

## **Simulation in Shakespeare's Plays: Men, Women, and Power in Society**

### **Abstract**

*The purpose of this research paper is to analyze the plays of Shakespeare from the perspective of "Simulation" which is a social theory of recent era presented by the French theorist, social critic, and sociologist, Jean Baudrillard. In this research paper Baudrillard's conceptual framework of "Simulation" (1994) is used to highlight the survival strategies of females in Shakespearean age. Simulation highlights the contrast between appearance and reality and it shows the contradiction between male and female, rich and poor, powerful and weak. For Shakespeare's plays of contrasts and contradictions, a new kind technique for textual analysis is used which focuses on "foregrounding contradiction rather than effacing it" (Belsey, 2001, p.125). The study is very useful and significant as it points out recent and current angles in selected Shakespeare's plays. It highlights the struggles and troubles of women for survival in a patriarchal society.*

**Keywords:** *Simulation, Reality, Shakespeare, Disguise, Hyper-reality, Perversion, Survival*

### **INTRODUCTION**

Shakespeare is a universal writer and his plays are like evergreen trees that do not wither and shed their leaves with the passage of time. The themes and characters of his works are perpetually fresh and modern. His plays are still relevant because many modern, postmodern and post-postmodern theories can be applied to his plays as "existentialism", "ecocriticism", "simulation", "psychoanalysis. The reason is that there is a scope of a lot of interpretations because he has left many questions and blank spaces to be filled by audiences and readers. The theme of appearance versus reality (simulation) is one of the themes of his plays which in the theory of simulation is known as the theme of "perversion of reality", "hyper-reality" or "faithful copy. In this research work, four plays of Shakespeare are selected namely "Titus Andronicus", "The Taming of the Shrew", "Romeo and Juliet" and "The Merchant of Venice". In simulation, the reality is copied and converted into signs in four different ways as he says, The seduction of the signs themselves being more important than the emergence of any truth - which interpretation neglects and destroys in its search

---

**Mehvish Muzaffar**

PhD Scholar, Department of English, Fatima Jinnah Women University, Rawalpindi

for hidden meanings” (Baudrillard, 1990, p, 53). The first stage of simulation is called the true presentation of truth which is applicable to his plays in which he has tried his level best to represent reality. The characters of his plays put antic disposition, they are disguised and sometimes assume the roles which show their assumed reality. In his plays, men take the help of appearances to gain power for their plans: revenge against women they want to subjugate, while women assume it to seek refuge and shelter from tyrant men. Baudrillard’s postmodern theory of simulation can be applicable to the Renaissance age because the idea of simulation has been present from the very beginning of the universe. Baudrillard has conceived, discovered, and presented the theory in postmodern age as Pawlett says, “Baudrillard’s scheme begins with the Renaissance, very approximately from the late fifteenth century with the dissolution of the feudal system....No ‘end’ dates can be given for the orders for the simple reason that they do not come to an end” (Pawlett, 2007, p. 72).

## **LITERATURE REVIEW**

“Simulation” is relatively a new approach that seeks the relation between reality and its representation (copy). Shakespeare has captured the soul of his age in his plays truly and faithfully. So, his plays represent his age and fall in the category of first order of simulation. Shakespeare has presented the second stage of simulation in his plays when his characters use masks as Romeo hides his face behind a mask. The masked face hides the true identity of characters and exhibits a denatured, masked face. The third stage is presented by Shakespeare in his play “The Merchant of Venice”. The character of Portia in the form of a lawyer excels the professional lawyer.

### **Orders of Simulation**

Jean Baudrillard is a French philosopher, sociologist and critic as Kellner says in the Stanford Encyclopedia of Philosophy, “His work combines philosophy, social theory, and an idiosyncratic cultural metaphysics that reflects on key events and phenomena of the epoch. A sharp critic of contemporary society, culture, and thought, Baudrillard is often seen as a major guru of French postmodern theory.” He has analyzed society from the perspective of “Simulation” i.e. copy of reality. He is of the view that simulation does not hide the reality and truth rather it is the truth that hides the fact that there is no truth. The theory of simulation is presented in his book “The Precession of Simulacra” (1994) in which he has described four stages in which reality and truth are copied or replicated. In the paper only three stages are discussed and applied because the fourth stage is called pure simulacrum that is characterized by total loss of referent (reality). The plays of Shakespeare represent reality and there is the presence of referent (reality) in his plays. As Baudrillard has said about the fourth stage, “....it has no relation to any reality whatsoever; it is its own pure simulacrum” (Baudrillard, 1994, p. 6).

The first stage of simulation is called "reflection of a profound reality" (Baudrillard, 1994, p. 6). In this stage, the reality is presented in an honest and faithful way. Baudrillard gives the positive name to the first stage: "Sacramental order" (Baudrillard, 1994, p. 6) due to the honesty and faithfulness of representation. Baudrillard has given the example of a cartographer who draws the exact map of an empire without any distortion. The map truly, faithfully, and honestly represents the empire. Shakespeare has truly presented his age through his plays like a cartographer.

The second stage of simulation is the stage in which reality is denatured and perverted. In the stage, copy does not represent reality faithfully rather it masks and denatures reality. In the fable of the map and empire, the second stage is described by the example of the cartographer trying to make an empire by following the map. He would not be able to capture reality by depending on the map and in his attempt he would corrupt the reality of empire which precedes the map.

The third stage of simulation is called the "order of sorcery" (Baudrillard, 1994, p. 6) in which the copy exceeds and surpasses the reality. The third stage is also called "hyper-reality" in which the copy is better than reality. In the fable of map and empire, the perverted empire that followed the map is made better by adding additional decoration by the builder. As Baudrillard has said,

In the first case, the image is a good appearance - representation is of the sacramental order. In the second, it is an evil appearance - it is of the order of maleficence. In the third, it plays at being an appearance - it is of the order of sorcery. (Baudrillard, 1994, p. 6)

## **RESEARCH METHODOLOGY**

In the research paper, qualitative method is used with Belsey's approach of highlighting contradiction and differences with the theoretical underpinning of Baudrillard's theory of "Simulation". Simulation presents a contrast between reality and appearance and it also highlights the contradiction arising from the contrast between appearance and reality. In the qualitative method, the application of theory and analysis of text is called "coding" and "open coding" (Strauss and Corbin, 2004, p. 303). In this paper, the selection of four plays for analysis is called "coding" of the plays for the theory of "Simulation" as it is the first step for, "the process of analyzing data" (Strauss and Corbin, 2004, p. 303). After coding, the plays under the category of "Simulation" the process of "open coding" starts which is the naming and categorizing of the characters under different stages of "simulation" as "open coding" is defined as, "The process of breaking down, examining, comparing, conceptualizing, and categorizing data" (Strauss and Corbin, 2004, p. 303).

## Research Question

The main and overarching question of the paper is following

- What are the purposes of using simulation in power game by men and women of Shakespearean society?

## Objectives

The objectives of the article are following

- To highlight the difference of purpose in the use of simulation by men and women in a patriarchal society.
- Men use simulation to exploit and use women while women take the help of simulation because they want to survive in a male-dominated society.

For this purpose, four plays of Shakespeare are selected because in the plays simulation is used to exploit women and the second reason is that in the plays female characters disguise for their survival in a male-dominated society.

## RESULTS & DISCUSSION

In this research paper, the characters would be analyzed with reference to only second and third order/stages of simulation as the masked and disguised characters are taken for discussion. The other characters of the plays fall in the category of first order of simulation because they represent truly and faithfully the real persons of society as the kings, queens, soldiers, etc. The unmasked characters faithfully and truly represent reality and the paper seeks to analyze all the masked and unmasked characters of the selected four plays.

### Simulation in “Titus Andronicus”:

Simulation is obvious in the play in different characters. The character of Titus presents simulation when he tries to copy a mad man in order to hide his plans for revenge. Titus does not become mad after the death of his two sons and the amputation of his hand. He assumes his antic disposition to deceive Tamora and Aaron, as he says that he would not shed tears because tears would blind his eyes and he would not be able to seek revenge with his eyes full of tears. He makes a plan to take revenge and he says to his son Lucius to go to Goths for help as he says, “Hie to Goths...for we have much to do” (Shakespeare, 2003, 3.1. 290-93). Before the plan, he pretends to be a mad person by laughing, but later, he dictates the whole plan which shows that his madness is not real, rather it is assumed or simulated madness. The simulated madness of Titus is the example of hyperreality (third stage simulation in the character of Titus) because he is wise as well as mad. In this way, his madness is superior to actual madness because of the tinge of wisdom. So, the simulated madness of Titus helps him to hide his real plan and he is able to take revenge from Tamora, her sons and Aron by killing them. After the death of his own sons, Titus is

not able to understand the grief of Tamora and kills her sons; later in his biased fury, he kills her also.

Simulation is also found in the character of Tamora when she tries to hide her wicked nature and assumes a kind and friendly attitude towards Titus and Saturninus. She is a vanquished queen and she simulates many guises to survive in a hostile atmosphere. She reveals her plan in her aside to her husband and she says that he should not show his dislike and anger in front of Titus because he is dear to Rome and he exerts a lot of influence and power in the hearts of the masses. She says that Saturninus is made king by Titus and his kingship is not deep-rooted yet. She says that he should put a kind and friendly visage while at an appropriate time she would make a plan to kill Titus and his whole family as she says, "I'll find a day to massacre them all" (Shakespeare, 2003, 1.1. 448). In the woods she pretends before her sons that she is insulted and humiliated by Bassianus and Lavinia but in reality they have not insulted her. Her pretentiousness falls in the category of simulated reality that is assumed and false. In the last act of the play, she becomes the goddess of revenge and assumes in front of Titus that she is sent from hell to help Titus. Her two sons become false agents of revenge who supposedly help her by becoming Rape and Murder as she says to Titus, "I am revenge: sent from the infernal kingdom" (Shakespeare, 2003, 5.2. 31). The simulation of Tamora and her sons falls in the category of the second order of simulation which is "perversion of reality" as they are not gods but in the attempt to become gods they have denatured the concept of gods in their earthly bodies, and they are killed by Titus. So, the perversion of reality and simulation does not help Tamora to survive in the hostile country among enemies, rather it weakens her position and as a result, she is insulted and killed by Titus.

The second-order of simulation is found in the presentation of democracy because the type of democracy which is presented in the play is not real and authentic. Democracy is defined as a government of the people by the people, for the people. However, the leaders are two sons of a king. The common people are not allowed to take part in the process of nomination. Their only task is to cast votes to bring the kings' sons into power. The second reason for democracy being simulated is unawareness of Titus about his nomination for election. He does not know that he is selected while in democracy willingness of a candidate is mandatory. The third reason is the rejection of Titus to be the king of Rome and the selection of Saturninus as the king of Rome. This is against the will of the people and the law of democracy. Titus tries to get rid of his responsibilities as a king and, in this attempt, he perverted the laws of democracy by presenting the name of Saturninus. So, the perversion of reality of democracy strengthens Titus' stance and will.

### **Simulation in “The Taming of the Shrew”:**

Simulated reality is abundant in “The Taming of the Shrew” from the first scene to the last. Different characters assume roles that are not real. In the scene I act I, Lord has made Sly a false lord and he becomes the servant of the lord. Sly is a poor, drunkard who is filthy and in rages. The lord orders his servants to convey Sly to bed and wrap him in beautiful clothes. They put expensive rings on his fingers, a delicious meal is put by his bed and attentive servants stand by his bed. Lord pretends to be a servant which is the third order of simulation that his good attitude has glorified him in the guise of a servant. Sly becomes the perversion of a real lord because he denatured the reality of lords. His poverty-stricken face and absurd lower-class manner testify the denatured reality. The boy who becomes the wife of Sly also falls in the category of the second order of simulation as he tries to be a female, but his male stature is not like a female as Lord says, “Sirrah go you to ....my page....call him madam” (Shakespeare, 2003, 1.1. 110-13). The tears in the eyes of the disguised boy are also false as the tears flow from his eyes with the help of onions. He is crying for Sly’s sickness on the Lord’s orders. So, the simulated and assumed roles of Sly, the servants and the disguised wife help Lord to amuse and entertain himself because he is bored and suffers from ennui. The above-mentioned drama helps him in entreating his ennui and boring life.

Petruchio’s praise for Kate is also false and simulated as he states falsely in front of Kate that he knows about the rough and sullen nature of Kate. In reality, Kate is pleasant, slow in speech and sweet like springtime flower. He tells a white lie that she does not frown and bite her lips like angry girls. In Petruchio’s praise of Kate, hyperreality is found as he has glorified Kate’s nature by adding the characteristics which are not found in her. He is a clever man who wants to marry Kate for wealth and dowry, but he hides his true nature by copying and simulating the manners of a gentleman at the time of wooing. His appearance at the time of his marriage is also unreal because he comes wearing an old jerkin and old breeches and carrying an old, rusty sword. He wants to tame Kate by teasing her as Tranio says to him, “....you hither so unlike yourself ”(Shakespeare, 2003, 3.2.105). The second order of simulation is depicted in the disguise of Petruchio in which his own real personality is shown as being perverted and denatured. So, Petruchio’s use of simulation helps him to win the confidence of Kate’s father and sister by which he is able to fulfill his plan of marrying a rich girl with double dowry as well as he is able to make Kate an obedient and submissive wife.

Simulation is found in the disguise of Lucentio because he loves Bianca and he pretends to be a teacher of Greek, Latin and other languages. Tranio’s disguise is another example of simulation in which he presents himself as Lucentio to take his place at his house and university. He is not a nobleman by birth but when he tries to be a nobleman of elite class he perverts the reality by overacting. In the character of

Hortensio, there is another example of simulation and simulated reality as he pretends to be a tutor of music and mathematics. The motive behind his disguise is that he also loves Bianca and he wants to win her heart by becoming a teacher, so he can get a chance to come near her for wooing. Hortensio and Lucentio are not teachers, but they simulate the characters of teachers which makes them incompetent teachers of music and languages. Their simulation falls in the second category which is the perversion of reality. So, Lucentio is able to marry Bianca by simulation and simulation helps him to win the heart of his beloved.

Baptista says that in the case of Bianca's marriage he is playing a role of a merchant in the bargain as Bianca is a valuable commodity who can be purchased by a rich suitor as he says, "...now I play a merchant's part," (Shakespeare, 2003, 2.1. 345). Tranio speaks on behalf of Lucentio that he is able to purchase Bianca as he is the only son and heir of a rich father. Gremio boasts that he is also rich to purchase Bianca because he gets two thousand ducats per year as he says about Bianca, "...a commodity...It will bring you gain..." (Shakespeare, 2003, 2.1. 348-49). So, Baptista simulates the role of a merchant openly and he is able to find a legitimate husband for his beautiful daughter.

In the character of Pedant, simulation is shown when he tries to be the father of Lucentio as Tranio speaks on behalf of Lucentio, "...my father.....doth resemble you" (Shakespeare, 2003, 4. 2.105). He offers Pedant to live in his house and be safe from the trouble of the journey, but in return he wants him to play the role of his father in order to marry Bianca. Baptista has put a condition that he would give his consent in the presence and surety of Sir Vincentio the real father of Lucentio. Pedant pretends to be the father of Lucentio by saying that he has come to Padua to gather some debts and he is happy to know that his son is in love with the daughter of Baptista. He is content by the choice of his son and he is ready to bestow his property to his only son. The arrival of the true Vincentio reveals the whole truth that Pedant is not the actual father of Lucentio as Bianca says, "Cambio is changed into Lucentio" (Shakespeare, 2003, 5.1.127). The identity of Tranio is revealed by the father of Lucentio when he says that Tranio is not Lucentio rather he is a sailmaker at Bergamo. So, the simulated reality of all characters is revealed at the end of the play and Lucentio is forgiven from all types of forgery and lies because he is male as well as rich. The male characters of the play use simulation by their disguise and they are able to marry and subjugate rich girls.

### **Simulation in "Romeo and Juliet":**

In "Romeo and Juliet" simulation is found in two scenes. The first appearance of simulation is in the scene in which Romeo wears a mask to hide his identity. Romeo is in love with a beautiful maid Rosaline but his love is one-sided because Rosaline is not interested in a love affair. Romeo belongs to the Montague family while Rosaline

belongs to the Capulet family and there is an ancient rivalry between the two families. The head of Capulet has programmed a big traditional feast in which Rosaline is also invited. That's why Romeo wants to participate in the feast, but because of ancient enmity, he cannot go openly. He puts a mask on his face to denature his real identity and he joins the actors. The guise of Romeo is the perversion of reality because the mask denatures the nobility and personality of Romeo. So, he is able to fulfill his plan by simulation and he enters the house of Capulet. Instead of Rosaline, he gets a better and richer lady, Juliet. Romeo does not show his real motive of arrival that he came to meet Rosaline, rather he ensnares Juliet in his love.

The false death of Juliet is another example of simulation in which she drinks a potion that makes her body cold like death, but, in reality, she is not dead, as friar says, "A thing like death to chide away this shame"(Shakespeare, 2003, 4.1. 75). She is ready to take the risk because there is no other way for her. Friar gives her the potion because she marries Romeo secretly who is the enemy of her family. Mr. Capulet arranges the marriage of Juliet with a rich person and he does not know that Juliet is already married. Romeo is banished because he has killed Tybalt and Juliet cannot get the help of Romeo to get out of the odd situation. Friar makes a plan to help Juliet because she warns him that she would commit suicide. The plan is simple that Juliet would drink the potion the night before her marriage which would cause her a temporary death that would last for twenty- four hours. The Friar would send a letter to Romeo who would come in the darkness of the night and they would get Juliet out of the vault and wait for her awakening from her assumed death. She would then go with Romeo and they would live happily hereafter.

The plan is not successful because Romeo does not get the Friar's letter. The bearer is arrested due to some misunderstanding and Romeo gets the news of Juliet's death from his friend who does not know the real plan of Friar. Romeo hurriedly comes to Verona and, in his grief, commits suicide lying near the tomb of Juliet. Juliet also commits suicide after awakening from her false death because she sees the dead body of Romeo. The simulated death of Juliet comes in the category of second-order of simulation which is called the perversion of reality because the false death is more painful to her as it combines the fear of death and the apprehensions of waking up before time in the vault. She is worried about what she would do if the friar does not come in time and she may die again in the tomb because of suffocation and fear. So, Juliet tries to get rid of an odd situation by using the horrible way of simulated death because she wants to live with Romeo. The false and simulated death cannot help her and she dies in her struggle of survival.

**Simulation in "The Merchant of Venice":**

In "The Merchant of Venice" simulation is found in the characters of Jessica, Portia and Nerissa. Jessica adopts the guise of a torchbearer during her elopement. Portia adopts the guise of a doctor of Law and Nerissa becomes the clerk of the Doctor of law. Jessica is the daughter of a wealthy Jew namely Shylock who is bitter due to the discriminating attitude of Christians like Antonio. He has put restrictions on her daughter to save her from the scornful attitude of Christians. Jessica is suffocated due to so many restrictions as she is not even allowed to talk to her maid. She is locked in the house of her father. She is also not allowed to marry Lorenzo who is a Christian and whom she loves very much. The planning of their elopement is made by Jessica who writes a letter to Lorenzo on the night of Bassanio's departure to Belmont because he wants to woo Portia. There is a lavish dinner at Bassanio's house before departure and Shylock is also invited because he has provided money for Bassanio's adventure. In the absence of the father, Jessica gathers his money and jewels and leaves her house by climbing down from the window. She assumes the guise of a boy to hide her reality and identity. Her disguise saves her from recognition, but her guise falls in the category of second-order of simulation as she is a delicate and fragile woman with feminine beauty who denatures the reality of boys as well as her femininity as she says, "I am glad it is night, so you cannot see me well, for in these boyish clothes I am not myself,"(Shakespeare, 1987, 2.6. 35). So, Jessica wants to get rid of her father and she wants to live a happy life. Her get up as a boy helps her in her plan of elopement and struggle to survive in a male-dominated society.

Portia is another example of simulated reality when she assumes the role of a Doctor of Law because she wants to save the friend of her husband who is Antonio. Bassanio is a spendthrift nobleman who wastes his money in a luxurious lifestyle. He wants to woo Portia who is a rich lady but in order to fulfill his desire he needs money. Antonio is not in a position to supply him the amount because he has invested his fortune on the sea, but he asks Bassanio to get money on his behalf from Shylock. Shylock is willing to provide money by signing a bond from Antonio in which he wants no interest, but he puts a condition that if Antonio is not able to pay back the money on the fixed day, he would cut a pound of flesh from his body. Antonio signs the bond because he is confident that he would be able to get profit from his enterprise, but unfortunately his ships drown at sea and he is not able to pay money on the fixed day. At the same time, Bassanio is successful in choosing the right casket and he is looking forward to marrying Portia.

Antonio writes a letter to Bassanio in which he informs him about his bad luck that the Jew is hard on him in his demand to get a pound of flesh from his body. When Portia comes to know about the news she and Nerissa marry Bassanio and Gratiano to send them immediately to help Antonio by paying double the amount. The survival instinct of Portia is clear in her hasty marriage because she does not trust Bassanio

with a doubled amount. She has a hunch that he may not come back to marry her. After the departure of their husbands both the ladies hit another plan to save Antonio because they have a hunch that Shylock may not accept money. Portia consults her lawyer cousin about the matter and condition of the bond. She hurries towards Venice in the guise of a lawyer and Nerissa assists her in the guise of her male clerk. Portia reaches in the middle of the trial of Antonio and saves him by her wit, eloquence and wisdom. The simulation of Portia falls in the category of third order of simulation which is hyper-reality. It is hyper-reality because in her disguise she has surpassed reality by making the simulated reality more perfect than reality. She combines her wit with the advice of her lawyer cousin. In this way, Portia saves Antonio from a tragic end because she does not want to spoil her married life in regret that she is responsible for the death of Antonio. She wants full attention and love of Bassanio and the death of Antonio would have marred her happiness.

Nerissa is another example of a simulated reality. She is a maid of Portia and her clerk in disguise. Her assistance as a clerk is more than real as she knows Portia from the beginning till the end which has made their lawyer- clerk relation more perfect than reality. Nerissa brings the letter in which Portia is recommended as a lawyer; she arranges the book stand and book and assists her in the trial in a more perfect way than a real clerk. She goes to the house of Shylock for clerical work and in the end winds up the whole task diligently. So, the active and prompt attitude of Nerissa helps her a lot in her struggle of survival as a maid and wife. If she does not obey Portia, she would not be able to marry Gratiano. She cannot imagine a prosperous married life without the help of Portia and Bassanio.

The picture of Portia is another example of simulated reality as the dead father of Portia has laid a very strange condition for the marriage of his daughter. He has made three caskets of lead, gold and silver on which he has written quotes according to the merit of metals. There is a picture of Portia in one of the caskets which indicates that only the eligible person would select the right casket having the picture of Portia. Bassanio is the one who selects the right casket, having her picture in his hand he declares the picture as the true and faithful copy of his love as he says, "Fair Portia's image. Seeing such a face, A thousand years from now, a man would weep. Because the fair original was gone" (Shakespeare, 1987, 3.2. 119-121). So, Portia's father has laid a very tough condition by putting her picture in the casket made of low metal. The reason behind the whole event is that her father wants to marry off his daughter with an honest person and an honest person is not greedy. He puts the picture of his daughter in a lead casket for protecting his daughter even after his death.

## CONCLUSION

To sum up the whole discussion, it is clear that all the plays of Shakespeare contain the first order of simulation which depicts his age faithfully and realistically. The characters of the play come in the category of second or third order of simulation. Some characters denature reality and fall in the second order of simulation which is a perversion of reality, as the antic disposition of Titus and masked face of Romeo in which they have spoiled their own true identity. The characters like Portia fall in the category of third order of simulation in which she has glorified and surpassed the existing reality of lawyers by the juxtaposition of her wit with the instructions of cousin Bellario. In the plays, female characters like Jessica, Juliet, Tamora and Portia have to take the help of simulation in order to survive in a male-dominated society, while male characters, unlike female characters, use the tool of simulation to gain power for the accomplishment of their plans. These plans are not required for their survival rather they want to satisfy their ego, sense of revenge and lust of love. Titus' antic disposition ensnares Tamora and she goes to his house with her two sons. She does not mind about security because she considers Titus a mad and harmless person and she is killed because of Titus' planning. Romeo wants to meet Rosaline and his disguised and masked face helps him to come near Juliet. Juliet and Jessica want to free themselves from their dominating and assertive fathers by using simulation. Portia wants to live a happy life without any regret on the part of her husband thus, she saves the best friend of her husband. These instances are evidence that show the presence of simulation in Shakespeare's plays.

## REFERENCES

- Baudrillard, J. (1990). *Seduction*. (Trans) Brian Singer. Canada: Montreal.
- Baudrillard, J. Nouvel, J. (2007). *The singular objects of architecture*. Trans. Robert Bononno. London: The University of Minnesota Press.
- Belsey, C. (2001). *Critical Practice*. New York: Routledge, Taylor & Francis Group.
- Pawlett, W. (2007). *Jean Baudrillard: Against Banality*. Routledge.
- Shakespeare, W. (2003). *Titus Andronicus*. Ed. Thomas L. Berger and Barbara Mowat. The Malone Society. Oxford and New York: Oxford UP.
- Shakespeare, W. (2003). *Romeo and Juliet*. Ed. G. Blakemore Evans. The New Cambridge Shakespeare. Cambridge and New York: Cambridge UP.
- Shakespeare, W. (1987). *The Merchant of Venice*. Ed. M.M. Mahood. The New Cambridge Shakespeare. Cambridge and New York: Cambridge UP.
- Strauss, L. A. and Corbin, J. (2004). *Social Research Methods: A Reader*. Ed. Clive Seale. Routledge: London and New York. Retrieved from <https://plato.stanford.edu/entries/baudrillard/> on 09-03-2020

- Kumar, H., Shaheen, A., Rasool, I. and shafi, M. (2016). Psychological Distress and Life Satisfaction among University Students. *Journal of Psychology and Clinical Psychiatry*, Volume 5 Issue 3.
- Laurence, B. Williams, C. and Eiland, D. (2009). The Prevalence and Socio-demographic Correlations of Depression, Anxiety, and Stress among a group of university students. *Journal of American Health*. 58.94-105.
- Lazarus and Folkman. (1985). *Stress, appraisal, and coping*. New York, NY: Springer Publishing Company. 23,15.
- Lee, V. E., and Bryk, A. S. (1986). Effects of single-sex secondary schools on student achievement and attitudes, *Journal of Educational Psychology*, 78, 381-395.
- Mahanta, D., and Aggarwal, M. (2013). Effect Of Perceived Social Support On Life Satisfaction Of University Students, *European Academic Research*, Vol. I, University Of Delhi, New Delhi, India.
- Mehmood, T., Shaukat, M. (2014). Life Satisfaction and Psychological Well-being among Young Adult Female University Students, *International Journal of Liberal Arts and Social Science* Vol. 2 No. 5
- Mitchell, G. and Hirom, K. (2002). The role of explanatory style in the academic underperformance of boys, Paper presented at the European Conference on Educational Research, Lisbon, 11-14
- Ross, S. E., Niebling, B. C., and Heckert, T. M. (1999). Sources of stress among college students. *Journal of Humanities and Social Science*. Vol 19,8.
- Rosenberg, M. (1965). *Society and the adolescent self-image*. Princeton, NJ: Princeton University Press. 136.735.
- Selye, H. (1956). *The stresses of life*, New York, MC Graw Hill; McGraw-Hill Education; 523-567.