



RESEARCH ARTICLE - COMMUNICATION

Perceptual Blindness and Composition in the Cinematic Image

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Article Info.	Abstract
<i>Article history:</i> Received 22 November 2025 Revised 29 December 2025 Accepted 06 January 2026 Publishing 16 January 2026	The research addresses an important issue that has recently been researched, which stems from the idea of the French philosopher (Deleuze) that the cinematic mind is considered a specific formulation for the concept of cinematic being. In other words, will understand the intention and creativity of the cinematic image if know that cinema creates everything based on its own thinking. The perception of cinema comes through cinema itself and not through pre-existing theories and aesthetics. Cinema formulates cinematic concepts as thinking, consciousness, and perception. The viewer is required to receive assistance from the film to enter into a productive, dialectical relationship with its transformations through the three-pronged dialectical relationship between form, language, and cinematic narrative. The importance and necessity of this research can be attributed to its novelty within Arab and Iraqi scientific research. Therefore, it is needed by all those working in cinema, including researchers, critics, and filmmakers. The research community has always been that all films are suitable for exploring this topic. The research aims to uncover the relationship between perceptual blindness and the formation of the cinematic image. The research is limited by its subject matter, which is the film industry in any location, and by its timeframe, which is the year 2001 It is the year the film Emily was produced. Naturally, the research begins with an abstract and a methodological framework within a theoretical context. This framework comprises three sections: the first, cinematic awareness; the second, film perspective and perceptual perspective; and the third, cinematic perception and its underlying structures. Previous studies are also included, and the third section details the research procedures and the analysis of the film sample. The research concludes with results, conclusions, and a list of references.

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1. Introduction

Cinema portrays itself, not in any adjacent field. It imitates nothing but its own mind. Therefore, this innovative and expansive art form raises issues worthy of discussion. For example, the attention directed at a particular shot is determined by a deliberate cinematic process: directing the viewer's attention to what the shot seeks to emphasize. It is known that a shot contains many signals, and if the composition were not designed in a way that directs attention, the details of the shot would obscure the focus of interest. The fundamental premise here is that these details are not fully perceived except by replaying the shot. This results in something akin to perceptual blindness to these details, which are both present as primary stimuli and absent as secondary stimuli. Hence, the research problem is framed by the following question:

How is perceptual blindness related to composition in the cinematic image?

1.1. Research importance

This research is novel in its field in Iraq, hence its importance, as it offers specialists a new perspective in scientific research, film criticism, and filmmaking.

1.2. Research objectives

To uncover the relationship between perceptual blindness and composition in cinematic imagery.

1.3. Research scope

- Subject Scope: The research is defined by its subject matter in the title.
- Spatial Scope: This research is limited to the spatial setting of the film "Amélie," namely the city of Paris, and specifically the Montmartre district, as the primary geographical framework for the events and its associated visual and cultural significance that contributed to shaping the film's cinematic discourse.

- Temporal Scope: This research is limited to the time period covered by the cinematic narrative of "Amélie," which takes place in the late 1990s and early 2000s, in addition to the year of the film's production and initial release (2001), which serves as the reference timeframe for the analysis.

2. Consciousness and Cinema

Human consciousness has been a profound concern for philosophers, psychologists, fine artists, and all those working in the field of human communication. Analytical and behavioural psychology were the first to bring the workings of consciousness down from the lofty realm of philosophy to everyday discourse. Although the concept of consciousness is frequently invoked in contemporary philosophical discourse, this usage implies a multiplicity of modes and levels at which conscious experience manifests. Analyzing the central and dominant concept of consciousness and dividing it into different sub-modes is a crucial step toward deepening our understanding of it. The first distinction that can be made in this context is between perceptual or primary consciousness, on the one hand, and self-awareness, on the other [1].

The founders of psychoanalysis generally placed consciousness at the centre of the psychoanalysis of action. However, behaviourists deny the existence of action and consciousness, arguing that behaviour is the defining factor, observable through stimulus and response. awaited the emergence of cognitive psychology, which viewed mental activity as mathematical processes, with the mind processing data. This field posits that the mind processes information that is not sufficiently clear because the information is unconscious. Therefore, psychoanalysis and cognitive psychology have a close connection to cinematic art, that is, the relationship between consciousness and cinema. Perception means thoughts, intentions, sensations, beliefs, memories, and experiences, all fundamentally mental matters, i.e., processes of consciousness. must remember the scientist (Blow), who presented types of aesthetic perceivers. As an example, he offers the subject of colour perception in people as aesthetic perceivers. He believes that there are two types of perceivers connected to the aesthetic object. One is the one for whom the colour evokes a memory or experience that is at the centre of the mind. The colour itself is on the periphery of consciousness and perception, but the response to the colour, when it is at the centre of consciousness, and all memories and experiences are on the periphery of consciousness, means that have connected with the object itself and for its sake alone. (Blow) sees that the first type of connection is aesthetically illegitimate because the colour is used only as an indicator of personal connection, which draws attention to it. The second type does not fall outside the aesthetic realm; rather, it can increase the aesthetic value of perception... and give the colour life and meaning [1].

Cinematic awareness means recognizing that cinema can do more than our own consciousness, and that must observe it within its own sphere, "cannot think in black and white, nor do look at things through a zoom lens" [2]. Moreover, do not behave as the characters do, and our visual field does not allow us to see what is presented to us in a wide shot of a turbulent sea, a vast desert with its dunes, or what the film "Lawrence of Arabia" [3]. depicts in its montage of Sharif Hussein's army's attack on Gaza. Our awareness and perception are governed by the filmmakers. Here, are dealing with two terms: consciousness and perception. The issue of consciousness is clear: are fully aware of what appears in our minds. However, the degrees of perception are different and varied. Perception can occur unconsciously. I am aware that this is a conversation between a boy and a girl, but I don't fully grasp its meaning. I might sense the novelty of the conversation, some hints from the setting, the geographical distance between the speakers, and so on, but I am still not fully aware. It seems that consciousness pays attention to specific types of perception in new situations because the details and vitality of perception, and the flexibility of the mind and action, are at stake, allowing for the advantage of adaptation [4]. That is, see, but see only what pay attention to. This is what blind vision entails. Brain scientists believe that we, as a brain, live based on perceptual clusters, and action then proceeds with awareness of what is considered central, according to the individual, the context, the experience, and other factors that constitute their life. Consciousness is a subjective experience specific to each person. may talk about collective consciousness, but stipulate that there must be self-awareness first.

For an entity to possess perceptual awareness, it must possess such awareness momentarily and in cycles, or it may be continuous. The entity possesses a conscious perceptual sensitivity to the state of its body, what might call primary awareness, followed by the more complex step which involves the integration of perception with memory in preparation for self-identity [5]. When watching a film, I am aware of what captures my attention in terms of composition, such as the centre of the image, the dominant element. know the degrees of attention, such as what is in the centre of the image, or when a character speaks, or what is moving that attracts attention, or colour. However, this does not change the fact that other areas of the image, such as space, time, lighting, depth of field, music, and the car that cuts across the shot, are not consciously present in my mind. I am aware of all of this secondarily, and the more I practice seeing, the more things I see. Marcel Martin says about the image: It enters into a dialectical relationship with the viewer, in an emotional and intellectual complex, and the meaning it ultimately takes on the screen depends almost as much on the viewer's mental vitality as it does on the director's creative management [6].

Consciousness must be linked to detailed perception, and this comes from practice and habit. In the film "The Last Samurai", [7] The hero stands before an almond tree. Some buds have turned into delicate flowers. The American hero is wearing traditional Japanese clothing, and the general atmosphere of the image is one of delicate blur. Between the changing image sizes, the soundtrack, and the general atmosphere, all of this may be immediately available to consciousness because it is what the viewer focuses on. Things outside of focus are blurred. If you were to watch the scene again, other details would emerge and enter the circle of focus. Consciousness can be trained to become a detailed perception. Blindness to some details is based on not paying attention except to what care about. The integration of perception depends on the data that the brain stores—that is, memory—so that there can be a sense of self-identity. To be aware of yourself means to be aware of your being and to pay attention to it. If the film viewer possesses aesthetic awareness, then self-awareness serves as a readily available, yet ultimately fulfilling, background for their interaction with the world. This awareness, derived from this interaction, becomes a vital state of self-awareness, allowing them to perceive the ever-changing and diverse dynamism of the world.

Clearly, our attention during a film is a highly relevant matter. A film is a visual flow accelerating towards its climax; everything within it is preoccupied with reaching its end. The film doesn't leave the viewer unattended; there is a tacit agreement between the filmmaker and the viewer to ensure continued mental and psychological engagement. The filmmaker's consciousness and perceptions are embodied in the expressive medium of cinema. However, as a viewer, I don't see a film being made; rather, I see a life embodied before me, a complete being created on the screen right now. Therefore, the film belongs to the viewer, not its creator. The more the viewer believes the film belongs to them, the more the filmmaker considers themselves successful. The filmmaker's consciousness is the consciousness of the viewer for whom the film was made,

in whatever way. The film's being is the viewer's being; it is a reciprocal subjectivity between the expressive medium and its tools, but a free subjectivity for the viewer. It is a profound participation of the viewer, allowing the film to become their own.

Perception has become an open field for various theories in philosophy, sociology, psychology, information technology, as well as for media, economics, and the arts. Perception has been studied in relation to the connection between consciousness and cinema through social psychology, where it is argued that some aspects of vision are determined by an individual's past experiences and belonging to a particular group, which plays a significant role in this matter [8]. However, this assessment lacks precision; it fails to address consciousness and perception in our contemporary world. This view might align with anthropologists who have studied primitive or underdeveloped societies, but in a world of cultural exchange, diverse cultures, and the proliferation of electronic communication, the world has moved towards a general understanding of taste, sensation, and consciousness. In other words, cinema has always sought to shape a shared identity for its general audience of film and television. While individuals once viewed things from a personal perspective, in today's world, have an audience that can describe as possessing a collective identity.

The awareness inherent in cinema rests on the self-evident truth that the audience understands its nature. There was no reason for the audience to flee the theatre when Lumière screened his documentary of a train arriving at a station. Cinematic awareness is a complex awareness; you are aware of something, and this ultimately leads to the fine arts. If a film is not merely a narrative, nor simply its cinematic language or artistic form, but rather the dialectical link between these intricately combined elements, then above all, the viewer is required to comprehend what comes before and after the film. Aesthetic awareness encompasses our way of understanding or experiencing art, and it is self-evident that all awareness is awareness of something [9].

The complex awareness of cinema varies significantly between audiences and between viewers, but collective awareness prevails among filmgoers. This audience glorifies the same films worldwide. Take, for example, "Titanic" or "The Matrix"; its success in Iraq mirrors its success in America. Cinema has united the audience, but for what purpose? This is a crucial question. An old Moroccan friend recounts that when the film "Antar and Abla" [10] was shown in the Maghreb in the 1940s, crowds flocked to the cinema to watch it, considering these scenes a national duty because they angered the French occupiers. So, are talking about an aesthetic awareness of cinema, or a general awareness?

Awareness of cinema is an awareness of its visual and auditory structures. All these structures are presented within a technology that has created a unique expressive medium, and they resonate with human cognitive structures. Film indeed creates an illusion of reality outside the frame, but this illusion requires convincingness, and thus cinema operates within perception. Because it is reality and all its human manifestations—the story as a story—it constructs a visual structure that corresponds to the natural movements of the human eye to enable perception. Then, this perception can be transferred to consciousness and corresponds to the mental processes that occur within a person. Watching a film is a purely mental process. The film strip itself, before entering the projector, is motionless. However, the design of the projector displays twenty-four images per second to our eyes. These images are static, but their movement within the projector generates what is called the Phi Phenomena, an optical illusion in which static images appear to move when projected as a series at a certain speed and with sufficient light. All of this was explained by Minstonberg, the first to theorize about cinema: The Phi phenomenon is something hypothetical that shows that the mind, at its lowest level, has its own laws, and that it constructs our world through its practice—that is, cinema—and it also shows that film technology implicitly acknowledges those laws and works to influence the mind itself [11].

A film is a diverse and complete perceptual device that feeds consciousness, shaping conscious mental processes. The development of film art in terms of technique, cinematic language, narration, and artistic form has simulated the human mind and spirit in the finest details of inexhaustible stories. These stories are a constant preoccupation of man, his consciousness, perception, and mind, and the complex mental processes that take place within him, such as dreams, hallucinations, memory, and contemplation. Film controls all of this by designing the artwork on the foundations of attention, thought, and emotion. These processes that take place in the conscious or unconscious, in the conscious or stream of consciousness, all enter into the design and reception of the film.

3. Cinematic Perspective and Perceptual Perspective

A film is both an industry and an art form. The costs of some films have reached figures equivalent to the economy of a city or even a developing country. This means that the market imposes far greater demands on the art of film than on other art forms. Therefore, the cinematic perspective relies on engaging broad segments of the audience to first cover its costs, then generate profit, and finally fulfil its role as a fine art.

A film operates primarily within the realm of visual perspective. Everything within the image, including the soundtrack, is directed towards this visual element. Thus, the visual design of a film—the relationship of each element to the others and to the film as a whole as an artistic unit—is based on the well-known principles of composition, operating according to the cinematic dialectical triad of language, narrative, and form. Thus, the film aims to influence the emotions and minds of the general public. The film's subject matter, that is, the elements of cinematic narrative such as story, characters, description, plot, time, and place, means something, and therefore it has a certain significance. It is closely related to people's lives. This does not diminish the aesthetic values of the popular film. Rather, a good film creates its audience, as saw with Shapley, Hitchcock, and Youssef Chahine. They make aesthetic films that are also popular. In visual art, the form is visible and can be perceived [12]. Filmmakers may know, in some way, the limits of perception that the human mind can handle when receiving a film, and the limits of the visual flow that the human mind can process. It is as if the visual issue is that the first characteristic of the visual medium is its power: that is, it allows the transmission of 710 bits/second, that is, 7 times more than the ear [13].

This visual storm is organized in a way that allows for its perception. That is, there is a plan within the filmic perspective that includes a perceptual design encompassing the three elements of film and their simultaneous perception. This explains how the film "Dancer in the Dark" [14]. Caused a continuous disturbance in viewing and following it, because the filmic perspective relied on the methodology of a Danish film group called "Dogma," one of whose principles was that the camera should not be on a fixed tripod but rather a handheld camera. It is not enough to simply have a film; must be able to follow it visually according to the rules of cinematic composition, especially the eye, the phenomena of vision, the sense of movement, and the limits of the human brain's ability to receive the visual flow in time. are not concerned here with a physical and anatomical study of the human eye, nor are in the field of providing laboratory information about electronic biology and its highly precise neurological experiments. are also not explaining what the eye perceives and sees. are talking about the final outcome of a human

perceptual perspective. The film is a complete semiotic system, and this semiotic system is not derived from nothing; it swims in a sea of prediction. The functions and aesthetics of linguistic and visual rhetoric. The perceptual function is related to the presentation of the sign itself to us. The film is not a sudden entity that emerges from nothingness. There is a history of presentation and reception. Man has imposed himself on random nature and extracted from its dozens of systems and signs, organized them, enjoyed them, and fulfilled them. A conscious and active being who imposes his system on unorganized matter, thus transforming it, through the imposition of a certain form, into an essence [15].

This form constitutes a cognitive structure, and the viewer agrees to interpret this cognitive structure. Thus, the filmic system intersects with the perceptual system in minute detail to achieve its purpose. Since the individual imposes their own system, even the most complex films find at least a basic understanding because the perceptual perspective, through self-awareness and awareness of human experience, advances to meet the artwork on its own ground, as a structure of knowledge and aesthetics directed at its consciousness and perceptions. This form constitutes a cognitive structure, and the viewer agrees to interpret this cognitive structure. The evolution of film from the beginnings of Lumière to the most complex films that challenge typical minds, with their stylistic approach and reliance on complex narratives such as stream-of-consciousness narration, to the adoption of new narrative structures, the interweaving of narratives, and the introduction of digital technologies in scene making [2], is known to be the spatial unity and its limits that affect whether this is a scene taking place in a classroom, for example, and must have a means of transition to go to another place, such as explicit cutting, blending, or gradual disappearance and reappearance. However, in recent developments, it has been possible to move from one scene to another without a means of transition, as exemplified by Coppola's film "One of the Heart" [16], which moves between scenes without cutting through means of transition. Cinema has captured what all fine arts have strived for: the reproduction and immortalisation of movement. While sculpture aims to embody movement through mass and space, painting through line and colour, and architecture through the function and design of mass, cinema has immortalised movement, portraying it as it is in reality. It has been able to present reality vividly through movement and sound, two elements sufficient to convey reality. A shot of a dove cooing on a swaying tree branch effortlessly brings reality back to life. But while humans, through their mental capacity, can organize the seemingly unorganized, film, in presenting reality, performs this mental process beforehand. It presents reality through selection and organization within the confines of the frame. It eliminates everything unnecessary, such as dead time and things that hinder focus, and it removes sounds and noises that clash with the visual experience. have perhaps noticed how can hear two characters talking in a crowded street despite the noise and din. All of this is because cinema selects and chooses from the vastness of reality what serves the film's aesthetic and intellectual purposes, to create the pleasure of viewing. Because the image has a unique ability to interact with the image before it and the image after it, can define the perceptual dimension of what is happening on screen. The film's composition relies on layering different parts of the film and the image in widely separated locations so that they move smoothly across the screen. Furthermore, the film possesses the creative audacity to compress time, leaping seconds into periods that might otherwise span thousands of years. This is a human organization within the artwork, preparing the way for another human organization—the viewer—who will subject this system to their own. The filmmaker's system aims to influence the film's recipient, and therefore, the signifying role of the image makes its reception conditional. If it deviates from its signification and meaning, it either falls into ambiguity or stimulates and excites the mind. The mental system says that the image has a single expression. This is an image of a specific tree, a jujube tree, or a fig tree, etc., and this is a popular alley, or a luxurious palace. Unless an intellectual shift occurs, the palm tree becomes the holiest of holies, and the popular alley becomes the glory and dignity of the world. Thus, move in cinema from partial limits to absolute horizons. The film presents us with the ordinary, the daily, and the familiar, to something exceptional and strange. Take the heroes of the films "The Legend of 190 [17] and "The English Patient" [18]. And others say that they move from a singular expression to an absolute expression. The film reached this absoluteness within the system in which it operates, to the system of the spectator, for whom the expression has expanded, as Al-Niffari said. are, in fact, making structural shifts, and these are shifts resulting from replacing the sign (C2) with the sign (C1), which is unexpected by the recipient [19]. but it corresponds with his cognitive perspective, with absolute acceptance or to varying degrees, or with disagreement that truly relates to the sender and the receiver.

The image is always presented to the viewer's present, and the past and future are merely perceptions projected onto the image. Cinema, as a visual perspective, used to present memories to the perceptual viewpoint through visual effects such as replacing one image with another on screen (smearing) or through the gradual appearance and disappearance of elements to suggest that time has passed. However, today it unites these two perceptions because training in filmmaking and training in viewing have made a reduction necessary for what has become known. Thus, the removal of superfluities has given both the filmmaker and the viewer the freedom of interpretation after understanding and explanation.

4. Cinematic Perception and its Hidden Structures

Every work in the universe aims at a certain meaning, and this meaning can only be understood if it is linked to a specific human experience that makes the meaning possible. On the one hand, meaning is a specific system of recognition and perception linked to systems of signification. This is what Bohès calls "semiosis" that is, the process through which and according to which signification, which is the vessel of human behaviour, is produced. Signification without perception is meaningless. Humans move from the subjectivity of consciousness to the objects of the material world, which they may not have encountered before. For example, I received a film about the Roman Emperor Caligula [20]. In the film bearing this title, I witness the final days of the Roman Empire, days of appalling moral decay that cost the empire its existence. As an Easterner, I am shocked by this film's explicit content, and I realize that history is similar. A visual and thematic shock is necessary to grasp the meaning and understand its significance. Perception is a complex and layered process. The film, like the world itself, reaches us through our senses of sight and hearing, regardless of place and time. It does not require any verification. The film is about love, jealousy, or happiness; it is a potential existence, not a possible one. It's a state of feeling perceive through our senses, which may or may not exist. If encounter a vengeful, envious, or malicious character—one who moves from hypothesis to action—that is outside the film and not its concern. These are the sensory experiences veiled by a conceptual framework. But interpret what see and use it to infer concepts encounter in life, or don't encounter. In film, form a conceptual understanding based on rules possess, tangible rules. Concepts operate with these rules, not through abstract concepts, but through tangible elements, which can call conceptual tangibles. These are the size of the shot, its duration, its dramatic content, and the form in which these shots appear. All of these points point to an intangible or invisible perceptual process, which is the origin and starting point of perceiving the universe, perceiving the self, and producing and disseminating knowledge. No boundaries are separating the existence of phenomena between the hidden and the visible, between the possible and the realized. Everything that furnishes this universe forms a complete unity. Nevertheless, the abstract conceptual organization of human experience requires it to separate levels, manifestations, and fields [21].

A film is the world viewed through a selective lens; it is an artistic unity in what it presents to our perception. If we are well-adjusted, if we are aesthetic beings, allow ourselves and the artwork to affect us. And when the screening ends, decide whether we responded to it or not. This is what Immanuel Kant calls empathy with the artwork. Signs are essential for us to perceive the world and move from self-awareness to object-awareness. Is there direct perception? And of what? Therefore, there is no perception without signs that organize the events of human experience, the experience of the artwork that encounter on its own ground, with its awareness and understanding, to become a consciousness and perception through the self. This awareness is new, added to our human experience. What the film presents is a symbolic activity that produces meanings. If the logic of human perception is articulated, then it is circulated and communicated through them. Cinematic perception is an experience with its own distinctive features. Certainly, viewing a film in a dedicated theatre with its well-known rituals differs to varying degrees from viewing a film with family or in a public place. The greater the aesthetics of the film, the more complex the perception it demands, meaning that the self-postpones the external world and its laws in favour of the laws of the artwork. Significance is nothing but a condensation that facilitates the perception process for the viewer. It presents the viewer with the meaning that has been transformed into a signified through the dialectical triad of cinema (language, narrative, and form), that is, it is an organization of perception.

Our thinking becomes highly conscious when we face new or challenging tasks. I want to understand the film "The Hours" [22]. What does Virginia Woolf mean? What caused her constant fear and anxiety about her surroundings? What is the connection between her story and the three stories about the three women in the film? What is this emphasis on the spatiotemporal continuity, even though the three stories are separated by several decades? These are all ideas that, if firmly established in the mind of the recipient, would hinder their perception. Watching films and reading novels liberates the recipient from processing ideas consciously, freeing them from preconceived notions and relegating them to a certain place within their consciousness, thus freeing them to focus on the task of new attention. This is because awareness only arises through detailed perception, and this detailed perception is designed by the film through its emphasis on the dominant element in the shot and through the composition that guides the viewer to what is worthy of attention. Otherwise, the shot would contain dozens of signs, and following them all would be impossible, resulting only in chaos and clear cognitive and emotional exhaustion. Things are placed in the realm of memory, reserve, or reuse. This is what happens when you rewatch a scene multiple times: each time you retrieve something you previously overlooked in terms of image or sound. Therefore, what perception neglected in terms of sensory data is given precedence over what perception did notice. Attention outside the field of focus generates confusion for perception. Perception defends its system and pushes things that confuse it into the blind spot of perception, that reserve area it draws upon when needed. You have the opportunity to examine perception and memory. The failure to perceive fixed features in the visual field is called "perceptual blindness" in cognitive psychology, specifically in the "psychological theory of form". The film explores all of this because this blindness is related to the principles of composition, particularly the concept of the image's centre and its dominant elements, as well as the principles of continuity that link our awareness to the intended elements, which have been controlled to achieve continuity. I see the scene, and the flow of the image leads me to another scene. If I were to watch the scene again, I would have the opportunity to see elements in the image and things that might indicate an intention the film did not explicitly state.

These details were in the blind area of perception, recorded without awareness of them. This does not indicate that we do not care about details or that our perception is deficient. On the contrary, it indicates the soundness of our perceptual system, which focuses on the important and leaves the details until it returns to them. Blind vision shows that perception can occur unconsciously, but the 'softness' and delicacy of such unconscious perception are rough in comparison with conscious perception. It seems that consciousness pays attention to specific types of perception in new situations, because the details of perception, its vitality, and the flexibility of the mind and action are at stake to produce the advantage of adaptation [23]. A conscious human being adapts to the data of his perception, and perception tries to provide the consciousness with the details that can be comprehended. Cognitive psychology has followed this issue extensively in its theorising of artificial intelligence and information systems psychology.

4.1. Previous studies

Previous studies on the topic of perceptual blindness exist only in the Routledge Guide [24]. To Cinema and Philosophy, specifically in a selected article in this encyclopedia entitled "Consciousness" by Murray Smith. To the best of the researcher's knowledge, no one else has explored this issue.

4.2. Indicators of theoretical framework

- Perceptual blindness plays a significant role in guiding the viewer to the most important aspects of the word and the scene.
- Perceptual awareness of every detail in the word and the scene is absolutely impossible. Research Procedures.

4.3. Research methodology

The research adopted a descriptive approach to analyze its samples and arrive at its results and conclusions. This ensured the achievement of the research objectives, addressed the research problem, and emphasized the case study under investigation.

4.4. Research society

The research society consists of films that align with the research title, specifically the controversial cinematic trilogy. This defines the research society as films that emphasize overcoming the stage of perceptual blindness and its integration into memory, engaging consciousness with what is immediately attention-grabbing.

4.5. Research sample

The selected samples were subject to research indicators, allowing for discussion of the analysis based on these indicators. These samples are derived from the theoretical framework and are distinguished by their widespread critical attention, participation in festivals, and award-winning films. The selected models can be analyzed according to two controlling factors: the intended perceptual blindness, a characteristic shared by all the films, and the variable factor, the film context, which emphasizes the full presence of perception. The sample consisted of. Thus, the research presented a broad field of metaphorical interest, and after careful consideration, the following samples were selected:

A- The film *Amélie*. Release date: 2001. Duration: 122 minutes. Director: Jean-Marr. Screenplay: Jean-Marr. Starring: Guillaume Laurent, Audrey Tautou, Mathieu Kassovitz. France. 20th Century Fox, Maramax Films. Research Tool. The research tool consisted of the indicators derived from the theoretical framework, namely, (The framework indicators are represented by two points).

4.6. Unit of analysis

The unit of analysis was the film scene or parts thereof that corresponded to the relevant indicator. If the discussion encompassed the scientific narrative or the film's elements as a whole, then the analysis was incidental. This is the procedure followed in film analysis.

4.7. Sample analysis

Film Summary: The film revolves around the story of a young woman from a traditionally French family. Her father is a military doctor, constantly suspicious and cold, so much so that the narrator refers to him as "the Iceman". Her mother suffers from severe psychosis, causing her to collapse at the slightest provocation. The film employs situational comedy, beginning with the birth of the child, Amélie, and then following her as a young woman until the end. Amélie's perspective on life, which is the heart of the film, is that she tries to avoid repeating her family's rigid, psychotic patterns. She attempts to bring joy to those around her when they deserve it and to punish those who wrong her, all in an effort to make life more joyful. The subplots tell the stories of the secondary characters, but these stories serve the main plot (Amélie's life) and illuminate aspects of her life that the protagonist hasn't yet explored. The first indicator: Perceptual blindness plays an important role in directing the recipient to the most important aspects of the composition of the shot and the scene. If examine the following scene:

- L.A., a guest (Gina), is in the foreground, snapping a man's neck. They are half-revealed. She tells the man, take a deep breath and hold it now.
- In the background of the bar, with some of its patrons, (Gina) pats the man on the shoulder and says, Isn't it all right now?
- The camera pulls back slightly, and (Gina) turns away from the camera.
- L.M. Georgette points towards the door and says, close the door. There's a storm coming.
- L.M. (Dina looks to the right of the frame and says... - It's not Siberia.
- L.A. is narrow for Joseph. In front of him is a glass of drink and a recording device. He looks to the right of the frame, and Georgette's voice is heard off-screen saying.
- L.M. Georgette continues her sentence... - You don't have an allergy, - to car exhaust... I had a cough in my chest yesterday.
- L.M. Gina says mockingly... - Would you mind putting the rabies aside? The camera pulls from Gina's face to L.A.'s, showing two customers who are saying... - What did Susan make for us? The peas? Emily enters the frame with her back to the camera. Susan approaches the customers and says... - It will be right in front of you. She moves closer to the customers, and one of them says... - Is it good? Susan's back to the camera as she tries to put the dishes on the table and says... - That depends on the place I'll fall into.
- L.A. Tight. The two customers are facing the camera. One of them says, if only it were a toilet.
- The second replies, no, this isn't good.
- L.A. (Gina) laughs loudly. - The sound of (Gina)'s laughter. (Susan) enters from the left of the frame, and (Gina) hears the echo of the recorded laughter. (Gina) Looks surprised. - The sound of the recorded laughter.
- L.A. Tight. (Joseph) is sitting on the right of the frame in front of a table with drinks on it. She has a recorder in her hand, and a customer is sitting next to him, paying attention to what Joseph is doing as he dictates to the recorder. - At 12:15, she laughs to get the attention of the men present.
- L.A. Tight. (Gina) is standing on the right of the frame, and (Susan) is next to her on the left. (Gina) says, He's going to drive me crazy.
- L.A. Tight. (Joseph) is looking towards the left of the frame, and (Susan)'s voice is coming from outside. The staff says, isn't it possible for him to leave? There are plenty of bars around here.
- (Cuts)

The bar is rich in detail, from the decor to the accessories; it is a quintessential French bar. see Gina, the waitress, performing a physical therapy session on an elderly patron, cracking his neck. In the background, see the bar and its patrons. Perceptual blindness is crucial here. This wide shot is the first in the sequence; the camera pulls back and turns sideways. This camera movement is an important element of the film's rhythm. A continuous sequence of static shots can be monotonous, while the perceptual blindness is enhanced by moving stimuli, whether they are objects within the frame or the camera's own movement.

Then, in the second shot, see Georgette in a medium shot, giving orders. Here, Georgette is another employee at the bar. Then, in shot (6), see Susan, another employee at the café, as well as our protagonist, Emily, and Joseph, one of the bar's patrons, obsessed with recording his tangible comments on what's happening between the live conversation and the dictation he makes into the recording device. This is followed by the general atmosphere that pervades the bar: the sounds of glass crashing against each other, the flow of water taps, the sound of running water or liquor, the sound of footsteps, and countless other things. know that consciousness receives detailed perceptions to form an opinion, but here, perceptual blindness works in favour of continuity by fragmenting the scenes into moments of attention that depict a day's work at the bar. Otherwise, perception would cease to register every detail, and would lose the narrative, and the rhythm that the movement attempts to achieve would not be realized.

5. Results

- Perceptual blindness is necessary for perception to focus on what is most appropriate and worthy of attention.
- Perceptual blindness is a method used by film in constructing the cinematic image because it maintains the continuity of reception and enables identification with the dialectical cinematic triad.

6. Conclusion

- Without perceptual blindness, consciousness becomes confused and unable to distinguish what it is paying attention to.
- Perceptual blindness increases the effectiveness of other levels of perception, allowing them to easily prioritize reception.

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