



## Unravelling the Intricacies of Love and Hatred: A Comparative Analysis of the Classic 'Romeo and Juliet' and Hashim Nadeem's Contemporary Drama 'Khuda Aur Muhabbat Season 3'

Noor-ul-Hudda<sup>1</sup>, Nosheen Khaliq<sup>2</sup>, Faiza Ghaffar<sup>3</sup>

<sup>1</sup> M.Phil. Scholar, The Women University Multan, Pakistan. Email: noorulhudda229@gmail.com

<sup>2</sup> Visiting Lecturer, The Women University Multan, Pakistan. Email: nosheenfayyaz736@gmail.com

<sup>3</sup> Ph.D. Scholar, Times Institute Multan, Pakistan. Email: faizaghaffar92@gmail.com

### ARTICLE INFO

#### Article History:

Received: October 22, 2023

Revised: December 16, 2023

Accepted: December 17, 2023

Available Online: December 18, 2023

#### Keywords:

Love

Hatred

Feminism

Identity

Sacrifice

#### Funding:

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

### ABSTRACT

This paper aims to probe into the tragedy of two young lovers viewing the concept of exploration of love and hatred elements in Shakespeare's play Romeo and Juliet and Hashim Nadeem's drama Khuda Aur Muhabbat (season 3). The study seeks to delve into the intricate tapestry of intricacies of love and hatred in both plays by unravelling its layers to reveal subtle patterns and underlying motifs. A strong theoretical foundation is established in the present study by incorporating feminist perspectives into the expedition of identity construction. Through a precise exploration of characters, settings, and narrative elements, the researcher carries out a thematic analysis, offering readers a comprehensive perspective that unveils the profound significance of hurdles in love. For the very purpose, this study utilizes purposive sampling technique to select a qualitative sample of five dialogues from two seminal works, investigating distinct cultural and temporal contexts. Finally the findings illuminate the persistent universality of pure love, sacrifice, and tragic consequences, resonating across Shakespeare's timeless classics and Hashim Nadeem's contemporary narratives.

© 2023 The Authors, Published by iRASD. This is an Open Access article distributed under the terms of the Creative Commons Attribution Non-Commercial License

Corresponding Author's Email: noorulhudda229@gmail.com

## 1. Introduction

In the field of Literature, "Drama" is considered as the most important genre across the world, which always has step forwarded to play a positive role in developing and shaping societies in terms of its strong impact on the behaviours, attitudes, fashion trends, emotions, feelings and even the thinking patterns of the people (Asghar, 2020). Hence, the present study has attempted to get a deeper insight into the representation of the intricacies of love and hatred in two distinct cultures (eastern and western) by analysing the lives of the characters of the two particular and most famous plays entitled "Shakespeare's 'Romeo and Juliet' and Hashim Nadeem's 'Khuda or Muhabbat season 3' taken from them. The storyline of both dramas seems to explore the intricacies of love, with profound passion driving the main characters Romeo and Juliet, Farhad and Mahi, to terrible conclusions. Romeo and Juliet was written by William Shakespeare at the inception of his illustrious career which was performed in 1597 at a theatre in London. It can be perceived as a story of a violent outbreak between two families, the Montagues and Capulets which ultimately led the lives of two innocent lovers to a tragic death (GÜVEN, 2022). According to Bloom, the play is still the most persuasive celebration of romantic love story in western culture (1998, P. 90). Meanwhile, Khuda Aur Muhabbat is a spiritual romantic series of Pakistani drama industry. Penned by the renowned Pakistani author Hashim Nadeem, this drama originally premiered on Geo TV in 2011. The story revolves around the lives of two lovers, a middle class boy and a girl from a well-off family. This class difference eventually takes the lives of two innocent souls with beautiful hearts who could not bear the cruel realities of this materialistic world (Gondal, 2019). Based on the above discussion, it is to claim that although, the stories of both plays take place in Verona and Bahawalpur/Lahore, respectively,

and they highlight the universality of love in the face of social restraints. Conflicts between honour, pride, and social conventions cause the tragedies to occur, highlighting the age-old idea that love frequently has to triumph over social boundaries. In both stories, couples are parted by fate, a key idea that emphasizes the ongoing struggle of genuine love against outside forces. Characters such as Bhabhi in Mahi and his counterparts Benvolio and Nurse are used in the plays to bring humour. The theme of love encountering resistance from family members endures, reinforcing the notion that love must negotiate social norms whether in Shakespearean or modern times.

## **1.2. Statement of the problem**

This study addresses the problem of unravelling the intricacies of love and hatred in 'Romeo and Juliet' and 'Khuda Aur Muhabbat Season 3,' aiming to explore the similarities, differences, and emotional complexities within these narratives.

## **1.3. Research Objectives**

1. To examine the distinct portrayal of love and hatred in 'Romeo and Juliet' and 'Khuda Aur Muhabbat Season 3.'
2. To analyse the emotional complexities within the characters and themes, exploring how love and hatred interact within the respective storylines.

## **1.4. Research Questions**

1. How is love and hatred portrayed in 'Romeo and Juliet' and 'Khuda aur Muhabbat Season 3'?
2. Why do emotional complexities manifest within the characters and themes, especially in the interactions between love and hatred?
3. What role does gender performativity play in shaping expressions of love and hatred in 'Romeo and Juliet' and 'Khuda Aur Muhabbat Season 3'?

## **1.5. Significance**

This research is significant for its comparative analysis of love and hatred in 'Romeo and Juliet' and 'Khuda Aur Muhabbat Season 3,' deepening literary understanding across different periods. Investigating cultural influences, it provides insights into the evolution of emotions. The study enriches literary critique by unlocking emotional complexities, fostering appreciation for intricate narratives. Addressing contemporary relevance, it reflects societal shifts and offers insights into the adaptability of classic themes in modern storytelling, contributing to a richer understanding of the human experience in literature.

## **2. Literature Review**

By comparing and contrasting Shakespearean classic tragedy 'Romeo and Juliet', with Hashim Nadeem's modern drama 'Khuda Aur Muhabbat Season 3', this literature review aims to shed light on important revelations and advance the academic conversation about the complexities of love and hatred. This review endeavours to provide a thorough analysis of the selected issue by reviewing pertinent publications and combining their conclusions, thus deepening the scholarly discourse. Bartlett (2008) argued that there are two kinds of emotions either association or indifference. It simply expressed that love between Romeo and Juliet and hatred between Capulet and Montague are at equal level with each other. In contrast to the findings of other authors. Berlatsky (2013) asserted that "Criticism that the classic doomed love story glorifies immaturity misses the point: Shakespeare was riffing on how people use the young / old binary to manipulate others"

The universality of Shakespearean tragedy was articulated by Dickson (2016) who asserted that the ingredients of Romeo and Juliet are more universal for instance they are young and have the powerful desire to meet each other and even die for each other.

"Romeo and Juliet is not only a love story. It is described how the play reflects the violence and chaos of Shakespearean London and how more recently directors have used it to explore conflicts of their own time." (*The Violence of Romeo and Juliet | the British Library*, n.d.) Expanding on the concept of love and hatred in Romeo and Juliet, Alfieri (2017), has investigated that Romeo and Juliet is a play that has remained famous for centuries. The reason is that it provokes us to probe into hatred hidden in our own hearts. There are very little people who

know how to love with sincerity and Romeo and Juliet are one of them. Several authors converge on this unique idea which has been expressed by Psychologist Dorothy, (2018) as well that how our strongest emotions are intertwined as we cannot be indifferent to those that fulfil our greatest need or inspire our greatest fear.(Company). With these insights in mind, attention now turns to Hashim Nadeem's drama *Khudda* and *Muhabbat* season 3 which is a classic drama of all times.

"The story progresses with a religious angle, dealing with the themes of Sufism, mysticism and the conflict or disconnect that is between our society and Sufism. It adds an angle of Sufi saints Rumi and Khayyam." (*Khuda Aur Muhabbat - Season 3* (GEO) Feroze Khan, 2023). While there is a consensus on the significant aspects of this drama, differing viewpoints arise regarding its various concepts as well. For instance the spiritual journey that Farhad's tale intended to convey was not explored in *Khuda Aur Mohabbat 3*, and the characters lacked depth. Any true spiritual transformation was overwhelmed by Farhad's love for Mahi, and the Dervish's revelations sounded more like lectures. Although visually striking, the series might have benefited from a more straightforward production, along the lines of *Khuda Aur Mohabbat 1*, which would have highlighted the core plot and characters. (*Khuda Aur Mohabbat 3 Last Episode Story Review - a Predictable End | Reviewit.pk*, 2021).

No doubt this drama of Hashim Nadeem received criticism for its portrayal of intense love and pacing issues. Yet it achieved unprecedented popularity with record-breaking TRPs and over 2 billion views on YouTube. The storyline was based on the challenging love between Farhad, a lower-middle-class boy, and Mahi, a girl from a privileged background, capitalizes on the compelling theme of social discrimination. Farhad's love at first sight contrasts with Mahi's initial indifference, leading eventually to a heart breaking rejection that adds a beautiful twist to the conventional love narrative. (*The Story behind Khuda Aur Mohabbat's Success | Instep | Thenews.com.pk*, n.d.). Finally, Saleem (2021) viewpoint harmonizes well, portraying *Khuda Aur Mohabbat 3* as a magnificent example of Pakistan's natural beauty. Filmed in Multan and Bahawalpur, this series defies the limitations of a single set to highlight the multifaceted and varied aspects of Pakistani society. The visual tale, which features lavish homes and moving shrines, not only inspires deep adoration but also highlights the ongoing importance of celebration culture in forming narratives in a variety of locations and historical periods. A noticeable research gap emerges by delving into the existing body of literature, which is bridged by and contrasting Hashim Nadeem's modern drama '*Khuda Aur Muhabbat Season 3*' with the classic '*Romeo and Juliet*.' The scant scholarly attention paid to these two stories invites an examination of the ways in which they capture the complexities of love and hate. In order to close this gap and advance our understanding of recurring themes in literature, the study intends to shed light on how storytelling has changed over time and across cultural boundaries.

### **3. Theoretical Framework**

The theory of gender performativity, as put out by (Judith Butler on the social construction of sex and gender – Andi Fugard, 2023), serves a framework for examining the intricate interactions among identity, society norms, and power relations in this study. The goal of the researcher is to explore the subtleties of how characters perform and negotiate gender roles, defying or complying to social expectations, as we examine the classic tragedy "*Romeo and Juliet*" and the modern drama "*Khuda Aur Muhabbat Season 3*."

According to Judith Butler, gender is defined as:

"A stylized repetition of acts that are internally discontinuous so that the appearance of substance is precisely that—a constructed identity, a performative accomplishment that the ordinary social audience, including the actors themselves, come to believe and to perform in the mode of belief."

'Gender is "real only to the extent that it is performed," according to the argument made by those who claim that gender is performative (Gender Trouble). This concept of social construction of gender in gender performativity suggests that if gender is formed, it is not always by an "I" or a "we" who stand "before" that creation in a temporal or spatial sense, according to Butler. In fact, it is unclear how an "I" or a "we" could exist if they were not submitted to gender, where gendering is defined as the process by which speaking subjects are differentiated; the "I" neither precedes nor follows this gendering process, but instead appears only within the framework of gender relations themselves (Bodies that Matter).

"We are always "constructed" in ways that we do not choose. And yet we all seek to craft a life in a social world where conventions are changing, and where we struggle to find ourselves within existing and evolving conventions." (Judith Butler on the social construction of sex and gender – Andi Fugard, 2023). Butler also recognizes the possibility of subversive performatives, even as people conform to social standards when executing gender roles. Subversion is the act of questioning or defying social norms, which upends the conventional view of gender. Resistance acts challenge and upend conventional gender norms. Subversive performatives create opportunities for the understanding and enactment of gender to shift and evolve. People who question conventions help to create a more flexible and open understanding of gender identity. Butler's writings are still relevant in scholarly conversations about gender, sexuality, and identity. It has sparked continuing conversations and arguments in the fields of queer, feminist, and gender studies.

It is Juliet not Romeo who shows conspicuous development from the first step of adolescence to the young adult who can act out her own decision. It is accepted idea that in this play gender roles changes between Romeo and Juliet and the Juliet shows masculine decisive power when she receives the sleeping potion and when she stabs herself with Romeo's dagger , whereas Romeo condemns his own effeminacy at Mercutio's death , and remains effeminate when he commits suicide by taking poison". The complex framework of gender performativity serves as the backdrop for the investigation of love and hate in "Romeo and Juliet" and "Khuda Aur Muhabbat Season 3. The characters in both tales exhibit agency in determining their romantic destinies by engaging in performative expressions that go against conventional gender conventions. In "Romeo and Juliet," Juliet defies social norms with her audacious statements and the passionate feelings between the warring families, illustrating how gender roles and social restrictions are negotiated through performative gestures of love. Similarly in "Khuda Aur Muhabbat Season 3," Farhad and Mahi's love story also crosses socioeconomic classes, defying cultural norms and highlighting the performative aspect of love that knows no bounds. Through the prism of gender performativity, both stories present people that actively navigate and challenge social norms, offering a complex depiction of love and hate. The characters' ability to exercise agency in navigating social norms and expressing their feelings in ways that defy cultural norms and gender boundaries is what unites them.

Butler (2004) in her book 'Undoing Gender' clearly stated that "If gender is a kind of doing, an incessant activity performed, in part, without one's knowing and without one's willing, it is not for that reason automatic or mechanical. On the contrary, it is a practice of improvisation within a scene of constraint. Moreover, one does not 'do' one's gender alone. One is always "doing" with or for another, even if the other is only imaginary." This comparative research illuminates the rich and dynamic ways in which characters in 'Romeo and Juliet' and 'Khuda Aur Muhabbat Season 3' perform gender in the intricate landscapes of love and hatred, as seen through the lens of Judith Butler's gender performativity. The researcher aims to enhance understanding of the complex nature of gender identities in the context of varied narratives by elucidating these complexities.

#### **4. Research Methodology**

This is a qualitative research because through this study, the researcher has made an attempt to go for the descriptive value of the data under this investigation. While, as for the source of data is concerned, it has been comprised of two distinct plays entitled "Romeo and Juliet" and "Khuda or Muhabbat Season 3". Meanwhile, a particular sample comprising the dialogues from both plays has been selected by applying the purposive sampling technique and the researcher has selected this technique because of its unique features that always allow the researchers to go for the selection of the sample that can be a true representation of the entire population (Kumar, Liu, Boyer, & Stahlman, 2019). In same way, thematic analysis of the collected data has been done through the lens of Judith Butler's gender performativity (1990) framework.

#### **5. Finding and Discussion**

The play of Shakespeare "Romeo and Juliet" and Hashim Nadeem's drama "Khuda Aur Muhabbat season 3 " are similar in a sense that both are love stories in which the main characters sacrifice their lives for the sake of love. In both the bonded mates fall in love with each other at first sight although in drama Mahi realizes it later. In Romeo and Juliet their love

is haunted by hatred which has been flowing through the veins of their families. While Hashim Nadeem shows that class difference eats away everything even the union of the two lovers. My only love sprung from my only hate! Too early seen unknown and known too late! Prodigious birth of love it is to me, that I must love a loathed enemy (1.5).

The passage "My only hate turned into my only love!" Too early, unseen, and discovered too late! The lines "Prodigious birth of love it is to me, that I must love a loathed enemy" from Act 1, Scene 5 of "Romeo and Juliet" illustrate the complexity of love and hatred in relation to familial conflicts and societal expectations. The lines illustrate how love and hatred are performative emotions. Particularly Juliet, the characters actively portray their strong emotions rather than being passive objects of preconceived notions. Words like "sprung," "unknown," and "loathed enemy" highlight these performances' transformational and performative qualities. The theatrical act of falling in love with one's "loathed enemy" challenges gender norms and draws attention to the conflict between one's own desires and social expectations. "My only hate" and "love a loathed enemy" are references that highlight the performative challenge to family expectations. The protagonists voluntarily participate in a performative act by developing a romantic relationship that defies the long-standing animosity between their families in a society where loyalty to one's family is highly valued. This calls into question the expected functions of compliance and obedience. Tumhari char din ki dil lgi mery liya dil ki lgi ban chuki hai (Feroz Khan). From Feroz Khan's character's point of view within the Urdu conversation, the phrases "Tumhari char din ki dil lgi mery liya dil ki lagi ban chuki ha" offer an intriguing examination via the prism of gender performativity: Feroz Khan (Farhad) uses the language of the heart to convey an emotional metamorphosis in these lines. The sentence "Tumhari char din ki dil lgi" (Your four days have caught my heart) expresses a temporal component, signifying a brief period of time that has significantly influenced his feelings. "Dil ki lagi ban chuki ha" means "the flame of love has ignited," and it alludes to the performative nature of emotions. The character is actively expressing his emotions and framing them rather than just feeling them. By using the gender performativity lens, we may examine how these lines negotiate conventional gender norms in terms of emotional expression. Men may be required to display stoicism and restraint when it comes to issues of the heart in many cultural circumstances. Nonetheless, Feroz Khan's persona consciously participates in the display of emotional transparency and vulnerability in these lines. The reference to a "char din" or four-day period implies that society expects a controlled or steady emotional development. The character's declaration, however, subverts this expectation by emphasizing the performative act of conveying a strong emotional connection in a condensed amount of time. The performative part of the expression is highlighted by its gendered nature, when the character expressly attributes the emotional change to the actions or presence of another person.

Good night, good night! Parting is such sweet sorrow, that I shall say good night till it be morrow. (Act 2 Scene 2)

"Good night, good night!" appears in the line "Parting is such sweet sorrow, that I shall say good night till it be morrow" is a scene from "Romeo and Juliet" where Juliet, in Act 2, Scene 2, portrays the range of emotions she has upon saying goodbye to Romeo. Gender performativity analysis of these sentences reveals a number of intriguing features. Juliet's use of the phrase "Good night" is a performance act full of emotional significance rather than a straightforward farewell. The act of saying "good night" repeatedly heightens the performative element and highlights the customary part of bidding farewell. The ironic term "sweet sorrow" perfectly expresses the emotional complexities involved in parting. Juliet defies expectations of a simple reaction to separation by performing the display of conflicting emotions. Juliet's theatrical departure subverts the idealized image of a young woman in the context of the era's social mores. She defies expectations of modesty and restraint by expressing her emotions boldly, even when she is parting ways. This shows agency in how she articulates her sentiments. These remarks, especially in the context of farewells, perfectly capture the gendered performativity of emotions. Juliet's performance subverts gender stereotypes and provides an insight into the difficult balancing act of love and family disputes. These sentences effectively convey the complex relationship between love and hatred as well as the performative actions that change characters' lives within the social norms of their day.

Maut se to nahi darta main Mahi. Tumhari judaayi se darta hun (Feroz Khan)

In the heart-breaking conversation "Maut se to nahi darta main Mahi." Feroz Khan's character says, "Tmhari judaayi se darta hun." A comparison with "Romeo and Juliet" reveals interesting similarities and contrasts. Feroz Khan's proclamation, "Maut se to nahi darta main Mahi," demonstrates an unafraid outlook on dying. However, while he struggles with forbidden love, Romeo's character in "Romeo and Juliet" struggles with thoughts of death. By facing their existential anxieties, both characters show how deeply their feelings are felt when they are in love. "Tmhari judaayi se darta hun," the second section, has a strong allusion to Romeo's fear of being parted from Juliet. Both versions emphasize the common emotional upheaval that comes with the idea of separation, with the fear of parting serving as a prominent subject. The character of Feroz Khan deals with the difficulties of being apart. The comparative research highlights the subtle cultural and contextual factors that influence the experiences of the characters. Nonetheless, the many story and cultural settings provide the representation of love, fear, and the effects of separation new depth.

Meri bhi dua hai k Taqdeer bhi tmhare sath aisa khel khele ke dil tutne ki taqleef tmhari rooh ko jala kr rakh kr de (Feroz Khan)

Through a gender performativity lens, a thematic analysis of Feroz Khan's evocative dialogue "Meri bhi dua hai k Taqdeer bhi tmhare sath aisa khel khele ke dil tutne ki taqleef tmhari rooh ko jala kr rakh kr de" reveals nuanced insights into love, destiny, and the performative nature of emotions. "Meri bhi dua hai k Taqdeer bhi tmhare sath aisa khel khele," Feroz Khan once said, expressing a desire for a destiny intertwined with the beloved. Prayer is a performative act that challenges conventional ideas of fate and expresses a sense of agency. In this way, the character actively participates in directing the course of events. The saying "dil tutne ki taqleef tmhari rooh ko jala kr rakh kr de" denotes a deep comprehension of the suffering brought on by heartbreak. Metaphors provide the articulation of emotional pain a theatrical quality. Emphasizing the performative nature of emotional expression, the character not only understands the possible sorrow of a broken heart but also performs the severity of this suffering through vivid images. From the standpoint of gender performativity, the conversation questions conventional gender roles. Expressing a strong emotional desire and thinking about the pain of grief transcends conventional notions of stoicism, particularly when it comes to masculine characters. The performative act that Feroz Khan's character does subverts traditional gender standards, enabling a more genuine and emotionally expressive portrayal. Overall, this analysis illuminates how emotions are performative, how gender roles are negotiated, and how the characters actively choose their own fates. The characters engage in rich, varied performances that deepen our knowledge of love, fate, and the complex dance between societal expectations and personal agency, whether they are speaking in Urdu dialogues or Shakespearean writing. By highlighting the timeless and universal facets of the human experience, the investigation of gender performativity enhances our understanding of these literary and dramatic masterpieces.

## 6. Conclusion

The work of Shakespeare and Hashim Nadeem are two faces of the same aspect. In both stories, love and sacrifice is the major element. Shakespeare has portrayed a theme in which an emotion which is overwhelming and which gives power to a person from the inside has been described as love. Similarly Hashim Nadeem has also depicted that the emotion of love can change a person from head to toe just as it changed Farhad. The theory of gender performativity can be applied to both of these storylines. Juliet stood for her beloved. She took the sleeping potion which was indeed a risk but she did not hesitate at all. For Romeo she would do anything. Mahi on the other hand at first did not accept the fact that she loved Farhad. Although deep down she knew it yet she was reluctant but when she realized it she convinced all and decided to meet Farhad. In both of these works the love was pure. And it is also shown that when one has true love and a desire to do everything for the beloved then love becomes eternal. The utmost similarity between Shakespeare's play and Hashim drama is that both are pure tragedies and are descriptions of pure love and in both at the end the male and female characters die. As in Romeo and Juliet the complexities in love are the hindrances caused by the families and in Khuda aur Muhabbat the social differences between the families lead hero and heroine's death at last. But one important point is that in the play suicide is being committed by both while in drama the death is by the hands of nature.

**Table 1**

Aspect	Shakespeare's Work	Hashim Nadeem's Work
Major Elements	Love and Hatred	Love and Hatred
Implication of Gender	Portrayed in both storylines	Demonstrated in both storylines
Performativity Theory		
Character Examples	Juliet: Takes risks for love, sacrifices for Romeo	Mahi: Initially reluctant, later embraces love for Farhad
Nature of Love	Pure and Eternal	Pure and Eternal
Impact on Readers/Viewers	Everlasting impact	Deep impact
Similarity in Endings	Both tragedies with the death of male and female characters	Both tragedies with the death of the hero and heroine
Conclusion	Complexity of emotions, relevance of gender performativity	Illustration of complex experiences of love and hate, relevance of gender performativity

In conclusion the narratives show how complicated and multidimensional emotions can be, and they also demonstrate how the gender performativity framework is still relevant today for depicting the complex experiences of love and hate in a variety of historical and cultural situations.

### 5.1. Future implications

1. Literary Scholarship: The knowledge gathered from this research could be useful in the future for analysing and interpreting how emotions, especially love and hatred, are portrayed in both classic and modern literature.
2. Adaptation and Creation: Gaining insight into the subtleties of love and hate in literature might encourage upcoming authors and playwrights to tell stories that show a greater understanding of emotional complexity, which could have an impact on the themes and character interactions in new works.
3. Cultural Commentary: By examining how culture and time shape how emotions are portrayed, the study may have bearings on the field of cultural studies and offer a new perspective on how society has changed over time in terms of attitudes about love and hate.

The afore-mentioned are a few future implications which can prove beneficial for future researchers so that they may imply them in their researches.

### 5.2. Limitations

1. Subjective interpretations  
Literary analysis is a lens that is intrinsically subjective. The researcher's conceptions of gender performativity, love, and sacrifice are just one point of view among many.
2. Cultural Oversimplification  
The significant cultural differences between Hashim Nadeem's modern context and Shakespeare's Elizabethan era may be oversimplified by the researcher's interpretation.

### References

- Alfieri, S. (2017). Romeo and Juliet: A Story of Shakespearean Love or Modern Day Hate? .
- Asghar, e. a. (2020). Content Analysis: A Comparative Study of Two Dramas of Pakistan Television Network. *International Journal of Scientific and Engineering Research*, 11(7), 2229-5518.
- Bartlett, N. (2008). Love and Hatred. Romeo and Juliet.
- Berlatsky, N. (2013). In defense of romeo and Juliet: It's not childish, it's about childishness.The Atlantic.
- Butler, J. (2004). *Undoing gender*: Psychology Press.
- Company, A.-L. a. H. R. a. J. R. S. Article- Love and Hatred | Romeo and Juliet | Royal Shakespeare Company.
- Dickson, A. (2016). The violence of Romeo and Juliet.
- Gondal, A. A. (2019). Idiomatic Translation: A Descriptive Analysis of Nadeem's Khuda Aur Muhabbat Translated as Love and God by Ahmed Jahanzeb from Urdu to English.

- GÜVEN, F. (2022). A COMPARATIVE ANALYSIS OF WILLIAM SHAKESPEARE'S ROMEO AND JULIET AND NIZAMI GANJAVI'S LAYLA AND MAJNUN AS UNIVERSAL PORTRAYALS OF UNREQUITED LOVE. *Current Studies in Social Sciences V*.
- Judith Butler on the social construction of sex and gender – Andi Fugard, A. (2023). Andifugard.info.
- Khuda Aur Muhabbat - Season 3 (GEO) Feroze Khan, I. A., Junaid Khan - Page Pakistani Serials. (2023). India Forums.
- Kumar, V., Liu, R., Boyer, G., & Stahlman, P. W. (2019). Confirmation of 2, 4-D resistance and identification of multiple resistance in a Kansas Palmer amaranth (*Amaranthus palmeri*) population. *Pest management science*, 75(11), 2925-2933. doi:<https://doi.org/10.1002/ps.5400>
- Saleem, S. (2021). 6 Reasons That Made Khuda Aur Muhabbat 3 The Biggest Entertainment Success Story in Pakistan! Diva Magazine.