



RESEARCH PAPER

Sentiment Analysis of YouTube Comments on the Movie 'Zindagi Tamasha': Evaluating Public Perception and Social Impact Post-Ban

¹Nasrullah Dharejo, ²Masoomi Hifazat Ali Shah and ³Ikhtiar Ahmed Khoso

1. Lecturer, Department of Media and Communication, Sukkur IBA University, Sukkur, Sindh Pakistan
2. Lecturer, Department of Computer Science, Sukkur IBA University, Sukkur, Sindh Pakistan
3. Director CELINC, Sukkur IBA University, Sukkur, Sindh Pakistan

*Corresponding Author | nasrullah.dharejo@iba-suk.edu.pk

ABSTRACT

This paper aims to evaluate public opinion and understand the social consequences in the digital sphere after banning the movie "Zindagi Tamsha" (Circus of Life). It is a sad story of a character named "Rahat Khawaja", a practising Muslim who accidentally faces ridicule because of a viral video in which he dances at a wedding reception. The study utilizes quantitative and qualitative methodology, employing computational linguistic tools and psychoanalysis to analyze sentiments conveyed in the comments on YouTube. The feelings represented in the comments are quantitatively classified into three categories: positive, neutral, and negative. The breakdown indicates that out of 3,885 comments, 1,921 are categorized as positive, 1,737 as neutral, and 227 as negative. According to qualitative analysis, banning the movie has emerged as a significant subject of disagreement, eliciting diverse opinions encompassing endorsement and censure. Policymakers and cinema regulators should promote discourse and interaction to address and reduce sociopolitical tensions indicated by this study.

KEYWORDS Comments, Psychanalysis, Sarmad Khoosat, Sentiment Analysis Youtube, *Zindagi Tamasha*

Introduction

Film is a very creative way to reflect upon societal issues. Scriptwriters write the story, mould characters, and set dialogues to attract audiences (Dayo et al., 2023). The directors give life to the scripts through their directorial touch. Through film, filmmakers often try to teach a lesson to create a good impact on the audience. Movies help audiences connect to their personal lives (Dharejo et al., 2023). Filmmakers create beautiful stories to inspire audiences through cinematic experiences. However, sometimes, the process of filmmaking comes across some unavoidable situations. One example is the movie "Zindagi Tamsha" (Circus of Life). Directed by Sarmad Khoosat, the movie is a story of a touching exploration of a highly complex dance between religious devotion and societal norms in present Pakistan. Through its narrative and character development, the film portrays the complexities of living under the watch of a fundamentalist society and the all-yeing social media. Despite winning accolades and gaining international popularity, the film faced significant challenges in its release in Pakistan. That includes bans and controversies highlighting the ongoing struggle between artistic expression and religious conservatism (Introigne, 2023). Despite passing the film censor board, the film could only be made to screen for a maximum of three years.

Zindagi Tamasha had become a victim of censorship in Pakistan. The movie was ready to be released in Pakistan in 2019. However, the local Ulma stopped releasing what

they deemed controversial content. A religious political party called for a boycott and made severe accusations because they thought that the film had shown 'blasphemous' images (The Newspaper's Staff Reporter, 2020). The riots worsened so that the director, Sarmad Khoosat, even received death threats and, therefore, had to postpone the movie's release (Ramachandran, 2021). Despite a ban on its release in Pakistan, the movie "Zindagi Tamasha" won many international awards. They include the Kim Ji-seok Award at the Busan International Film Festival and the Snow Leopard Award for Best Film and Best Actor (Arif Hussain) at the 6th Asian World Film Festival (Dawn Images, 2021).

After waiting over three years, Sarmad Khoosat released the movie on YouTube on August 3, 2023. Before the movie, Sarmad, in a highly charged introduction, gives reasons for such a decision and asks the audience in a captivating and emotional way, "Judge this movie for yourselves." (Khoosat, 2023). Viewers have responded favourably to the movie, citing its powerful narration and excellent directing. As of December 2023, the film has garnered an enormous one million views. Additionally, the movie was submitted as a Pakistani entry in the 93rd Academy Awards for the Best Foreign Film category (Reviews, 2023). The film's eventual release on digital platforms sparked a wave of support and admiration from viewers, further bonding its status as a masterpiece that bravely took up taboo subjects within Pakistani society (The Express Tribune, 2022; The Print, 2023). This scholarly examination seeks to understand the cultural and societal implications of "Zindagi Tamasha," considering its tumultuous journey from censorship to widespread acclaim, as reported by major news outlets, including the BBC (2020).

Considering these facts, there was a need to analyze the public's reception of the movie "Zindagi Tamasha" through the sentiment analysis of the comments on YouTube. No study has been conducted on "Zindagi Tamasha" its post-ban. Since social media has given people space to share their views freely, it is vital to investigate their thoughts for the movie.

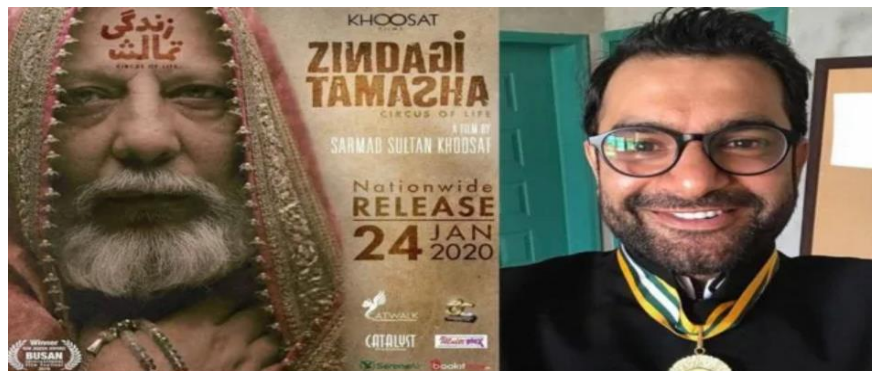


Figure 1 Movie Poster of Zindagi Tamasha and Director Sarmad Khoosat: Source Facebook

Literature Review

YouTube as a Platform for Public Discourse

The Internet allows people to meet and share their thoughts freely. Before the advent of the internet, mass media was an open forum for discussing public issues (Ahmad & Lateh, 2016). According to Papacharissi (2021), the Internet provides features that mass media lacks, such as user-collaborative discussions. YouTube is one such platform that allows people from all backgrounds and beliefs to express their views to a broader audience. Users can upload movies, comment, and chat, fostering public discourse. YouTube also helps build online communities around similar interests or identities.

Communities can promote debate, knowledge-sharing, and collective identities. YouTube fosters online communities around shared interests or identities. To magnify their views, YouTube became a go-to tool for content creators, critics, and viewers.

In contrast to conventional media, YouTube provides a comparatively unedited platform for individuals to freely communicate their thoughts, ideas, and responses in real time. Kim (2012) states that content creators can explore the subject's intricacies through videos and comments, providing a wide range of perspectives that may need to be given a forum in mainstream discussions. YouTube's worldwide reach goes beyond geographical limits, promoting a global conversation on the convergence of artistic autonomy, cultural portrayal, and religious sensibilities. Individuals from various global regions might participate in dialogues, offering distinct cultural viewpoints and enhancing comprehension of the relevant matters. YouTube's versatility as a platform enables creating and distributing various content formats, such as video essays, vlogs, interviews, and commentary. The variety of multimedia types allows for a thorough examination of the debate, attracting viewers with different interests and resulting in a more comprehensive storyline. The interactive elements on YouTube, such as the ability to like, dislike, and remark, establish a real-time feedback loop that influences the direction of discussions.

Cinema as a Powerful Medium

Cinema is a powerful medium that reflects and shapes societal norms, acting as a mirror and molder of society. Research has extensively documented the sociological impact of films, noting their ability to influence social behaviour, cultural norms, and individual identity (Do Nascimento, 2019). Films convey social issues and facilitate public discourse, allowing introspection and affecting public opinion (Alamgir & Khan, 2019). The focus has been on how cinematic narratives support or challenge gender stereotypes (Attwood, 1993). Cinema influences juvenile conduct, lifestyle, and societal roles and expectations.

According to Gabbard (2013), cinema's psychological effects on emotional and psychological states alter social behaviour and interpersonal relationships. This research aligns with psychoanalytic views on how cinematic representations, like identification and such action, affect viewer psychology.

Film's broad effect helps people from different origins understand and discuss other cultures. This effect develops empathy and global awareness. Understanding diverse cultural narratives is crucial to international relations and cultural diplomacy in today's globalised culture.

YouTube and other digital platforms have considerably enhanced cinema's influence by allowing film distribution and discussion worldwide. This idea opened cinema and its discussions to a larger public, democratising them and allowing people to actively participate in the cultural debate surrounding them rather than just watching films.

Material and Methods

As mentioned in the last assessment, YouTube's complex function in public discourse necessitates our mixed-methods approach. This section describes how we used quantitative and qualitative methods to apply academic findings to practice. The quantitative sentiment analysis was conducted on 3,885 comments extracted from YouTube using www.semantics.ai. The findings revealed that 1,921 comments were classified as positive, 1,737 as neutral, and 227 as negative. This study aims to assess the

current emotions and analyse sentiment distribution. The primary objective of qualitative research is to reveal deep-seated emotions and intricate viewpoints that cannot be captured using quantitative measurements. The examination of patterns in comments achieves this idea. It is essential to analyze critical remarks and repeating themes to understand the context and intricacies of digital discourse.

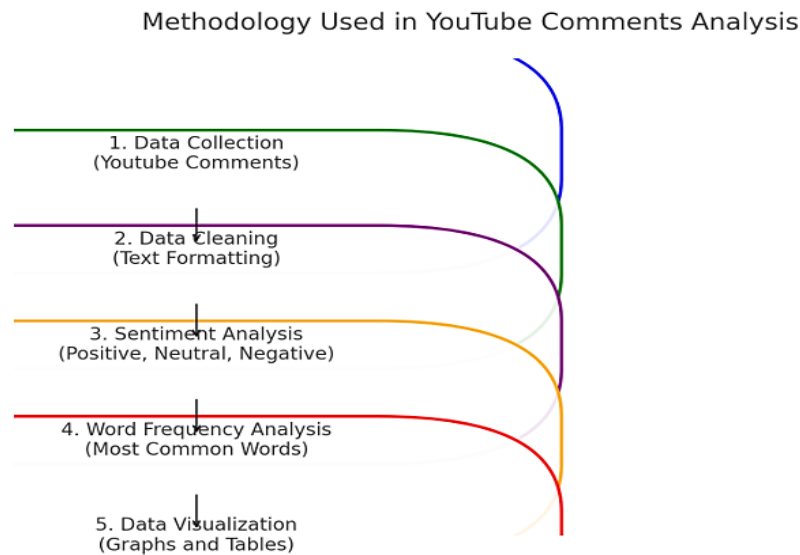


Figure 2 Methodology Used In Comments Analysis

Figure 1 shows the methodology used in the data collection and cleaning process. Data from the YouTube video "Zindagi Tamsha" was used to investigate comments. The next phase, "Data Cleansing," standardised text format. Changing all capital letters to lowercase and fixing missing or irregular data points were included. TextBlob was used to analyse each comment for Sentiment Analysis. This programme categorised comments as favourable, neutral, or negative. After removing stopwords and unnecessary letters, a word frequency analysis was performed to determine the most common comment words. The third step, "Data Visualisation," used bar graphs, pie charts, and tables to show the emotion and word frequency study results. This presentation educated and entertained the audience with the results.

For the qualitative part, this paper analysed commentary utilising Freud's conceptual framework of the id, ego, and superego to investigate how these psychological factors are expressed in optimistic language, critical evaluations, and emotional reactions. Sigmund Freud's core theories on defence mechanisms and repression are utilized to elucidate the possible psychological processes that may be involved in the online conversations over the film "Zindagi Tamasha."

Result and Discussion

The sentiment analysis of YouTube comments for "Zindagi Tamasha." is summarised in Table 1. The study classified comments as good, neutral, or negative. Most of the 3,885 comments analyzed were positive, with 1,921 praising the video. Neutral comments—indifferent or reserved—accounted for 1,737 entries. The fewest comments were negative, with 227. This shows that most viewers liked the video, with few neutral or negative.

Table 1
Sentiment Analysis Summary

Sentiment Category	Number of Comments
Positive	1921
Neutral	1737
Negative	227
Total	3885

Viewers posted one thousand nine hundred twenty-one comments expressing their strong thoughts about the movie, which was met with good reception. The film's narrative, visual appeal, and audacious subjects were well-received by audiences. During the screening, one viewer called it "*a masterpiece*" and expressed surprise that it had not received a theatrical release. Many people found the movie to be positively resonant, which begged the question of why it was prohibited. One thousand seven hundred thirty-seven neutral remarks showed that the author took a cautious or balanced stance. This idea may reflect the intricacy of the film's social and cultural narratives or represent the audience's struggles or reflections on the subject matter. For instance, the comment '*The truth of modern society*' suggests a thoughtful and reflective interaction with how society is portrayed in the movie. Even if they are few (227), negative remarks emphasize the debate and disapproval surrounding the movie. These remarks indicate the differences in society and the range of acceptance of the movie's ideas. The conflict between the film's substance and particular social attitudes is demonstrated, for example, by a comment that reads, "*Unfortunately, this gem is way out for Pakistani Nation's Mindset; it reflects reality and dark side of society which our people don't want to see and accept.*"

In conclusion, YouTube comments on 'Zindagi Tamasha' post-ban show a broad spectrum of popular opinion, from admiration and reflection to opposition and debate. This analysis illuminates the film's reception and the social and cultural conversations sparked by its content and prohibition. It shows how cinema shapes social views and attitudes through social criticism and public discussion.

Analysis of the most frequently used words

The frequent usage of terms such as '*movie*', '*film*', '*masterpiece*', and '*society*' highlights the emphasis on the substance of the film and its ramifications for society. The reference to '*Sarmad*' (the director) implies an acknowledgment of his artistic and directorial endeavours. At the same time, using terms such as '*great*', '*love*', and '*good*' corresponds to the positive thoughts conveyed. The high frequency of the terms "*movie*" and "*film*", with 848 and 357 occurrences, respectively, suggests a notable focus on the cinematic aspects of "Zindagi Tamasha." Both fans and haters of the image will likely critique the film's visual storytelling, director, and cinematography. They referred to the director as "*Khoosat*" and "*Sarmad*". Those who leave comments mentioning the director's name are probably attempting to contact Sarmad Khoosat. This identity reflects cultural, artistic, or social values. Including the director's name may indicate the commenters' connection to the film's artistic authority and a desire for cultural significance. Regardless of the criticisms, utilizing the director's name may be an attempt to connect the picture to its art emotionally.

Furthermore, when examining it through the lens of Freud's idea of unconscious desires, the recurring occurrence of the director's name could suggest an unconscious longing to connect with the artistic endeavour. Some see Sarmad Khoosat as a reflection of their creative or cultural goals. Users called the film "*masterpiece*," "*great*," and "*love*" to praise its art.

Sarmad Khoosat's directing skills and the film's quality may be the subject of these comments. Additionally, remarks that mention "society" acknowledge the film's investigation of social standards. Viewers lauded the film's audacity in tackling cultural and religious elements. Positive expressions indicate ego activity in Ego and Superego Dynamics. The ego balances the id's immediate desires and the superego's societal standards. Commentators will react to the movie in a way that conforms to artistic or cultural conventions. In addition, positive utterances may require sublimation, which involves turning underlying wants or tensions into socially acceptable expressions (e.g., admiring artistic greatness).

Table 2
Most Frequent Used Words in the Comments

Word	Frequency
movie	848
sarma	544
film	357
society	300
masterpiece	270
great	268
choose	224
love	224
good	222
میں	209

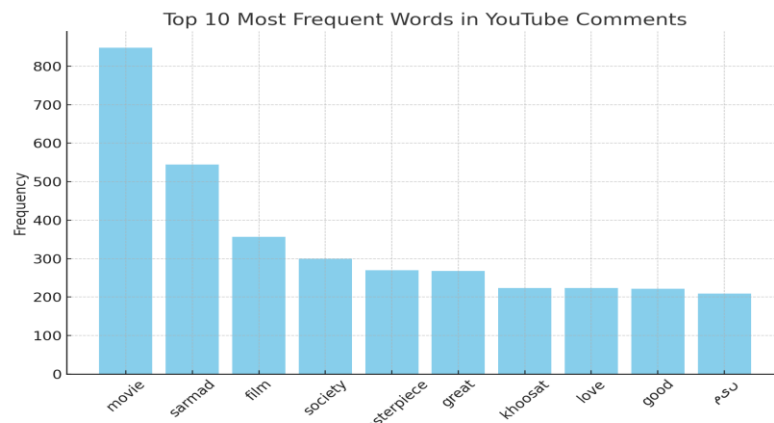


Figure 3 Top 10 Most Frequent Words in YouTube Comments

Qualitative Analysis

Thematic Development

Detailed coding and categorising of comments revealed numerous significant themes. These themes represent the film's emotional depth and social impact. Papacharissi (2021) argues that YouTube provides a unique arena for expressive and collaborative public conversation, which may be particularly vigorous in response to contentious content.

Integration of Psychoanalytic Theory

This paper used Freudian psychoanalysis to examine viewer comments' defence mechanisms and unconscious desires (Cramer, 2015). The repeated reference to "censorship," "artistic freedom," and "societal norms" symbolises a communal struggle

between conventional values and new art and individualism (Freud, 1923). This theoretical method helps explain viewers' words and psychological bases (Jung, 2014).

Detailed Interpretation

Under Freudian psychoanalysis, "Zindagi Tamasha"'s many answers revealed a complex mosaic of thoughts, feelings, and reactions. Statements such as "*What a tragic society we are living in,*" implying a mutual and deeply involved response to the intricate sociological processes shown, demonstrate the film's ability to elicit a deep emotional response from its audience. Theorising Freud's id, ego, and superego offers a helpful foundation for investigating the desires and suppressed feelings that manifest as statements like "*I can feel as if it's real in front of my eyes.*" The juxtaposition of positive comments such as "*Masterpiece*" and "*mind-blowing*" with negative ones such as "*Waste of time*" produces an atmosphere that is rich for understanding the complexity of human psyches and the conflicts that exist within society.

According to Bellak (1956), Freud's thoughts on defence mechanisms provide valuable insights into the protective behaviours exhibited by distinct individuals. Bellak makes this argument throughout his work. This idea shows that personal beliefs and the movie's uncomfortable truths may collide. By evaluating the statement expressing concern and disapproval of the film's suspension as "*another notable instance of our double standards,*" we may use Freud's projection theory. Freud's projection occurs when people attribute their repressed feelings or features to others. This theoretical framework helped us understand the fundamental factors in the comment and the incentives for attributing dishonesty to others.

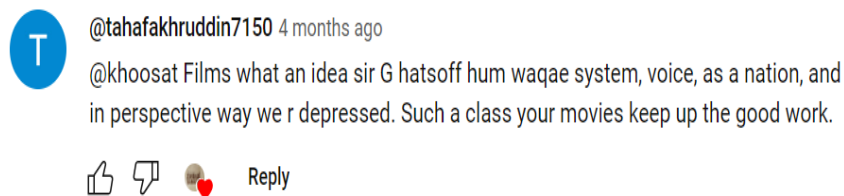


Figure 4 Comment 1

Freudian psychoanalysis' devotion, identification, and social sadness complicate this relationship (Baumeister et al., 1998). You can show your admiration for the picture by saying, "*What an idea sir G,*" with self-satisfaction and emotion. The phrases "*As a nation*" and "*Sir G*" correlate with the film's innovative writer and a more extensive feeling of unity. This comment shows Freudian suppression, which reveals societal pain. Lastly, the expression "*Such a class your films keep up the good*" attributes virtues to the films and functions as a coping mechanism for acknowledged melancholy. Essentially, the comment explains a convoluted story about how people react psychologically to how society is portrayed in the movie.



Figure 5 Comment 2

The comment, "*It's such a dark yet beautiful masterpiece*", expresses a sophisticated combination of emotional involvement, admiration, and an acknowledgement of the film's intricacy.

Referencing screening, the film "*Last Year at a Friend's Place*" provides a time frame and a social environment for the viewing encounter. According to Freud's psychoanalytic theory, the selection of words and the context could indicate personal associations and shared experiences, potentially intensifying the emotional effect of the picture (Baumeister et al., 1998). The phrase "*loved every bit of it*" indicates a favourable affective reaction. Freud's pleasure principle states that people strive for pleasure and avoid pain. The commenter openly proclaims their complete enjoyment of the film, indicating that it brought them joy and satisfaction.

Characterizing the film as a "*gloomy yet aesthetically pleasing work of art*" demonstrates a sophisticated understanding of the intricate nature of the storyline. Freud's theory of the psyche recognizes the simultaneous presence of contradictory emotions (Jung, 2014). The contrast between "*dark*" and "*beautiful*" implies an acknowledgment of the film's multifaceted quality, wherein beauty is discovered by examining intricate and sombre subjects. Describing the movie as a "*masterpiece*" suggests a profound admiration for its artistic qualities. The commenter's association with the creative process, deriving personal joy from the perceived artistic greatness of the film, could be attributed to Freud's concept of identification.

The manifestation of love in a healthy manner can involve the psychological process of sublimation, which refers to the redirection of unconscious impulses or conflicts into socially acceptable outlets. In this scenario, the admiration for the film could serve as a means of redirecting or transforming hidden feelings or desires (Cramer, 2015).

"Excellent. Nothing short of a masterpiece. Essential cinema. Kudos to the entire team."

The remark "*Excellent*." Undoubtedly a work of art. Indispensable film. The phrase "*Kudos to the entire team*" can be analyzed using Freud's psychoanalytic framework. The word "*excellent*" and the frequent mention of a "*masterpiece*" indicate a favourable emotional reaction to Freud's pleasure principle, which states that individuals strive for gratification and enjoyment. The assertion that it is "*nothing short of a masterpiece*" may suggest an idealized criterion mirroring the commentator's subconscious yearnings for aesthetic flawlessness.

Moreover, "*essential cinema*" transcends individual pleasure and implies an acknowledgment of cultural or societal significance. From a Freudian perspective, this could signify a cultural identification in which the person links the movie to broader societal standards and expectations (Winson, 1985). Expressing appreciation like "*Kudos to the entire team*" not only recognizes individual brilliance but also resonates with Freud's concept of the collective unconscious, acknowledging the communal work involved in the development of the film.

The comment praises the filmmaking team for creating a magnificent film celebrating artistic excellence. It promotes the creation of films that tackle social problems, highlighting the importance of cinema in promoting social consciousness and transformation. The term "*A step towards a progressive society*" emphasizes the central theme of advancing society. The comment underscores the importance of teamwork in filmmaking, promoting joint efforts. The video prominently features a repeating motif of cultural pride, which is emphasized using terms like "*entire team*" and "*congratulations*".

These statements indicate that the film's success is a cause for shared satisfaction. The statement articulates a comprehensive viewpoint on the art of filmmaking, aiming to surpass ordinary amusement and instead create a significant impact on social advancement and cultural legacy.



@bhb9926 7 months ago

A fantastic movie that has highlighted the hypocritical and polytheistic culture of Pakistan. As a failed nation we are bound to vanish from the surface of the earth (sooner or later) leaving no trace of our ugly origin and values. BRAVO!



Figure 6 Comment 3

This movie remark suggests Freudian psychoanalysis theme analysis. The movie's "fantastic" label may reflect a complex emotional response that requires psychological defences like sublimation to balance or hide underlying ideas. Pakistan's "hypocritical and polytheistic culture" critique can reveal hidden tensions or suppressed thoughts, like Freud's unconscious mind. The statement "as a nation that has not achieved success, we are fated to vanish" may refer to a sense of impotence or unresolved issues. By linking social issues to national inadequacies, Freud's projection theory can affect the situation (Cramer, 2015). The term captures many excellent negative feelings, showing a complex and frequently conflicting response to the film and its cultural and national themes.



@nadirshah5991 7 months ago

The People who have kept common people slaves for ages don't like any transformation happening in society which is why films like these are not allowed by authorities.



Figure 7 Comment 4

This remark highlights complex social power connections and resistance using Freudian psychoanalysis. In Freud's identification theory, "common people enslaved for extended periods" symbolises a historical power differential, giving the oppressed a collective identity and sense of unfairness. A Freudian projection of reluctance to societal change might be why the government rejected films. People can inadvertently blame authority figures for their complaints about injustices, considering them as blockers to social progress. Films criticising the current quo are "prohibited by those in power" according to suppression and censorship theories, demonstrating a wish to dominate society. According to Freud's theory of anxiety in unfamiliar situations, the authority's reluctance to embrace revolutionary films may be founded on anxieties and fears about societal change. It investigates power dynamics, antagonism, and the complex psychological reasons the authority dislikes films that defy conventions. In summary, the user appreciates the maker's efforts.

While expressing a profound admiration for the movie "Zindagi Tamasha," this comment also reflects a sense of perplexity over the film's limited appeal among the general population. The term gives the impression that a beautiful movie is a desire to be seen by

a broader audience. This may indicate that the film's distribution is causing the individual to feel frustrated or confused.



Figure 8 Comment 5

The mention of Sarmad Khoosat and his outstanding artistic achievements implies a significant association with the artwork's creator. According to Freudian philosophy, identification is putting adoration and ambitions onto a preferred person, such as the filmmaker, in this situation. Freud's pleasure principle states that humans strive for happiness through enjoyable experiences. The phrase "*marvellous work*" gives favourable feelings. The proclamation concludes with "*May Allah bestow blessings upon all of us,*" signifying hope and spirituality. Freudian psychoanalysis views this as a defence. This context involves turning to a higher authority for comfort and approval and expressing a desire for blessings and success. This remark reflects a desire for film accessibility, deep affection for the director, optimism, and a shared goal.

Conclusion

The fact that 1,921 out of 3,885 replies were deemed positive indicates that the audience provided a large amount of positive input. This suggests that many of the audience liked the plot, director, performance, and film experience. In addition, out of the total number of comments, 1,737 expressed neutral thoughts, which indicated that a sizeable portion of the public had a more reserved or apathetic viewpoint. Neutral comments show that some viewers had a moderate or ambivalent reaction to the film. The minority of negative comments (227 out of 3,885) suggested they were rare. This shows that the movie does not provoke many harmful perspectives, even though it is not everyone's favourite.

An analysis of the YouTube comments on "Zindagi Tamasha" revealed the intricate connection between the film's subjects and its viewers' psychological and emotional reactions. The quantitative findings revealed a complicated interweaving of attitudes that reflect the societal conflicts and individual identity concerns within Pakistani culture. The replies indicate a strong positive reaction to the film's innovative presentation and a sense of discomfort with its thought-provoking themes. This juxtaposition illustrates the battle between sophisticated art and traditional culture in nations grappling with rapid industrialization and the preservation of their cultural heritage. Psychoanalytic theory has demonstrated how individuals resolve these conflicts, usually through a combination of emotions that reflect social dynamics. The subject analysis also revealed how YouTube and other digital platforms facilitate public discourse and the negotiation of identity. This digital debate reflected personal opinions influenced by the cultural and political context. The qualitative findings of this paper also shed insight into the media's influence on societal change and the complex responses of viewers to films.

Limitations and Future Research

As a result of the self-selection of online commentators, this study's analysis of YouTube comments on "Zindagi Tamasha" may be biased towards more vocal or radical viewpoints. TextBlob and similar sentiment analysis tools may inaccurately perceive satire and idioms exclusive to a particular culture. Freudian psychoanalysis, although observant, may overlook other relevant psychological or social theories. The investigation is limited by a specific timeframe, which may not accurately capture evolving social attitudes.

Future research may analyse public reactions across more social media platforms like Facebook, Twitter and others to collect broader viewpoints and better comprehend digital discourse in limited media contexts. Comparative research on films or cultures may illuminate the relationship between public attitude, media content, and social conventions. By using a more extensive data set, such studies would overcome the limits of present research and improve our understanding of how various societies react to media content that challenges or reflects their cultural values.

Implications

The sentiment analysis of "Zindagi Tamasha" YouTube comments affects policymakers, content creators, and digital platforms. The gap between censorial actions and widespread emotion suggests that governments should better adjust criteria to reflect societal norms and values to avoid restricting artistic freedom. Public sentiment can help content developers create thought-provoking, culturally sensitive content that engages without offending. YouTube can improve its capabilities to facilitate nuanced discussions and better regulate user involvement under challenging topics.

References

- Ahmad, J., & Lateh, H. (2016). Media and the environment in Malaysia: An analysis on news coverage of landslide disaster in Kuala Lumpur. *Jurnal Komunikasi, Malaysian Journal of Communication*, 32(2), 525-544.
- Alamgir, A., & Khan, A. Foreign Cinema and its Impact on Youth: A Case Study of Quetta Balochistan.
- Attwood, L. (1993). Women, cinema and society. *Red Women on the Silver Screen: Soviet women and cinema from the beginning to the end of the Communist era* (London, 1993), pp. 17-130.
- Baumeister, R. F., Dale, K., & Sommer, K. L. (1998). Freudian Defense Mechanisms and Empirical Findings in Modern Social Psychology: Reaction Formation, Projection, Displacement, Undoing, Isolation, Sublimation, and Denial. *Journal of Personality*, 66(6), 1081-1124. <https://doi.org/10.1111/1467-6494.00043>
- BBC News. (2020, January 22). *Pakistan film: Why a film has been stopped from being released*. BBC
- Bellak, L. (1956). Freud and Projective Techniques. *Journal of Projective Techniques*, 20(1), 5-13. <https://doi.org/10.1080/08853126.1956.10380665>
- Bitter Winter. (2020, January 24). *Zindagi Tamasha: Pakistan Surrenders to Fundamentalists*, Bans Award-Winning Film
- Cramer, P. (2015). Understanding Defense Mechanisms. *Psychodynamic Psychiatry*, 43(4), 523-552. <https://doi.org/10.1521/pdps.2015.43.4.523>
- Dayo, F., Memon, A. A., & Dharejo, N. (2023). Scriptwriting in the age of AI: Revolutionizing storytelling with artificial intelligence. *Journal of Media & Communication*, 4(1), 24-38.
- Dharejo, N., Chandio, D. A., & Dayo, F. (2023). Family dynamics, class divide, and the legal system in Iranian cinema: Analysis of the movie A Separation. *Journal of Media & Communication*, 4(2), 104-120.
- Do Nascimento, J. (2019). Art, cinema, and society: sociological perspectives. *Global Journal of Human Social Science Research:(C) Sociology & Culture*, 19(5), 19-28.
- Freud, S. (1923). The Ego and the Id. In J. Strachey (Ed. & Trans.), *The Standard Edition of the Complete Psychological Works of Sigmund Freud* (Vol. 19, pp. 1-66). London: Hogarth Press.
- Gabbard, G. O. (2013). The impact of psychoanalysis on the American cinema. In *The Annual of Psychoanalysis*, V. 29 (pp. 237-246). Routledge.
- Hall, S. (1997). *Representation: Cultural Representations and Signifying Practices*. London: Sage.
- Hashmi, S. T. (2020). Pakistan's Cultural Identity in the Era of Netflix: Perspectives of EMU's Pakistani Students. *Emu.edu.tr*. <http://hdl.handle.net/11129/5489>

- Jung, C. G. (2014). *On the Nature of the Psyche*. Routledge.
- Khoosat, S. (Director). (2023, August 3). *Zindagi Tamasha*.
- Khoosat, S. S. (2023, August 3). *Zindagi Tamasha (Circus of Life) | Full Movie (4K HD) [Video]*. YouTube
- Kim, J. (2012). The institutionalization of YouTube: From user-generated content to professionally generated content. *Media, Culture & Society*, 34(1), 53-67. <https://doi.org/10.1177/0163443711427199>
- Papacharissi, Z. (2021). *After democracy: Imagining our political future*. Yale University Press.
- Parveen, S., Ikhtiar, A., & Iqbal, A. (2023). *Citation*. VI,(I) [https://doi.org/10.31703/gdpmr.2023\(VI-I\).22](https://doi.org/10.31703/gdpmr.2023(VI-I).22)
- Ramachandran, N. (2021, January 22). Pakistan's Sarmad Khoosat defies death threats by sending 'Circus of Life' for Oscar's consideration. *Variety*.
- Reviews, M. K. (2023, August 28). Mr. Khan's review on *Zindagi Tamasha* (2019). *Mr. Khan's Reviews*. <https://mrkhansreviews.com/2023/08/29/mr-khans-review-on-zindagi-tamashazindagi-tamasha-2019/>
- Schwemmer, C., & Ziewiecki, S. (2018). Social Media Sellout: The Increasing Role of Product Promotion on YouTube. *Social Media + Society*, 4(3), 1-20. SagePub. <https://doi.org/10.1177/2056305118786720>
- Staff, Images. (2021, March 15). *Zindagi Tamasha* bags the Snow Leopard Award for Best Film at the 6th Asian World Film Festival. *Dawn*. <https://images.dawn.com/news/1186793>
- The Express Tribune. (2022, April 30). *Zindagi Tamasha is on YouTube, and Twitter is praised for the masterpiece*. *The Express Tribune*
- The Newspaper's Staff Reporter. (2020, January 22). TLP controversy defers release of *Zindagi Tamasha* – *the Newspaper*.
- The Print. (2023, April 29). After three years, the Pakistani director set his film free on YouTube, and fans and critics applauded. *The Print*.
- Why Most Pakistanis Can't See The Film Pakistan Is Submitting For An Oscar Nod*. (2021, February 8). NPR.
- Winson, J. (1985). *Brain and Psyche: The Biology of the Unconscious*. In *PhilPapers*. New York: Vintage Books
- Zaheer, F. (2021). Theatrical Milieu: Investigating Drama and Theatre in tandem with Socio-Political Landscape of Pakistan. *Sjesr*, 4(2), 278-287. [https://doi.org/10.36902/sjesr-vol4-iss2-2021\(278-287\)](https://doi.org/10.36902/sjesr-vol4-iss2-2021(278-287))
- Zhang, S. (2020). Psychoanalysis: The Influence of Freud's Theory in Personality Psychology. *Proceedings of the International Conference on Mental Health and Humanities*

Education (ICMHHE 2020), 433(1), 229-232.
<https://doi.org/10.2991/assehr.k.200425.051>

Zindagi Tamasha (Circus of Life) www.youtube.com.
<https://www.youtube.com/watch?v=xUkJEnHCaos>

Introvigne, M. (2023, September 18). *Zindagi Tamasha: Pakistan surrenders to fundamentalists, bans award-winning film*. Bitter Winter