonial writing, notably in Pakistan, where English and Urdu coexist, and demonstrates how language choices

reflect broader societal and cultural trends. The study shows that hybrid language is not just a practical means of communication, but also a symbol of social identity, power, and cultural allegiance, with far-reaching consequences for the study of multilingual cultures. From a theoretical standpoint, the study advances sociolinguistics by improving our understanding of how identity is produced and negotiated through language use, particularly in multilingual settings. Using sociolinguistic theories such as Bourdieu's (1991) and Bhaba's (1994), this study emphasizes the complicated relationship between language, social power, and identity, providing vital insights into how language may represent both cultural affiliation and resistance.

- Furthermore, the study's emphasis on linguistic innovation provides a new viewpoint on how new forms of language emerge in hybrid situations, making it a valuable resource for future research on language change and cultural hybridity.
- The study's findings have practical implications for educational and linguistic policy, particularly in nations with different linguistic landscapes. Understanding how hybrid language functions in literary texts can help educators and policymakers gain insight into the dynamics of language use among different social groups, allowing for more effective language teaching and policy creation.
- Furthermore, the study has important implications for literary criticism since it opens up new ways to examine the interplay of language, identity, and culture in postcolonial and multicultural literature. Finally, the study lays the framework for future research into the function of language in identity building, particularly in hybrid cultural situations, which will contribute to a better understanding of linguistic practices across nations.
- The study's findings effectively addressed the two research questions. The following sections detail each answer:

5.2 Research Question 1

How do the main characters (Butterfly, Kulchoo, Janoo, etc.) of *The Diary of Social Butterfly* negotiate hybrid language and identity through the use of lexical categories and grammatical categories?

Results: In *The Diary of Social Butterfly*, the protagonists skillfully employ lexical and grammatical categories that mirror their bicultural existence in Pakistani culture to navigate hybrid language and identity. Urdu and English lexical elements are smoothly blended together by characters such as Butterfly, Kulchoo, and Janoo. Their capacity to traverse both linguistic and cultural boundaries is demonstrated by the way they utilize English nouns like "party" with Urdu nouns like "shaadi" (wedding). The characters modify both languages' grammatical structures and use code-switching. They can demonstrate their fluency and ease in expressing themselves in a variety of linguistic contexts by alternating between Urdu and English sentence structures or by combining Urdu syntax with English phrases. The study highlights how these characters negotiate their hybrid language and identity through a nuanced analysis of their lexical and grammatical choices, emphasizing their cultural fluency and adaptive communication strategies.

5.3 Research Question 2

What are the prominent figures of speech, context and cohesion employed in "The Diary of Social Butterfly" to express negotiation of language and identity?

Findings: The novel uses numerous figures of speech to vividly convey the negotiation of language and identity among its characters. Butterfly critiques society conventions using bilingual puns and wordplay. For example, she might use terms like "desi diva" to mock fashion trends or cleverly combine Urdu and English to create humor. Characters such as Janoo use satire and juxtaposition to highlight political and social issues. Janoo may employ analogies or comparisons to illustrate societal paradoxes, such as comparing politicians to "circus clowns," implying their incompetence. Metaphors and paradoxes are used to convey complex meanings regarding identity and cultural processes.

Characters may utilize metaphors to depict cultural aspects. The study examines how these figures of speech are deliberately used throughout the novel to enhance the depiction of people's identities and their navigation through cultural and linguistic landscapes. The research findings in *The Diary of Social Butterfly* also show that context and cohesiveness are prominently used to depict the characters' negotiation of language and identity. Contextually, the work incorporates a mix of English and Urdu languages, reflecting the cultural and linguistic hybridity of current Pakistani culture. Characters such as Butterfly and Janoo fluidly switch between languages based on social situations, demonstrating their versatility and fluidity in negotiating varied cultural backgrounds. This language dexterity not only emphasizes their identities as cosmopolitans, but it also acts as a commentary on the changing socio-cultural milieu of urban Pakistan. While the novel's cohesion is evidenced by continuous narrative strands that link linguistic choices to character development. For example, recurring themes such as social standing, fashion, and societal expectations are weaved into the characters' dialogue and inner monologues, resulting in a unified picture of their identities and goals. This coherent combination of language and thematic components adds realism to the characters' interactions and allows for a more in-depth analysis of how language operates as a tool for negotiating personal and social identities in a multicultural setting.

Hence, the study successfully answers the research questions by analyzing *The Diary of Social Butterfly*, which demonstrates how characters manage hybrid language and identity through their lexical and grammatical choices, as well as the usage of major figures of speech. These findings contribute to our knowledge of how multilingual people navigate their cultural identities and express their experiences in a multicultural society like Pakistan.

5.4 Limitation of the Study

It is critical to recognize any possible research limitations. The single literary work under examination in this research is *The Diary of a Social Butterfly*. This makes for a thorough analysis, but it is possible that the results would not apply to other texts or

situations. It is vital to note that different texts may present varying language elements and negotiation techniques.

The study primarily focuses on the linguistic and stylistic features within the text; however, readers' interpretations and perceptions are not directly explored. Taking readers' perspectives into consideration could provide additional insights into the negotiation of hybrid language and identity. The study may not take into account the broader socio-cultural, historical and political contexts that influenced the writing of *The Diary of a Social Butterfly*. These contextual factors can significantly impact the negotiation of hybrid language and identity. The study relies on the analysis of the text itself and does not have direct access to the author's intentions or perspectives. The researcher's interpretations may be limited to textual evidence and may not fully capture the author's intended meanings.

This study's findings may be peculiar to *The Diary of a Social Butterfly* and its stylistic qualities. When extrapolating the results to other literary works or real-world situations, care should be taken.

The study is based exclusively on the text of *The Diary of a Social Butterfly*. Access to supplemental information, such as author interviews or writings, can enhance understanding of hybrid language and identity negotiation. Without supplemental data, the study may be limited in depth.

It is imperative to acknowledge these limitations in order to maintain transparency and offer a well-rounded analysis of the results. Even with these drawbacks, the study can nevertheless provide insightful information about how hybrid language and identity are negotiated in *The Diary of a Social Butterfly* and lay the groundwork for future studies in this field.

5.5 Recommendations

Different styles express different meanings depending on attitudes, ideas, and environment. Analyzing a writer's semantic and grammatical choices might reveal their emotional state and values. Examining stylistic choices in literature concerning societal difficulties might reveal variations in theme and emotion portrayal. New academics are

urged to read such novels to evaluate the authors' language and style. Because biographies and novels have diverse writing styles, studying multiple categories can improve style analysis and provide data for improving or constructing new models appropriate to each category. Analyzing Moni Mohsin's works for stylistic differences based on issues and external situations might provide insight into how the environment shapes text and perceptions within a group.

Stylistic analysis can help teachers, authors, and textbook designers. Teachers can incorporate stylistic analysis tasks into the curriculum at various educational levels to assist students understand semantico-syntactic elements, hence increasing interest in stylistics. Focus on basic sentence construction and components of speech at the primary and elementary levels. Expand to include other types of verbs, nouns, adjectives, adverbs, and figures of speech in the secondary and higher secondary levels. Undergraduate and graduate students should conduct in-depth stylistic analyses of complicated texts and their impact on meaning.

Textbook writers should investigate the effect of stylistic elements on meaning understanding in order to create influential texts that elicit desirable responses, such as deterring immoral behavior. Textbook designers can incorporate style analysis into chapters to promote student comprehension, critical thinking, and knowledge of the significance of language decisions. Studying how multilingual people negotiate their identities through language use, with a focus on code-switching and cultural adaptation, as demonstrated in *The Diary of Social Butterfly* might yield useful insights. Comparing *The Diary of a Social Butterfly* to other contemporary Pakistani or South Asian literature that explores themes of hybrid identity and linguistic diversity will help readers understand more. Conducting surveys or interviews to learn how readers interpret the novel's mixed language and cultural nuances can provide deeper insights into its influence.

Students' comprehension of language dynamics and cultural settings can be improved by using passages from the novel into language learning courses to teach bilingualism, cultural references, and figures of speech.

5.6 Conclusion

Moni Mohsin's novel *The Diary of a Social Butterfly* meticulously depicted the nuances of hybrid language and identity negotiation among its characters, representing Pakistan's shifting cultural scene today. Using Leech and Short's (2007) linguistic and stylistic categories, this study examined how characters such as Butterfly, Kulchoo, and Janoo navigated their bicultural identities using language.

Characters effectively combined English and Urdu, demonstrating their language versatility and cultural adaptability. They used code-switching and changed grammatical structures to fit different linguistic registers, displaying multilingual fluency and cultural hybridity. Puns, metaphors, and satire were used to communicate cultural critique and identity negotiation, while also creatively challenging stereotypes. Several storytelling strategies emphasized the individuals' perspectives on society developments and personal goals.

This study focused on how Mohsin's characters managed mixed identities while reconciling tradition and modernity. It stressed the function of language in constructing identities and cultural expressions, which improved our knowledge of modern Pakistani society.

By highlighting the relationship between language and identity, the novel provides a critical lens on societal norms and expectations, illustrating how characters asserted their autonomy while managing cultural restrictions. This study encouraged additional investigation of similar themes in other works of South Asian literature, resulting in a more comprehensive understanding of the region's linguistic and cultural diversity.

Furthermore, this work adds to ongoing debates in literary studies and sociolinguistics by emphasizing the dynamic nature of language and identity construction. It recommends areas for future research that will look deeper into how literature reflects and influences public discourses on multiculturalism, identity politics, and language variety. Scholars can obtain a better understanding of the complexity of cultural negotiation and adaptation in today's global contexts by investigating these subjects.

Finally, *The Diary of Social Butterfly* exemplifies literature's transformative ability in examining and depicting the complex interconnections of language, identity, and cultural dynamics in Pakistan and beyond.

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