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The Engineering of Attention as a Structure for Meaning Production: An Approach to Literary and Cinematic Narrative from the Perspective of Cognitive Narratology

Dr. Hesna Hamra [1], Dr. Housny Hamra [2]
[1] Lecturer Class A, Abou Bakr Belkaid University of Tlemcen (Algeria).
Email: hesna.hamra@gmail.com
[2] Maghnia University Center (Algeria).
Email: h.hamra@cu-maghnia.dz ; **orcid:** https://orcid.org/0009-0001-5288-0383

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Abstract

This article examines the engineering of attention as a structure for producing meaning in literary and cinematic narrative, starting from the fundamental observation that narrative does not merely present events and characters; rather, it organizes the recipient's attention and directs their perception by controlling the arrangement of information, distributing significance among events, determining what is revealed and what is concealed, and deciding what is placed at the forefront of the scene and what is pushed into the margins. The research problem lies in revealing how narrative techniques—such as anachrony, prolepsis and analepsis, omission, repetition, and the multiplicity of points of view in literary texts, as well as the camera, editing, lighting, sound, and shot movement in cinematic narrative—are transformed from artistic tools for organizing the story material into cognitive mechanisms that contribute to shaping the recipient's expectations, emotions, and interpretations. The quality and depth of the approach derive from its move beyond a technical perspective that studies these elements separately, toward an analysis of their cognitive and semantic functions. Prolepsis and analepsis, for instance, are not related merely to narrative time; they also reconstruct the recipient's relationship with information. Omission does not represent a deficiency in storytelling; rather, it opens a space for inference and for filling in narrative gaps. Similarly, the camera, editing, lighting, and sound do not operate as neutral aesthetic elements, but as mechanisms that control the direction of the gaze and emotion and establish priorities within the scene. Critically, the article proceeds from a review of approaches that have reduced attention to suspense or visual attraction, or that have separated the analysis of literary narrative from the analysis of cinematic narrative without examining the shared logic governing the distribution of attention in both media. The research gap lies in the limited number of studies that bring together, within a single theoretical framework, cognitive narratology, attention analysis, and the comparison between literary and cinematic structures. It also lies in the insufficient connection between the organization of attention and the production of meaning as a result of the interaction between the text or film and the recipient's cognitive activity. The study aims to develop a critical conception of the notion of "narrative attention engineering," to analyze the mechanisms through which it is formed in novels and films, and to demonstrate its impact on the reorganization of the centrality of events, the formation of a mental model of the narrative world, and the direction of expectation, empathy, doubt, and interpretation. It also seeks to highlight the recipient's role in reconstructing meaning and to challenge the treatment of the recipient as a passive consumer of discourse. The study adopts the descriptive-analytical method, the comparative method,

and the cognitive approach to narratology by analyzing selected examples of novels and films according to indicators that include the distribution of information, the management of time, point of view, omission, repetition, camera angle, editing, sound, lighting, and the presumed responses of the recipient. The study concludes that the engineering of attention is not limited to ensuring the continuity of reception; it also performs a cognitive function by determining what acquires semantic value, as well as a critical function by directing the recipient's vision toward relations of power, absence, memory, and identity. Narrative meaning is not fixed within the work alone; rather, it emerges through the relationship between narrative structure, the course of attention, and interpretation. The study further reveals that novels and films, despite the differences between their media, share the task of managing knowledge and expectation. However, the novel relies to a greater extent on language, the consciousness of the character, and inner time, whereas film employs the image, sound, editing, and visual space in constructing attention and meaning.

Keywords: attention engineering; literary narrative; cinematic narrative; cognitive narratology; meaning production; recipient; editing; point of view; reception; attention economy.

Introduction

Attention is one of the concepts that makes it possible to rethink narrative beyond the traditional boundaries that confine it to the arrangement of events, the description of characters, or the classification of points of view. Narrative, whether literary or cinematic, does not present the story world in its entirety or with the same degree of clarity; rather, it constructs a selective path of presentation, concealment, postponement, and repetition. Through this path, what the reader or viewer considers important is determined, as well as what remains ambiguous, deferred, or marginal. Therefore, the production of meaning cannot be accurately understood without studying the relationship between narrative structure, attention, perception, and expectation. Meaning is not produced merely from the sum of the events presented, but also from the way in which these events are arranged, the distance that narrative establishes between the recipient and the information, the time it chooses for disclosure or concealment, and the amount of space it grants to an event, character, voice, or image. In this sense, attention is not a psychological act that occurs outside the text; rather, it becomes part of the way in which the text or film designs the experience of reception.

This perspective is consistent with the approaches of cognitive narratology, which view narrative as a structure that assists the reader or viewer in constructing a mental model of the story world and in connecting events with characters, goals, and consequences. From this perspective, narrative is not merely a message transmitted from an author to a recipient; it is an interactive process in which the recipient reorganizes and interprets the data and continuously updates expectations (Herman, 2002, 2003). This conception suggests that understanding a story requires studying the relationship between the design of the work and the capacities and dispositions of the recipient, because the recipient does not receive information in a linear and neutral manner. Rather, the recipient selects, compares, infers, and fills gaps on the basis of what the text provides and what it withholds. Hence, the concept of attention engineering acquires its value: it describes the way in which a work organizes the course of perception, rather than merely the way in which it attracts attention at a passing moment.

In the novel, attention is shaped through language, the arrangement of events, prolepsis and analepsis, omission, repetition, description, the multiplicity of voices, and the distribution of knowledge among the narrator, the characters, and the reader. A novelist may, for example, begin

with a tragic ending and then return to the past to reveal its causes, so that the reader learns the outcome before learning how it occurred. In this case, the central question is no longer "What will happen?" but rather "How did it happen? Why did it happen? And who is responsible for it?" Here, temporal arrangement becomes a tool for reconstructing knowledge, while retrospection becomes a mechanism for producing interpretive suspense. Narrative may also omit the moment of the crime or the moment of confession, presenting only what comes before and after it. A gap then emerges that does not represent an artistic deficiency; rather, it calls upon the reader's activity and makes the reader a participant in constructing the event. Repetition performs a similar function. When the image of a door, key, window, or sound is repeated, its presence is no longer a passing detail; it may become a symbolic sign that evokes memory and redirects attention toward a hidden meaning.

Attention in literary narrative is not limited to major events. A text may devote considerable space to describing a minor detail or repeat an incidental sentence uttered by a marginal character, later revealing that this detail was the key to understanding the plot. This demonstrates that the centrality of an event is not determined solely by its importance within the story world, but also by the narrative space that the work grants it and by its position within the network of repetition, description, and retrospection. A major event may be compressed into a single sentence, while a minor event occupies many pages. In such a case, attention itself becomes a means of rearranging value, because what is repeated, described, or postponed acquires a greater mental presence than it may possess within the actual sequence of events.

Film, by contrast, uses a different set of tools to direct attention, including image, sound, camera, editing, lighting, space, the movement of actors, cuts, and transitions between shots. Nevertheless, these tools should not be viewed as technical elements detached from meaning. A close-up does not merely enlarge the face; it redirects attention from the setting to the inner emotion and grants the smallest bodily movements greater interpretive value. A long shot, on the other hand, places the character within a social, political, or geographical space and may make the individual appear subject to the environment, part of a group, or trapped within a structure that exceeds their will. Similarly, a low-angle shot may grant a character power and authority, whereas a high-angle shot may make the character appear weak or isolated. These effects do not operate mechanically, but they offer the recipient a probable perceptual path that should be analyzed rather than assumed categorically.

Cognitive studies of film indicate that filmmakers use changing framing, camera and lens movement, editing, sound, and other means to control the elements that attract the viewer's attention within the scene (Smith, 2012). Experimental studies have also examined the effect of continuity editing on the perception of event structure and have shown that viewers do not process shots as separate units; rather, they attempt to organize them into larger and interconnected events (Magliano & Zacks, 2011). This means that cinematic cutting does not merely perform the function of moving between images; it also contributes to defining the boundaries of the event and constructing temporal, spatial, and causal relationships among shots. When a film moves from the face of a character to an object at which the character is looking, editing causes the viewer to infer a perceptual relationship between the two, even when the dialogue does not explicitly state it.

The importance of sound in cinematic attention engineering becomes even greater when sound appears before the image, continues after it, contradicts it, or disappears at a moment when the viewer expects it to continue. Silence sometimes performs a function more powerful than dialogue because it expands the field of expectation and makes the viewer listen to visual and bodily signs. Music,

meanwhile, may precede the appearance of a character or event, giving the scene an anticipatory charge before the information becomes visually clear. However, the analysis of these elements should avoid exaggerated causal language. It is not permissible to say that a particular piece of music "forces" all viewers to feel fear. Rather, it may be said that it suggests or increases the likelihood of a particular emotional path within the structure of the film, and that its meaning derives from the context and the experience of the recipient.

The significance of this approach lies in moving from the traditional question, "What technique did the author or director employ?" to a deeper question: "What does this technique do to the recipient's perception?" The study of prolepsis and analepsis should not stop at classifying them temporally; it should investigate their effect on knowledge and expectation. Omission does not merely mean the absence of information; it may transform the recipient into a participant in producing that information. Repetition does not merely repeat the event; it may elevate it from the level of detail to the level of sign or symbol. Likewise, a close-up does not necessarily mean that the recipient will sympathize with the character, but it does increase the prominence of the character's features and grant bodily expression greater room for interpretation. Therefore, a distinction must be made between the function suggested by the structure and the actual response, which can only be demonstrated through an empirical study of reception.

Accordingly, the concept of "attention engineering" is defined as an operational concept, not as a claim that the text or film completely controls the recipient's consciousness. It refers to the set of narrative, visual, and auditory processes that organize the prominence, arrangement, concealment, and repetition of information, and that direct the recipient's movement among characters, events, times, and spaces. This concept involves three interconnected levels. The first level consists of the distribution of information: What does the work reveal, and what does it postpone or conceal? The second consists of the distribution of salience: Which character, image, or incident is granted greater space through description, duration, lighting, or sound? The third concerns the reconstruction of meaning: How does the recipient transform the noticed element into meaning, and how does the recipient reinterpret a previous event after a new piece of information appears?

This concept benefits from cognitive narratology, which examines the relationship between the structure of the story and the processes of understanding, perception, and the construction of story worlds. The reader does not construct an image of the fictional world from all words with equal emphasis; rather, the reader assigns particular importance to certain signs, draws upon prior knowledge, formulates provisional hypotheses, and then modifies them as reading progresses. The viewer performs a similar process by integrating image, sound, dialogue, movement, and editing. This confirms that meaning is not fixed material transmitted in its entirety from the work to the recipient; it is the result of a negotiation between what the work designs and what the recipient accomplishes. However, this negotiation is not entirely free: the structure determines the possibilities of interpretation, establishes guiding signs, and lends stronger support to some readings than to others (Herman, 2002).

The critical dimension of attention engineering emerges when we ask: Who appears at the center of the narrative? Who remains at the margins? Who possesses the right to narrate the event? Which occurrences are repeated until they become memory, and which are omitted until they almost disappear? The selection of a point of view is not merely an aesthetic decision; it may make the experience of a single individual a standard for understanding an entire group, or it may conceal

social, feminine, class-based, and racialized voices that appear only as background. Accordingly, attention can be analyzed as a distribution of visibility and absence, power and knowledge, rather than merely as a distribution of lighting or shot duration. In the novel, an omniscient narrator may speak extensively about a particular character while concealing the consciousness of another character and presenting that character from the outside. In film, a character may be granted extended close-ups and dialogue, whereas an entire group may appear in distant shots without an independent voice.

This approach requires distinguishing between "attention proposed by the structure" and "attention achieved by the recipient." Textual analysis can determine that a novel repeats a particular image, that a film repeats the same shot, or that editing postpones a piece of information. However, it cannot, by itself, prove that all readers or viewers noticed the image or understood it in the same way. For this reason, a study may be designed that combines content analysis with reception research. On the textual side, passages may be coded according to categories such as event salience, information concealment, the direction of sympathy, repetition, the transformation of the margin into the center, and the creation of ambiguity. On the empirical side, a literary passage and a film segment may be presented to a sample of participants, after which their ability to remember information, identify the central event, and interpret the characters' motives may be measured.

Statistical data that do not actually exist must not be included. If the researcher selects a purposive sample of literature and film students, the researcher should state the actual number of participants, their characteristics, the criteria for their selection, the proportion of valid responses, and the method used to distribute the questionnaire. A five-point Likert scale may be used, containing statements such as: "The arrangement of events helped me understand the story"; "The work directed my attention toward a particular character"; "I noticed the presence of omitted or deferred information"; "Repetition changed the meaning of the element or event"; and "Sound or lighting affected my expectation of what would happen." However, these items do not become results until they have actually been administered. After the data have been collected, frequencies and percentages, the arithmetic mean and standard deviation, and Cronbach's alpha coefficient may be calculated if the scale consists of a sufficient number of items. A *t*-test, analysis of variance, or chi-square test should not be used unless the sampling design, sample size, and test assumptions permit it.

The following formula may be used when presenting the results after data collection: "The dimension concerning the postponement of information recorded a mean of (...) and a standard deviation of (...), indicating a high/low level of participants' perception of the presence of narrative omission." Before data are collected, however, it is not permissible to state that omission "led" to a specific statistical result. Instead, it should be said that omission "suggests" or "increases the likelihood of" a particular perceptual path, or that the study "tests" its effect on reception. This distinction is an essential condition of methodological accuracy because it separates a result derived from the corpus from a result derived from a questionnaire or experiment.

In a comparative study, a coding table may be constructed that links technique to function and hypothesized effect. At the level of the novel, the researcher records the page number, narrator, time, event, concealed information, mode of repetition, and its effect on the reader's expectation. At the level of film, the researcher records the scene number, shot duration, shot scale, camera angle, camera movement, preceding and subsequent cuts, sound, lighting, salient element, and resulting significance. The comparison between the novel and the film should not be formal or superficial. A

literary analepsis and cinematic editing may perform a similar function in rearranging knowledge, but they do not produce the same effect, because language makes it possible to enter inner consciousness and psychological time, whereas image, sound, and editing offer different possibilities for constructing sensory presence, space, and emotion.

On this basis, the study proposes that narrative meaning is formed through a series of transformations: an element is highlighted, information is organized, an expectation takes shape, the expectation is confirmed or contradicted, a new relationship is constructed among events, and a meaning gradually crystallizes within the recipient's consciousness. If a film presents the face of a character and then cuts to a corpse, the viewer may infer a causal or emotional relationship between the two; however, this relationship remains open to reinterpretation when subsequent information appears. If a novel repeats the phrase "the door was not locked" in different passages, the phrase may shift from a description of space to a sign of intrusion, fear, or the absence of protection. Thus, attention engineering becomes a dynamic structure because the value of an element is not determined solely at the moment of its first appearance; it changes as the work progresses.

This approach goes beyond the narrow concept of suspense. Suspense generally focuses on waiting for an event, whereas attention engineering encompasses sympathy, doubt, memory, identity, and the sense of justice. Narrative may direct our attention toward a character not so that we await the character's fate, but so that we reassess a social or political position. A film may postpone information not merely to create surprise, but to make the viewer experience the limitations of the character's knowledge. Narrative may also omit the voice of a group, producing a meaning associated with exclusion or domination, even when the work does not state this directly. Therefore, the analysis must combine cognitive narratology with cultural criticism and power analysis, provided that criticism does not become an ideological imposition detached from textual and visual evidence.

Methodologically, this research proposes adopting the descriptive-analytical method to analyze structures and techniques, the comparative method to juxtapose the novel and the film, the cognitive approach to interpret the construction of expectation and the mental model, and reception analysis when an empirical sample is available. The study should also adopt methodological triangulation among three types of evidence: the text or film itself, theoretical and experimental studies, and recipient data, if available. If the researcher concludes that a close-up directs sympathy, the researcher must distinguish between the analysis of the proposed function and the result of the questionnaire. If participants' responses show that a large proportion of them focused on the face, this may be linked to the structural analysis, while acknowledging that the result is related to the characteristics of the sample and the segment and cannot be generalized to all viewers.

Accordingly, the scientific value of this approach does not lie in inventing a concept isolated from the history of narratology, but in reconstructing existing concepts—such as time, focalization, omission, repetition, editing, the shot, and reception—within a unified question concerning attention and the production of meaning. Its contribution lies in moving from analyzing the technique in itself to analyzing what the technique does to knowledge, perception, memory, and interpretation. It also lies in comparing two different media without reducing one to the other, and in introducing the recipient as an active agent in the construction of meaning while preserving the distinction between hypothesized response and measured response.

This introduction concludes that attention engineering in literary and cinematic narrative is not merely a management of rhythm or a means of attracting the recipient; it is a structure for producing

value and meaning. It determines what becomes prominent and what disappears, what is known and what remains unknown, and what is transformed into the center and what remains marginal. It also reorganizes the relationship among the author or director, the work, and the recipient, making meaning the outcome of an ongoing interaction between narrative design and perceptual activity. Nevertheless, this conclusion remains subject to the limits of the corpus and the method of analysis. It is therefore impermissible to generalize it to all novels and films without a clearly defined sample, or to establish a psychological or statistical effect without actual data.

Second: Research Problem

Preliminary Discussion

This study is based on the assumption that narrative does not present events to the recipient in a neutral or complete form. Rather, it reorganizes them within a selective trajectory that makes some information visible while postponing or concealing other information. It grants certain characters and events considerable space through description, image, or sound, while pushing other elements to the margins. Accordingly, the process of reception does not begin only when the reader reads a sentence or watches a shot; it begins with the way in which the relationship between disclosure and concealment, presence and absence, and center and margin has been designed.

The concept of "attention engineering" makes it possible to reconsider the relationship between form and meaning. Narrative form is not an external container into which events are placed; rather, it is a system that organizes the movement of consciousness within the story world. When a novelist chooses to begin with the ending and then return to the past, the novelist does not merely change the order of events; the novelist also changes the reader's question and the nature of the reader's expectation. When a director chooses a close-up instead of a long shot, the director does not merely change the size of the image; the director redirects perception from space toward emotion, or from the individual toward the group. Thus, the analysis of attention becomes an approach to studying how technique moves from its formal function to its cognitive and semantic function.

First: From Attention as Attraction to Attention as Knowledge Construction

The concept of attention is often used in discussions of suspense, excitement, and attraction, as though a successful work were one that maintained the recipient's concentration until its conclusion. However, this use, despite its importance, remains limited unless it asks what kind of knowledge attention produces and what relationships it reshapes within the story world. What matters is not only that the recipient pays attention, but also what the recipient attends to, when the recipient attends to it, what the recipient fails to notice, and what the work encourages the recipient to regard as important or secondary.

The reader may notice a minor incident because it has been repeated, because the narrator has described it carefully, or because it appeared at a moment of silence, and may later discover that it was the key to understanding the plot. The viewer may fail to notice visual information because it was presented in the background of the scene, and may then reinterpret the scene when that information is repeated or connected to a subsequent event. This means that narrative attention is not equivalent to complete awareness of all elements; rather, it is a selective process that changes as the work progresses. The recipient reconstructs priorities when new information appears, and a marginal detail may become central, or an event that initially appeared central may recede.

Cognitive narratology helps explain this process by viewing the recipient as an agent who constructs a mental model of the story world, connects characters with goals, actions, and

consequences, and uses prior knowledge, expectation, and inference to fill gaps (Herman, 2002, 2003). This does not mean that the recipient creates meaning outside the work. Rather, the work provides indicators that define the possibilities of interpretation, while the recipient arranges and interprets them. Hence, attention engineering occupies the space between discourse design and the recipient's activity.

Second: Formulation of the Central Problem

The problem lies in the fact that many literary and cinematic studies address narrative techniques as separate elements. They study analepsis, prolepsis, omission, and repetition in the novel, or examine the shot, editing, lighting, and sound in film, without placing these elements within a shared system that investigates the function of attention and the production of meaning. Some approaches also reduce attention to suspense or visual attraction, whereas its role extends beyond this to the organization of knowledge, the formation of expectation, the distribution of importance, the direction of sympathy, the determination of the point of view, and the influence on judgments concerning characters and events.

Accordingly, the research poses the following central question:

How does attention engineering operate in literary and cinematic narrative to organize the recipient's access to information, redistribute the centrality of events and characters, and produce meaning from the perspective of cognitive narratology?

This question does not regard attention as a psychological response separate from the text or film, nor does it assume that the author or director completely controls the recipient's consciousness. Rather, it examines the mechanisms proposed by the work for directing viewing and reading, and then distinguishes between the attention presumed within the structure and the actual attention that can only be established through empirical data.

Third: Deconstructing the Components of the Problem

1. Attention Engineering

In this study, attention engineering refers to the set of narrative, visual, and auditory procedures that organize the prominence, arrangement, concealment, and repetition of information and influence the recipient's movement among events, characters, times, and spaces. The concept includes four dimensions:

- **The selective dimension:** choosing what appears and what disappears.
- **The temporal dimension:** determining when information appears and when it is postponed.
- **The focal dimension:** determining the character, event, or image that occupies the center.
- **The interpretive dimension:** encouraging the recipient to construct a meaning or reconstruct a previous meaning.

Engineering does not imply automatic or absolute control over the response. Rather, it refers to the existence of a design that directs the probabilities of attention and gives some interpretations greater structural support than others.

2. Structure

The word "structure" is not used to mean a fixed form, but rather a network of relationships among events, information, points of view, rhythm, and medium. Omission does not acquire its meaning in isolation; it derives meaning from its relationship to what precedes and follows it. A close-up does not perform the same function at the beginning of a film and at its end. Repetition may function as a reminder, a threat, or an act of irony, depending on its position within the structure.

3. The Production of Meaning

Meaning is not the result of the event alone, but of the manner in which it is presented and connected with other elements. Changing the order of scenes may alter the viewer's interpretation of cause, responsibility, and intention. Similarly, omitting a character's voice may make the event appear from a single perspective, whereas the plurality of voices may open space for challenging the official narrative or revealing the narrator's limitations.

4. Cognitive Narratology

Cognitive narratology studies aspects related to the mind and perception in storytelling practices, such as the construction of the story world, expectation, memory, empathy, inference, and the filling of gaps. According to this perspective, the recipient is not a passive container; rather, the recipient participates in constructing relationships among facts and may modify the mental model whenever new information appears (Herman, 2009).

Fourth: Research Questions and Their Analysis

First Question: How Is Attention Engineering Constructed in the Novel?

In the novel, attention engineering is constructed through the management of time and point of view and through the distribution of knowledge. Prolepsis and analepsis rearrange the reader's expectations, omission creates a gap, repetition establishes a sign, and the multiplicity of voices prevents the monopolization of meaning. This can be analyzed by recording the time of the event in the story and the time of its presentation in the discourse, measuring the space that the narrative grants to each event, and observing the points at which the narrator changes the degree of knowledge.

If the novel presents the death of a character at the beginning and then returns to the character's childhood, it transforms suspense from waiting for the outcome into a search for the cause. If the narrative breaks off at the moment of a confession and then moves to another scene, it turns the confession into an object of expectation. If it repeats a sentence or image, repetition may transform it into the center of memory rather than merely a linguistic repetition.

Every postponement should not be interpreted as suspense. Postponement may be a means of portraying disturbed memory, limited knowledge, or the difficulty of confession. Nor should every omission be regarded as a positive participation by the recipient; omission may represent the ideological concealment of a voice, experience, or responsibility.

Second Question: How Do the Camera, Editing, Lighting, and Sound Direct the Viewer's Perception?

The camera directs attention through shot scale, angle, movement, and the position of the character within the frame. A close-up grants bodily emotion interpretive value, whereas a long shot expands the character's relationship with space and the group. Editing constructs a relationship among shots, determines the boundaries of events, and assists the viewer in perceiving continuity or interruption. An experimental study showed that action boundaries strongly affect how viewers segment events, whereas spatial and temporal boundaries have a relatively weaker effect when the action itself continues (Magliano & Zacks, 2011).

This finding does not mean that all editing is governed by a single law; rather, it provides a basis for studying how continuity and interruption are constructed. If a cut maintains the direction of movement and the character's position, the viewer will often experience the event as continuous. If the cut interrupts the action itself, the viewer may perceive a boundary, transition, or surprise. This

can be tested by analyzing specific scenes or by showing different versions of the segment to samples of viewers.

Lighting and sound also contribute to emphasizing certain elements over others. Partial lighting may make one part of the face visible and another part ambiguous, thereby adding a meaning of division or uncertainty to the character. Sound may precede the image and create an expectation before its source appears. However, these functions cannot be understood outside their context, because the same sound may be frightening in one scene and incongruous or ironic in another.

Third Question: How Does Attention Become Meaning?

A noticed element does not become meaningful merely through its appearance, but through its repetition, position, and relationship with other elements. If a closed window is repeated in a novel and then associated with preventing a character from speaking or leaving, it may be transformed from a spatial element into a sign of confinement. If a film returns to a stopped clock whenever the character remembers a past incident, the clock may become a representation of psychological time rather than merely a piece of décor.

This transformation requires a precise analysis that connects technique with context. It is not enough to say that repetition produced a symbol; it is necessary to indicate the number of repetitions, their locations, the accompanying changes, and whether the recipient actually noticed the element. If a questionnaire is available, participants' ability to remember and interpret the element can be measured. In textual analysis alone, however, it should be said that the structure "suggests" or "makes possible" a symbolic reading.

Fourth Question: What Are the Similarities and Differences Between the Novel and the Film?

The two media share the management of information and expectation, but they differ in the nature of the sign and the mode of perception. The novel can enter inner consciousness and allows commentary, description, reflection, and temporal transformation through language. Film, by contrast, constructs meaning through image, sound, space, and rhythm. A literary return to the past may correspond to a visual return to the past, but the cinematic return provides the viewer with color, sound, movement, and place, whereas the literary return allows greater scope for presenting interwoven thoughts and memories.

A sound comparison is based on function rather than form. Literary omission can be compared with visual or auditory concealment; verbal repetition can be compared with the repetition of a shot or musical passage; and the plurality of voices can be compared with the contradiction between dialogue and image or with the distribution of information between characters and the camera. It is not permissible to claim that the two media are identical. Rather, they address similar perceptual problems through different tools.

Fifth Question: How Does the Recipient Participate in Reconstruction?

The recipient participates by filling gaps, forming hypotheses, and reinterpreting what has already been presented. A reader may encounter an ordinary sentence at the beginning of a novel and later discover that it was a reference to the central secret. A viewer may see a shot that is not initially understood and then assign it a new meaning after the film has ended. This is what makes memory part of attention: the recipient does not attend only to the present moment, but recalls what came before and compares it with what appears.

However, a distinction must be made between the presumed recipient and the actual recipient. An analyst may believe that a particular shot directs sympathy, whereas the audience may interpret it as irony or a threat. To measure this difference, a questionnaire, interviews, or a recall-and-recognition task may be used, provided that the researcher states the sample size, the method of selection, and the limits of generalization.

Sixth Question: Do Digital Media Redistribute the Power of Attention?

Interactive media allow the recipient to choose a path, pause the presentation, replay a scene, or move among different levels of information. Consequently, attention engineering is no longer confined to a fixed order imposed by the author; rather, it becomes distributed among platform design, user decisions, algorithms, and interface notifications. This does not mean, however, that the recipient possesses complete freedom. The platform may recommend content, reorder priorities, and use repetition and notifications to encourage return.

A study of digital media may include an analysis of the number of choice points, navigation paths, dwell time, the number of returns, and the rates of abandoning a path. These indicators, however, do not by themselves explain meaning or attention. A user may remain longer because of ambiguity, difficulty, or distraction. Therefore, usage data should be combined with a qualitative interpretation of the content.

Fifth: Method and Measurement Tools

The study adopts the descriptive-analytical method to analyze texts and scenes, the comparative method to juxtapose the novel and the film, the cognitive approach to interpret the construction of expectation, memory, and the mental model, and reception analysis when empirical data are available.

The novel-analysis form is based on the following elements: page number, narrator, time, event, disclosed information, concealed information, repetition, point of view, and proposed significance. The film-analysis form includes: scene number, shot duration, shot scale, camera angle, camera movement, transition, sound, lighting, salient element, and proposed perceptual effect.

The questionnaire may use a five-point scale containing statements such as: “The arrangement of events helped me understand the story”; “The work directed my attention toward a particular character”; “I noticed omitted or postponed information”; “Repetition changed the meaning of the element”; and “Sound or lighting affected my expectation.” Results should not be presented in the form of percentages until the questionnaire has been administered. Frequencies and percentages, the arithmetic mean and standard deviation, Cronbach’s alpha coefficient, and tests of differences or correlations may be calculated if the sample size and its conditions permit.

The appropriate formulation after data collection would be, for example: “The mean level of perception of narrative omission was (...), with a standard deviation of (...), while the mean level of perception of the effect of editing was (...).” The blanks must not be replaced with speculative numbers. Nor can a questionnaire establish that a technique “caused” attention unless the researcher designs a comparative experiment that controls the variables.

Sixth: The Critical Value of the Problem

The problem goes beyond technical description to question the distribution of visibility and absence. Who has the right to speak? Who appears at the center of the scene? Who is seen from the outside and not permitted to speak? Which images does the narrative repeat until they become a social pattern? Attention engineering may grant certain characters the authority to interpret the event, while transforming other characters into objects of viewing without a voice.

Therefore, attention should be analyzed as a relationship between form and power. The selection of the narrator, camera angle, shot duration, amount of dialogue, and space devoted to description are all decisions that influence the distribution of knowledge. This does not mean that every work conceals an ideological intention; rather, it means that the analysis should inquire into the semantic consequences of the structure of presentation, even when those consequences are not directly intended.

Seventh: A Concise Formulation of the Research Problem

The following formulation may be adopted in the research:

The study proceeds from the assumption that literary and cinematic narratives do not present the story world as complete and neutral material; rather, they reorganize it through systems of disclosure, concealment, postponement, repetition, focalization, image, sound, and editing. Accordingly, attention becomes more than a mere psychological response or a means of creating suspense; it becomes a cognitive structure that organizes the recipient's access to information, redistributes the centrality of events and characters, and directs expectation, sympathy, memory, and interpretation. The research problem consists in revealing how this structure operates in two different media and in identifying the boundaries that separate the attention proposed by the structure of the work from the attention that the recipient actually achieves. The study therefore asks: **How does attention engineering operate in literary and cinematic narrative to organize story-world knowledge and produce meaning, and what are the points of distinction and intersection among its textual, visual, and interactive mechanisms?**

Third: Quality and Critical Depth of the Argument

Attention Engineering as a Structure for the Production of Meaning

Preliminary Discussion

The quality of this research is determined by its ability to move the concept of "attention" from the sphere of general usage to an operational field that can be analyzed in the novel and film. In everyday life, attention refers to concentration on a subject or stimulus. In narrative, however, it is connected to the way information, events, images, sounds, and points of view are organized, as well as to the path that the work proposes for reading or viewing. Therefore, "attention engineering" should not be understood as an embellished metaphor for suspense, but as an analytical concept that examines how a work selects what to highlight and what to conceal, how it arranges the time of its appearance, and how it grants some elements central value while leaving others at the margins.

This approach is grounded in cognitive narratology, which views storytelling as a practice connected with the mind and perception wherever this practice occurs: in the printed text, film, digital media, or oral interaction. This perspective confirms that cognitive narratology is transmedial; it does not confine narrative to language, nor does it reduce film to mere images. Rather, it studies the relationship between story, attention, memory, expectation, and the construction of the mental model (Herman, 2009). However, adopting the cognitive approach does not mean transforming literary criticism into a laboratory experiment. It means employing concepts of perception cautiously to interpret what the structure does, while distinguishing between the effect it suggests and the response established by recipients' data.

First: Conceptual Depth

1. Defining Attention Engineering Operationally

The research defines attention engineering as the set of narrative, visual, and auditory processes that organize the selection of information, the order of its appearance, its degree of prominence, and the course of its perception by the recipient. This definition consists of four elements: selection, arrangement, prominence, and trajectory.

Selection means that the work does not present everything that could occur in the story world; rather, it selects moments, characters, and voices. Arrangement means that information may appear before its cause, after its consequence, or in a fragmented form. Prominence means that an element may receive repeated description, a close-up, strong lighting, or clear sound. Trajectory refers to the movement of attention from one event to another and from one character to another, as well as to the reorganization of hypotheses as reception progresses.

With this definition, attention does not become synonymous with suspense. A work may be suspenseful because information has been concealed, but it may also direct attention toward an ethical issue, collective memory, or a marginalized character. Repetition may serve to establish identity or reveal a power relationship rather than merely stimulate curiosity. Therefore, the research distinguishes between:

- **Attraction:** capturing attention at a particular moment.
- **Sustainment:** maintaining the recipient's engagement over time.
- **Direction:** transferring attention to a specific element.
- **Semantic production:** transforming the noticed element into meaning or an attitude.

2. Attention Between Text and Recipient

The text or film does not impose a single meaning on all recipients, nor does it leave them in a state of absolute freedom. The structure provides indicators, while the recipient uses memory, knowledge, and cultural experience to construct a model of the story world. The recipient may read a sign at the beginning of a novel as an ordinary detail and then reinterpret it after subsequent information appears. The viewer may notice an element in the background of a shot after it becomes central to the event.

This process is connected with the idea of narrative gaps. Texts leave information incomplete, and the reader fills these gaps through inference. Studies of reading indicate that readers use knowledge of schemas and sequences of actions to detect and repair gaps, and that familiarity with the plot and characters affects the speed with which they detect and interpret them (Bordwell, 1985; Herman, 2009). Therefore, the researcher should not say that the gap "forces" the recipient to adopt a specific meaning. Rather, the researcher should say that it makes a range of inferences possible and may give greater probability to some of them through context, repetition, and point of view.

3. Attention and the Construction of the Mental Model

Narrative understanding is constructed through the representation of characters, their goals, actions, locations, and temporal and causal relationships. Whenever new information appears, the recipient updates this model. If a novel begins with the death of a character and then returns to the character's childhood, the reader constructs a model that includes the outcome and then reorganizes it when the causes of death appear. If a film moves between two shots with no apparent connection, the viewer searches for a temporal, causal, or emotional relationship.

Research on film perception shows that viewers divide the flow of images into larger events and that continuity editing helps construct a sense of continuity across cuts (Magliano & Zacks, 2011). Other research examines how the shot, composition, camera movement, and editing contribute to

directing the gaze within the screen (Carmi & Itti, 2006; Smith, 2012). The research benefits from these findings not in order to transform every interpretation into a psychological result, but to identify mechanisms that can be examined within a clearly defined corpus.

Second: Comparative Depth

1. Functional Rather Than Formal Comparison

The research does not compare the novel and film on the basis of the simplified binary according to which the novel is linguistic and film is visual, because this binary neglects the multiplicity of tools within each medium. The novel may employ visual description, interior sound, and dialogue scenes, while film may use dialogue, voice-over narration, and writing on the screen. Therefore, the comparison is based on functions.

Analepsis in the novel may perform a function similar to the rearrangement of scenes in film, because both postpone or advance information. However, the two media are not identical. Literary retrospection can present ideas and extended temporal associations through language, whereas cinematic retrospection provides the recipient with image, sound, movement, and space. Literary omission corresponds to visual or auditory concealment, but language allows for a mental gap that cannot always be reduced to the absence of a shot.

Function	Novel	Film
Organization of knowledge	Analepsis, prolepsis, omission	Editing, cutting, transition
Direction of the gaze	Description, focalization, repetition	Framing, camera angle, lighting
Production of sound	Dialogue, narrator, monologue	Dialogue, music, silence, sound effects
Management of rhythm	Length of the sentence, scene, and chapter	Shot duration and cutting speed
Construction of ambiguity	Linguistic or narrative gap	Visual or auditory concealment

2. Example of Prolepsis, Analepsis, and Editing

If the novel presents the consequence before the cause, it makes the reader search for an explanation. If the film presents the crime scene and then cuts to the perpetrator's childhood, editing performs a similar cognitive function, but adds sensory and emotional elements. The researcher should not merely record the presence of retrospection or a cut; rather, the researcher should ask: What information did the recipient learn? What information remained concealed? What expectation emerged? And was the scene reinterpreted later?

A study by Magliano and Zacks showed that continuity editing is associated with the perception of events across cut boundaries and that commercial film uses conventions that help viewers follow the action despite its fragmentation into shots (Magliano & Zacks, 2011). In a case study, scenes may be coded according to continuity of movement, continuity of space, and continuity of goal, and this may then be compared with recipients' answers concerning their understanding of the event.

Third: Critical Depth

1. Attention as a Distribution of Power

The direction of attention is not always neutral. Every decision concerning who appears and who disappears, who speaks and who is seen from the outside, participates in the distribution of knowledge and power. Narrative may make a single character the center for interpreting reality, while transforming other characters into objects of observation rather than speaking subjects. In film, close-ups, dialogue, and music may grant a character emotional presence, while an entire group appears in the background without names or voices.

Criticism should not stop at the presumed intention of the author or director. It is more accurate to analyze the consequences made possible by the structure. The appearance of a group at the margins does not necessarily indicate a conscious intention to exclude it, but it does mean that the visual or linguistic distribution deserves examination: Why was this character granted greater space? Why was another character's voice omitted? Is this distribution repeated? Is it connected with gender, class, race, or the relationship between center and margin?

2. Attention and Memory

What is repeated acquires a greater opportunity to enter narrative memory, but repetition does not guarantee a single meaning. A novel may repeat the image of a door as a promise of escape, and the image may later become a sign of confinement. The same location may be repeated in a film, while its meaning changes as the character's situation changes. Therefore, repetition should be analyzed through the number of its occurrences, its position, the changes accompanying it, and the relationship between its first and final appearances.

3. Attention and Absence

Absence may be more meaningful than presence. Omitting the victim's voice, failing to show the moment of violence, or presenting only its consequences may make the recipient focus on the outcome while concealing the victim's experience itself. Here, omission becomes an ethical and political question, not merely a technique of suspense. The researcher should compare what the work explicitly states with what it leaves outside the frame, relying on specific evidence rather than generalizations.

Fourth: Methodological Depth

1. Distinguishing Between Levels of Evidence

The research distinguishes among three levels:

1. **Textual or visual evidence:** What actually appears in the novel or film.
2. **Analytical inference:** What the researcher derives from the organization of the evidence.
3. **Empirical response:** What recipients state or what measurement tools reveal.

If the researcher analyzes a close-up and states that it suggests a focus on the character's emotion, this is an analytical inference. However, claiming that 78% of viewers felt sympathy requires a documented questionnaire or experiment. It is not permissible to move from the first level to the third without data.

2. Analysis of the Text and Film

The novel-analysis form includes: page, narrator, focal character, time of the event, time of presentation, disclosed information, concealed information, repetition, omission, and the proposed effect of the technique. The film-analysis form includes: scene number, time, shot duration, shot scale, camera angle, camera movement, preceding and subsequent cuts, sound, lighting, salient element, and significance.

3. Reception Study

If the researcher wishes to measure reception, the research population and sample must be specified. The sample may be purposively selected from literature and film students if the aim is to study awareness of techniques, or it may be more diverse if the aim is to study differences in experience. The researcher must state the actual number of participants, the selection criteria, the proportion of valid responses, and the method of administration.

The questionnaire includes statements measured on a five-point Likert scale, such as:

- The arrangement of events directed my attention toward specific information.
- I noticed the presence of omitted or postponed information.
- Repetition helped me discover a symbolic meaning.
- The camera angle affected my sympathy for the character.
- Editing helped me understand the relationship between events.
- Later information changed my understanding of an earlier scene.

After the data have been collected, frequencies, percentages, means, and standard deviations may be calculated. The internal consistency of the scale may be examined using Cronbach's alpha if the design of the instrument permits it. Comparisons between two or more groups require appropriate tests and a sufficiently large sample. No figures may be included in the results before the data have actually been collected.

4. Visual Materials and Eye Tracking

Eye tracking can add considerable value to the study of film because it allows the researcher to measure fixation points, viewing duration, and transitions between areas of interest. Recent research indicates that shot composition, framing, camera movement, and editing are related to the analysis of visual attention in film (Carmi & Itti, 2006; Smith, 2012). However, eye tracking is not equivalent to understanding or interpretation. A viewer may look at an element without assigning it semantic value, and may understand an element without maintaining a long visual fixation. Therefore, it is preferable to combine eye-tracking data with questionnaires and comprehension questions.

Fifth: A Composite Analytical Example

Let us assume that the novel presents a closed door in the first chapter, mentions it three times, and finally reveals that the character had been watching it because they had lost someone behind it. In this case, the analysis should examine the number of appearances, the extent of the description, the point of view, the concealed information, and the semantic transformation. We should not categorically state that the door is a symbol from its first appearance. Rather, we should say that repetition and postponement make it possible to reread the door as a potential sign.

In the corresponding film, the door may appear in a long shot, then return in a close-up accompanied by the sound of breathing, after which the director cuts to the character's face and then to the character's hand. Here, attention is formed through the relationship among framing, sound, and editing. The film may direct the viewer toward fear or anticipation, but this effect requires verification if the researcher claims that it represents an actual response.

Sixth: Criteria for the Quality of the Argument

The quality of the research is achieved when it:

- Defines terms operationally.
- Distinguishes between a technique and its function.
- Compares functions rather than forms alone.

- Relies on specific evidence.
- Does not confuse inference with data.
- States the limitations of the sample.
- Does not fabricate figures or results.
- Balances cognitive analysis with cultural criticism.
- Distinguishes between presumed attention and measured attention.
- Links every in-text citation to a reference in the bibliography.

Conclusion of the Section

The depth of this research lies in the fact that attention engineering is not studied as a technical device for attracting the reader or viewer, but as a structure that organizes knowledge, distributes visibility and absence, and influences the construction of memory, expectation, and interpretation. The strength of the research derives from combining textual analysis, film analysis, and reception study, while acknowledging the differences between what the structure proposes and what the recipient actually achieves. The critical argument also requires questioning who possesses the center of the narrative, who remains at the margins, which images the works repeat, and which voices they conceal.

Fourth: Research Hypotheses

Attention Engineering in Literary and Cinematic Narrative

Methodological Introduction

The hypotheses of this research require precise formulation because the study combines two different levels: an analytical level that examines the novel and film, and an optional empirical level that measures recipients' responses. An analytical hypothesis should not be treated in the same way as an experimental hypothesis. The claim that omission reshapes the reader's knowledge of an event can be examined through an analysis of the novel's structure, whereas the claim that omission increases or decreases recipients' understanding requires a questionnaire, experiment, or memory test. Accordingly, the study proposes distinguishing between the "interpretive thesis," which guides critical reading, and the "testable hypothesis," which requires measurable empirical data.

The hypotheses are based on the concept of attention engineering as a set of narrative, visual, and auditory processes that organize the selection of information, the order of its appearance, its degree of prominence, and the course of its perception. This does not mean that the text or film mechanically controls the recipient; rather, it means that the structure proposes paths for attention, expectation, and interpretation. Research on film perception has shown that editing and continuity conventions help viewers organize shots into interconnected events (Magliano & Zacks, 2011). Studies of suspense have also found that moments of tension may narrow the field of attention and affect memory and responses to surrounding stimuli (Bezdek et al., 2015). Despite the importance of these findings, they should not be transferred mechanically to every novel or film, because the effect is influenced by the work, the sample, and the context.

General Hypothesis

Attention engineering in literary and cinematic narrative contributes to the production of meaning by organizing the recipient's access to information, directing expectations and emotions, and redistributing the centrality of events and characters, with the mechanisms differing according to the narrative medium.

This hypothesis combines four variables or analytical levels:

1. **Attention engineering:** prolepsis, analepsis, omission, repetition, and point of view in the novel; and camera, editing, lighting, and sound in film.
2. **Organization of information:** what the recipient knows and does not know, and when the recipient receives the information.
3. **Cognitive and emotional response:** expectation, suspense, empathy, doubt, and memory.
4. **Production of meaning:** reinterpreting the event and constructing an image of characters, relationships, and values.

This hypothesis is understood at two levels. At the textual level, the researcher identifies how the structure proposes a path for attention. At the empirical level, the researcher tests whether recipients actually display differences in understanding, memory, or empathy when exposed to different techniques. Therefore, terms such as "suggests" and "is likely to" should be used in textual analysis, while terms such as "is associated with" or "differs" should be used in statistical analysis, unless the experimental design permits causal conclusions.

First Sub-Hypothesis

Prolepsis, analepsis, omission, and repetition are associated with reshaping the reader's knowledge of the event, and their role is not limited to organizing narrative time.

Theoretical Analysis

This hypothesis is based on the assumption that narrative time is not a neutral arrangement, but a tool for distributing knowledge. If the narrative begins with the outcome and then returns to its causes, the reader knows what happened but does not know how or why it happened. If the narrative conceals the moment of confession or the crime, it creates a gap that encourages the reader to construct hypotheses. If it repeats an image or phrase, it gives that element weight within narrative memory.

Prolepsis and analepsis should not always be equated with suspense. Postponement may be a means of portraying disturbed memory, the limited knowledge of a character, or the difficulty of confession. Omission may also constitute the ideological concealment of a voice or experience rather than merely a technique for provoking curiosity. Therefore, the hypothesis requires analyzing the function of the technique within its context rather than merely recording its presence.

Applied Example

If the novel begins with a scene depicting a character's death and then returns to the character's childhood, the order of events reshapes the question. The reader no longer waits to learn the outcome, but searches for the cause and responsibility. If the phrase "the door was not locked" is repeated in different passages, it may be transformed from a spatial description into a sign of the absence of security, the possibility of passage, or the exposure of the secret. The researcher does not establish this transformation through impression alone; rather, the researcher traces the number of repetitions, their locations, contextual changes, and the relationship between the phrase and subsequent events.

Empirical Testing

This hypothesis may be tested by dividing participants into two groups. The first group reads a passage in linear chronological order, while the second group reads the same passage in a retrospective order or with a central piece of information omitted. The following may then be measured:

- Accuracy of event recall.
- Ability to identify the central event.
- Interpretation of the character's motives.

- Degree of certainty in understanding the ending.
- Number of gaps noticed by the participant.

The result must not be announced before the data have been collected. The means, standard deviations, and an appropriate test of differences may then be used if the sample size and test assumptions permit.

Second Sub-Hypothesis

The camera, editing, lighting, and sound contribute to directing the viewer's attention toward elements with narrative or symbolic value; however, this direction is influenced by context and the recipient's experience.

Theoretical Analysis

The camera directs attention through shot scale, angle, movement, and the position of the character within the frame. A close-up makes bodily expression more prominent, whereas a long shot places the character within the setting or group. A low camera angle may be associated with power, while a high angle may be associated with weakness. However, these meanings are not fixed laws, since the director may use them ironically or reverse their meaning.

Editing functions by connecting shots within events. Magliano and Zacks showed that continuity editing helps viewers perceive the continuity of action across cut boundaries and that event boundaries depend not only on visual changes but also on the understanding of action, goal, and outcome (Magliano & Zacks, 2011). The theory of attentional continuity also suggests that certain editing conventions aim to allow cuts to pass without the cut itself becoming an object of conscious awareness, by respecting expectations concerning movement, space, and point of view (Smith, 2012).

Other research indicates that viewers do not distribute their attention equally at every moment. Highly tense scenes may narrow the attentional field and increase the accuracy of memory for elements associated with threat or goals (Bezdek et al., 2015). However, this finding does not mean that speed or music produces the same effect in every context.

Applied Example

If the film presents a character's face in a close-up and then moves to an object at which the character is looking, the order of the shots encourages the viewer to construct a relationship between the gaze and the object. If an unseen sound is introduced before its source appears, the viewer's attention may be directed beyond the frame. If half of the face is illuminated while the other side remains in darkness, the film may suggest division or ambiguity; however, the final significance is determined through the events, dialogue, and context.

Empirical Testing

Two versions of the same scene may be shown: one using a close-up and the other using a long shot, or one using continuity editing and the other using discontinuous editing. The following may then be measured:

- Duration of viewing the character or element.
- Accuracy of information recall.
- Identification of the most important element.
- Empathy with the character.
- Interpretation of the function of sound or lighting.

If eye tracking is used, a distinction must be made between the duration of visual fixation and semantic understanding; looking at an element does not necessarily establish its interpretation.

Therefore, it is advisable to combine eye-tracking data with comprehension questions and open-ended explanations.

Third Sub-Hypothesis

The greater the recipient's awareness of narrative techniques, the greater the recipient's ability to detect omission and manipulation in the order of information, although the effect of such awareness on immersion and empathy may vary.

Theoretical Basis

This hypothesis assumes that recipients specializing in literature or film may notice techniques of prolepsis, analepsis, cutting, and camera angle more quickly than non-specialized recipients. They may be able to detect that a film conceals information or directs sympathy through music or framing. However, increased technical awareness does not necessarily lead to greater attention or empathy. It may make the recipient more critical and less immersed, or it may increase the recipient's ability to understand how immersion is constructed.

Here, three types of awareness must be distinguished:

1. **Automatic awareness:** recognizing that something unusual has occurred without being able to name it.
2. **Descriptive awareness:** being able to name the technique, such as analepsis, close-up, or parallel editing.
3. **Critical awareness:** being able to interpret the function of the technique and its relationship to power and meaning.

Measuring Awareness

A short test may be constructed containing literary and cinematic excerpts, after which participants are asked to identify the technique and its function. The level of technical awareness may be calculated through:

- Accuracy in identifying the technique.
- Ability to explain its effect.
- Detection of omitted information.
- Reconstruction of the chronological order.
- Identification of the character toward whom the work directs sympathy.

The results may then be compared between specialized students and students from other disciplines, while controlling for age, experience, and the number of hours spent reading or watching. No relationship should be inferred unless the data have been collected and statistically analyzed.

Example of Possible Results

After data collection, a result might emerge such as: "Specialized students obtained a higher mean score on the technique-recognition test, while no clear difference appeared in the level of empathy." This would mean that technical awareness may increase the ability to detect techniques without necessarily increasing emotional response. Such a result must not be written before the actual application of the instrument.

Fourth Sub-Hypothesis

The tools of attention engineering differ between the novel and film, but the two media share the management of expectation and memory and the construction of a mental model of the story world.

Comparative Analysis

The novel relies on language, pronouns, description, focalization, rhythm, sentences, pages, and chapters. The narrator can enter the character's consciousness and present extended reflection, detailed description, or an unannounced transition between periods of time. Film, by contrast, uses image, sound, space, shot, editing, and performance. Therefore, the comparison does not seek an equivalence of tools, but a similarity of functions.

Literary analepsis corresponds to a cinematic return to the past; linguistic omission corresponds to visual or auditory concealment; and verbal repetition corresponds to the repetition of an image, sound, or movement. The two media may create the same gap, but the novel makes the reader fill it through language and imagination, whereas film makes the viewer fill it through image, sound, and the connection between shots.

Comparative Testing

The researcher selects scenes or passages that perform the same function and then analyzes:

- The amount of available information.
- The order of events.
- The timing of disclosure.
- The element that occupies the center.
- The type of gap.
- The response proposed by the work.

If a sample of recipients is available, their understanding of the literary and cinematic passage may be measured through standardized questions, while acknowledging that differences between the media may affect the difficulty of the task.

Fifth Sub-Hypothesis

A fast rhythm and frequent cutting may expand the scope of momentary attention or increase visual arousal, while reducing conscious processing or complicating the construction of narrative relationships if they are not supported by a clear structure.

The Need for Caution in Formulation

This hypothesis should not be formulated categorically because speed may increase attention in some cases and distract from comprehension in others. Research on audiovisual processing indicates that fast and chaotic segments may broaden the attentional range but may reduce conscious processing, which requires a distinction between arousal, attention, and understanding (Cavanagh et al., 2018). Another study showed that faster rhythm was associated with neural responses different from those associated with slower rhythm, but moving from a neural indicator to a narrative meaning requires methodological caution (Bálint & Tan, 2019).

Testing the Hypothesis

Two versions of the same segment may be prepared: one with a fast rhythm and dense cutting, and another with a slower rhythm and longer shots. The following may be measured:

- Speed of detecting the event.
- Recall of details.
- Understanding of causal relationships.
- Sense of suspense.
- Ability to summarize the segment.
- Degree of cognitive load.

A composite result may emerge: fast rhythm increases the sense of tension and improves recall of salient elements, but reduces the accuracy of recalling causal relationships. Such a result is stronger than claiming that speed absolutely increases or decreases attention.

Variables and Measurement Indicators

Variable	Dimensions	Analytical Indicators
Attention engineering	Prominence, concealment, arrangement, repetition	Number of occurrences, shot duration, amount of description
Recipient knowledge	Recall and understanding	Correct answers, reconstruction of event order
Expectation	Suspense and anticipation	Likert rating, response time
Emotion	Empathy, anxiety, and surprise	Self-assessment after viewing
Technical awareness	Recognition and interpretation	Correct answer, critical explanation
Processing	Conscious understanding and cognitive load	Summary, causal questions, difficulty scale

Questionnaire Design

The questionnaire consists of four sections:

Section One: General Information

Age, field of study, academic level, frequency of reading novels, frequency of watching films, and previous training in literary or cinematic criticism.

Section Two: Attention and Expectation

Statements rated from 1 to 5 may include:

- The work directed my attention toward a particular character.
- I noticed that some information was presented late.
- I felt that an important event had been concealed from me.
- Repetition helped me discover an additional meaning.
- I anticipated a particular outcome before it appeared.

Section Three: Understanding and Memory

- What was the central event?
- What information appeared late?
- What was the relationship between the two scenes?
- What caused the character's position to change?

Section Four: Critical Awareness

- What technique did you notice?
- How did the technique direct your sympathy?
- Do you think that the work granted one character more space than another?
- What voice or event was absent from the narrative?

Statistical Analysis

Statistics should not be included until the data have been collected. Frequencies and percentages may be used for demographic data; the mean and standard deviation may be used for Likert-scale items; Cronbach's alpha may be used to assess reliability; a *t*-test or analysis of variance may be used when comparing groups; chi-square may be used for nominal variables; and correlation may be used when examining the relationship between technical awareness and understanding.

The result may be formulated, for example, as follows: "The mean level of omission detection in the specialized group was (...), compared with (...) in the non-specialized group, and the difference was (...)." The difference should not be described as statistically significant until the test value, significance level, and, when necessary, confidence intervals have been calculated. Effect size should also be reported, because statistical significance does not necessarily imply substantial practical importance.

Methodological Conclusion of the Hypotheses

The hypotheses require a clearly defined corpus and an explicit instrument. If the research is documentary only, the hypotheses may be transformed into questions or interpretive theses, such as: "How does the narrative structure propose a path for attention?" If a questionnaire is added, the sample and procedures must be specified, and a distinction must be maintained between analysis of the work and measurement of audience response. Results or percentages must not be included before the data have been collected.

The literature confirms that suspenseful narrative may focus attention on characters' actions and goals, may narrow attention during moments of tension, and that the arrangement of scenes affects narrative transportation and immersion (Cohen et al., 2015; Bezdek et al., 2015). However, it does not give the researcher the right to generalize the result to all works, because film genre, viewer experience, culture, and experimental design are influential factors.

Fifth: Objectives of the Study

Attention Engineering as a Structure for the Production of Meaning in Literary and Cinematic Narrative

Preliminary Discussion

The quality of the study's objectives is not measured by their number, but by the extent to which they are connected to the research problem and can be transformed into questions, procedures, indicators, and results. A scientific objective is not a general statement such as "identifying the importance of the topic"; rather, it is a specific outcome that the research seeks to produce and whose achievement can be verified through a clearly defined corpus, an analytical tool, or empirical data. Accordingly, this study aims to construct an analytical conception of the concept of attention engineering in literary and cinematic narrative and to examine how it moves from a technique for organizing presentation to a cognitive and semantic structure that influences expectation, memory, empathy, and interpretation.

The study draws on cognitive narratology, which is concerned with aspects related to the mind and perception in storytelling practices, wherever these practices occur, whether in the novel, film, or digital media (Herman, 2009). It also benefits from studies of film perception that have examined how viewers organize shots into events and the effect of continuity editing on understanding temporal, spatial, and causal relationships (Magliano & Zacks, 2011). The study does not transfer these findings mechanically; rather, it uses them to identify concepts that can be analyzed, while distinguishing between the effect proposed by the structure and the effect demonstrated by recipients' data.

First Objective: Constructing an Operational Definition of Narrative Attention Engineering

The first objective consists in moving the concept of "attention engineering" from the sphere of metaphorical usage to the sphere of operational definition. An operational definition means that the researcher specifies what will be investigated within the novel or film and what indicators make it possible to distinguish attention engineering from suspense, rhythm, or visual attraction.

In this study, narrative attention engineering refers to the set of processes that organize:

- The selection of information that appears within the work.
- The order in which events and facts appear.
- The postponement of disclosure or concealment of information.
- Granting certain elements greater descriptive, visual, or auditory space.
- Repeating signs, events, or sounds.
- Directing the center of viewing or knowledge toward a character or event.
- Moving the recipient from one expectation to another.
- Reconstructing the value of an event within narrative memory.

The word "engineering" does not mean that the author or director mechanically controls the consciousness of every recipient. Rather, it means that the work designs possible paths for attention. A novel that begins with the end of the crime and then returns to the past suggests that the reader should search for the cause and responsibility, while a film that conceals the source of a sound and later reveals it creates a perceptual path based on expectation and anticipation. In both cases, analysis does not prove that all recipients responded in the same way; it identifies the structure proposed by the work.

The operational definition is based on four dimensions:

1. **The selective dimension:** What appears and what is absent.
2. **The temporal dimension:** When the information appears and whether it precedes or follows the event.
3. **The focal dimension:** Which character, event, or image occupies the center.
4. **The semantic dimension:** How the noticed element becomes a meaning, symbol, or position.

This objective can be verified by constructing an analysis form containing the title of the work, the unit of analysis, the technique used, the information highlighted or concealed, the proposed path of attention, and the semantic effect. If the researcher wishes to transform the objective into empirical measurement, a scale may be constructed containing statements such as: "I recognized that some information was presented late"; "The work directed my attention toward a specific character"; and "Repetition reshaped the meaning of the element."

Second Objective: Analyzing the Mechanisms of Information Distribution in the Novel and Film

This objective seeks to study how knowledge is distributed among the work, the recipient, and the characters. Narrative does not make all characters know the same thing, nor does it grant the reader or viewer the same information at the same moment. The recipient may know more than a character, less than a character, or share knowledge with the character only partially. This distribution affects tension, empathy, and moral judgment.

In the novel, the researcher studies the narrator, focalization, degree of knowledge, time, and movement between voices. If the narrator is omniscient, the narrator may reveal the character's motives and make the reader aware of what the characters do not know. If the narrative is limited to the consciousness of a single character, it may conceal the intentions of other characters and make the reader experience ambiguity from within the experience itself. The researcher also traces prolepsis, analepsis, retrospection, anticipation, and omission, because each technique changes the amount and timing of available information.

In film, information is distributed through image, dialogue, sound, and editing. The viewer may know that a character is being watched while the character remains unaware, producing tension through an asymmetry of knowledge. The camera may conceal the source of a sound or place it outside the frame, producing incomplete knowledge that encourages the viewer to speculate. Parallel editing may also present two simultaneous events, granting the viewer knowledge that the characters do not possess.

Cognitive studies of film confirm that viewers do not process shots as independent images; rather, they organize them into larger events. Magliano and Zacks showed that continuity editing helps maintain a sense of action continuity across cuts and that viewers rely on the continuation of activity and goals to understand the event (Magliano & Zacks, 2011). Accordingly, the research does not merely record the presence of cuts; it examines whether the cut preserves continuity of action or creates a transition or disruption.

Information distribution may be measured through descriptive quantitative indicators, such as the number of pieces of information possessed by the narrator, the number of instances in which the work conceals information, the number of transitions between points of view, the length of passages devoted to each character, and the duration of shots associated with a particular event. These figures do not by themselves produce meaning, but they help regulate the analysis and prevent impressionistic generalization.

Third Objective: Interpreting the Effect of Prolepsis, Analepsis, Omission, and Repetition on the Construction of Meaning

This objective is not limited to classifying temporal techniques; it investigates their cognitive and semantic functions. Prolepsis and analepsis may change the nature of the recipient's question. When the novel presents the outcome and postpones the cause, suspense shifts from waiting to discover what will happen to searching for how it happened. When a film omits the moment of confrontation and presents only its consequences, the viewer is required to reconstruct the absent moment.

Prolepsis and analepsis are analyzed through specific questions:

- What event was advanced or postponed?
- How much information did the recipient possess before the event?
- Did the postponement create suspense, ambiguity, or disturbance in memory?
- Did the later disclosure reinterpret an earlier scene?
- Does the postponement serve character construction or plot construction?

Omission should not always be treated as a deficiency in narrative. A work may omit a moment of violence out of respect for the character's privacy, to compel the recipient to imagine it, or for ideological reasons that render a group's experience invisible. The researcher must distinguish between aesthetic omission, semantic omission, and political omission, relying on specific passages or scenes.

Repetition performs a function that goes beyond emphasis. Narrative may repeat an image, phrase, or sound until it becomes associated with memory, fear, or identity. This function cannot be established through a single appearance; rather, the number of repetitions, their locations, and the transformations in their meaning must be recorded. A door may first appear as a spatial element, then become a sign of confinement, and later a possibility of liberation. The value of repetition lies in its construction of an internal memory within the work and in its return of the recipient to previous elements whenever the element appears again.

If a questionnaire is available, the recipient's understanding of prolepsis, analepsis, omission, and repetition may be tested through questions requiring the rearrangement of events, identification of postponed information, interpretation of the function of repetition, and recall of omitted or prominent elements. Percentages or means should not be included until the data have actually been collected.

Fourth Objective: Analyzing the Function of the Camera, Editing, Sound, and Lighting in Managing the Gaze

This objective focuses on analyzing visual and auditory materials as cognitive mechanisms. A close-up directs the gaze toward the face, expression, and subtle movement, whereas a long shot places the character within the setting and social relationships. This does not mean that a close-up always produces empathy, but it grants inner expression greater presence and increases the possibility that the viewer will read the character through the character's features.

Camera angle carries possible meanings. A low angle may grant the character power or suggest threat, whereas a high angle may make the character appear weak or subordinate. Context, however, may reverse this meaning. A low angle may be used ironically or may reveal the character's arrogance rather than strength. Therefore, the research examines the relationship between camera angle, dialogue, performance, music, and the preceding and subsequent scenes.

Editing organizes the relationship between shots. A cut may produce continuity of action or create a temporal or spatial gap. Studies show that viewers divide the flow of film into event units and that a cut may function as a sign of a change in the event, goal, or location (Magliano & Zacks, 2011). Research on visual attention also examines the role of shot composition, framing, camera movement, and editing in directing the viewer's gaze (Smith, 2012).

Sound and lighting must also be considered. Sound may precede the image and create an expectation, continue after its source disappears and thereby connect two scenes, or intensify attention through silence. Lighting may make a single element visible within a dark space, suggesting that it is a key to understanding the scene. However, a distinction must be made between the proposed effect and the measured effect. Visual documentation establishes the position of the light and the shot, whereas empathy or fear requires a questionnaire, experiment, or interview.

Fifth Objective: Comparing the Presumed Recipient with the Actual Recipient

The presumed recipient refers to the path proposed by the structure of the work. If information is concealed, analysis assumes that the recipient will ask a question or form an expectation. If an image is repeated, it is assumed that its presence in narrative memory will increase. The actual recipient, by contrast, is the person who reads or watches and responds to questions or participates in the experiment.

The distinction between the two is necessary to avoid exaggeration. The researcher may believe that a particular shot directs empathy, while the audience may interpret it as irony or threat. The researcher may believe that omission creates a gap, while some participants may fail to notice it. Therefore, a two-stage reception study may be designed: first, the work is analyzed; then selected passages are presented to participants, and memory, understanding, expectation, and emotion are measured.

The questionnaire may include statements such as:

- The work directed my attention toward a specific element.
- I noticed that important information had been concealed or postponed.
- My understanding of an earlier event changed after new information appeared.

- Editing or the arrangement of events helped construct my expectation.
- I felt that I participated in filling the gaps in the story.

These statements are generally measured using a five-point Likert scale. After the data have been collected, the mean and standard deviation may be calculated, the reliability of the scale may be examined, and specialists may be compared with non-specialists. The researcher must state the number of participants, the method of selection, the proportion of valid responses, and the limits of generalizing the findings.

Sixth Objective: Studying the Relationship Between Attention, Power, Memory, Identity, and Absence

This objective adds a critical dimension to the research. Attention engineering concerns not only the management of the gaze, but also the management of visibility. Who has the right to narrate the event? Who is granted a voice by the work? Who is seen from the outside without being allowed to speak? Which images are repeated until they become part of collective memory?

Narrative may make a single character the standard for understanding reality while placing another group in the background. Film may transform a victim into a silent image or grant those in power more speaking space than that granted to marginalized people. This does not prove the existence of a direct ideological intention, but it reveals a structural effect that should be analyzed through the amount of dialogue, shot duration, point of view, repetition of images, and omission.

Memory is connected with repetition and retrospection. What returns in the text or film does not necessarily return with the same meaning; rather, its meaning may change as the context changes. A childhood scene may become an explanation for a character's present action, or a particular place may become a collective memory. Identity is formed through what the narrative chooses to present about a group, what it conceals, who represents the group, and who possesses the right to define it.

Seventh Objective: Presenting an Applicable Analytical Model

The final objective is to construct a model that does not remain tied to a single work, but can be applied to the novel, film, series, documentary, and digital narrative. The model consists of five stages:

1. **Identifying the unit of analysis:** a literary passage, scene, shot, dialogue, sound, or transition.
2. **Identifying the technique:** prolepsis, analepsis, omission, repetition, camera, editing, sound, or lighting.
3. **Identifying the path of attention:** What is highlighted and what is concealed?
4. **Identifying the proposed cognitive effect:** expectation, doubt, empathy, reinterpretation, or memory.
5. **Identifying the critical function:** power, absence, identity, representation, resistance, or marginalization.

Unit of Analysis	Technique	Prominent Information	Concealed Information	Proposed Effect	Critical Function
Page/scene	Omission/editing	Character or event	Cause or voice	Ambiguity/empathy	Center/margin

The model should be used with triangulation among the text or film, theoretical studies, and reception data when available. It should not be transformed into an automatic table that replaces critical reading; its function is to organize evidence and compare cases.

Final Formulation of the Objectives

The study aims to construct an operational definition of the concept of narrative attention engineering, analyze the mechanisms of information distribution in the novel and film, and interpret the effect of prolepsis, analepsis, omission, and repetition on reshaping the recipient's knowledge and constructing meaning. It also seeks to analyze the function of the camera, editing, sound, and lighting in managing the gaze and emotion, and to compare the presumed recipient within the structure of the work with the actual recipient when empirical data are available. The study further investigates the relationship between attention and the distribution of power, memory, identity, and absence, and proposes an analytical model applicable to different texts, films, and narrative media, while maintaining a distinction between findings derived from qualitative analysis and findings based on statistical data or questionnaires.

Sixth: Research Gap

Preliminary Discussion: The Meaning of the Research Gap

The research gap does not mean that attention or cognitive narratology has never been studied, nor does it mean that the researcher begins from a state of complete intellectual emptiness. Major issues in the humanities are not usually discovered from the ground up. Rather, the gap is identified in an angle that has not received sufficient integration, comparison, testing, or critical examination. Therefore, it is not appropriate to claim that "attention engineering has never been studied" without a broad systematic review of Arabic and foreign sources, including books, articles, theses, and specialized databases.

The more precise gap in this research lies in the fact that previous studies, despite their diversity, have often been distributed across separate paths: studies addressing visual attention in film; studies examining immersion and narrative transportation; studies analyzing time, point of view, and gaps in literature; and experimental research using eye tracking or memory measurement. However, these studies do not always combine these levels within a comparative model that explains how the organization of attention becomes the production of critical meaning. Accordingly, the originality of the research does not rest on claiming the discovery of an unknown subject, but on constructing a synthetic and methodological contribution that brings together dispersed paths and reorganizes them within a single question.

First: What Previous Studies Have Accomplished

1. Studies of Cinematic Attention

Film studies have addressed the question of where viewers look within the screen and how directors guide attention through shot composition, framing, camera and lens movement, and editing. An analytical study based on eye tracking confirms connections between editing and the distribution of viewers' gazes and suggests that eye-movement data can assist in understanding the relationship between cinematic editing tools and visual attention (Carmi & Itti, 2006; Smith, 2012). These studies provide an important foundation for the present research because they move attention from critical impression to observable indicators, such as fixation duration, the number of transitions, and areas of interest.

However, this line of research often focuses on visual attention and does not always explain how a visual element becomes narrative meaning. A viewer may fixate on a character's face because the face is visually prominent, but this does not prove that the viewer understood the character, empathized with the character, or connected the character to the central event. An element appearing at the edge of the screen may also be visually weak but narratively important because the recipient discovers its significance through context or repetition. One shortcoming, therefore, lies in the need to connect visual data with narrative and semantic function.

2. Studies of Editing and Event Segmentation

Cognitive studies have examined how viewers perceive event boundaries while watching film. Magliano and Zacks concluded that continuity editing helps construct a sense of action continuity and that viewers do not process the cut merely as a mechanical transition; rather, they integrate shots into events with goals and causal sequences (Magliano & Zacks, 2011). Subsequent research has also addressed the relationship between cuts, the detection of stimuli, and event segmentation during the viewing of naturalistic films (Zacks et al., 2011).

These findings provide a basis for understanding editing as a tool for organizing perception, but they do not cover all of its semantic functions. A cut may direct attention, but it may also redistribute empathy, create an incongruity between what a character knows and what the viewer knows, or conceal a particular responsibility. Moreover, studying editing from the perspective of event segmentation alone is insufficient for understanding memory, identity, and power—dimensions that the present research seeks to introduce into the analysis.

3. Studies of Immersion and Narrative Transportation

Other research has addressed immersion or narrative transportation as a state in which the recipient becomes involved in the story world and in which attention, emotions, and mental images interact. Some studies indicate that suspense may increase the recipient's focus on goals and threats and may narrow the field of attention during moments of tension (Cohen et al., 2015; Bezdek et al., 2015). These findings help clarify the relationship between narrative organization and emotional response.

However, narrative transportation is not equivalent to attention engineering as a whole. It focuses on the experience of immersion, whereas the present research is concerned with the question that precedes it: How did the structure design this path? What information was concealed? How did priorities change? And can attention engineering be critical even when the recipient is not fully immersed? A recipient may read a novel through conscious critical engagement and notice that the narrative grants a voice to one group while concealing the voice of another, without this meaning that the recipient has exited the narrative experience.

4. Studies of Narrative Gaps and Inference

Cognitive narratology has examined the role of gaps in encouraging the reader to infer. Studies of gaps confirm that writers rely on readers' ability to connect what the text reveals with what it leaves unstated, and that readers use their knowledge of action sequences and causal schemas to reconstruct what is absent from the story (Gerrig, 2010; Graesser et al., 1980). Other studies clarify that a gap may be temporary, to be filled by subsequent disclosure, or permanent, remaining open and encouraging multiple interpretations (Prince, 2019).

The importance of this literature lies in placing the recipient at the heart of meaning production. However, it often remains oriented toward the novel or literary text. The proposed contribution lies in comparing the linguistic gap with visual and auditory concealment in film and in examining

whether the recipient processes the gap in the same way in both media. The narrator may tell the reader that a character is afraid, whereas film must construct fear through the face, sound, movement, and lighting. Film may make the viewer infer the character's state from the character's behavior, while the novel may facilitate the task through interior commentary.

Second: The First Gap—The Limited Integration of Cognitive Narratology and Attention Analysis

The first gap is that cognitive narratology and attention are often studied along separate paths. Cognitive narratology focuses on the construction of the world, the mind, expectation, and inference, whereas attention studies focus on the selection of stimuli, the distribution of gaze, and arousal. The present study needs to bring these together through the following question: How does the selection of what is visually or linguistically highlighted affect the construction of a mental model of the story world?

If a film highlights a key in the background of a scene, visual analysis records its position and duration of appearance, while narrative analysis investigates its function within the plot. Reception research, in turn, examines the viewers' ability to remember it and connect it with a subsequent event. The contribution lies in linking these three levels rather than studying each level separately.

Third: The Second Gap—The Absence of a Comparative Model Between Literature and Cinema

There are many studies of literary narrative and other studies of film, but comparisons between them often remain based on general correspondences: language versus image, narrator versus camera, and reader versus viewer. Comparison requires a more precise level based on shared narrative functions.

Prolepsis and analepsis in the novel can be compared with the rearrangement of scenes in film; literary omission can be compared with visual or auditory concealment; verbal repetition can be compared with the repetition of a shot, musical passage, or movement; and the plurality of voices can be compared with the contradiction between dialogue and image or with the distribution of knowledge between the character and the camera. This does not mean that the two media are identical. The novel can present inner consciousness directly, whereas film generally relies on image, sound, performance, and editing.

This gap can be measured by preparing a comparative table specifying the function, technique, type of knowledge, path of expectation, and semantic effect. If the novel presents the outcome of the crime and then explains its cause, while the film presents the crime and then returns to the past, it becomes possible to examine whether the two media impose the same type of inference, or whether film increases the recipient's dependence on image and sound while the novel increases dependence on language and commentary.

Fourth: The Third Gap—The Weak Connection Between Attention Management and the Production of Critical Meaning

Some studies address attention as a means of maintaining viewing or ensuring comprehension, but they do not always ask about the political and ethical dimension of the distribution of attention. The selection of what is highlighted determines what is seen; what is seen enters memory; and what enters memory can influence the representation of groups and events.

Narrative may make a figure of authority the center of dialogue while the victim appears in silent shots. A film may repeatedly present a place as dangerous, thereby associating a group or region with

fear. Narrative may omit the history of a group and present the present as though it had no causes. These are not outcomes that can be established through eye-movement data alone; they require discourse analysis connecting the distribution of attention with representation, memory, and identity.

The contribution here consists in studying attention as an "economy of visibility," that is, a system that distributes time, space, sound, and focus. The researcher may count the number of close-ups devoted to each character, the duration of dialogue, the amount of description, and the number of returns to a particular memory, and then connect these indicators with narrative and representational functions. However, numerical counts are not sufficient because a single shot may be more meaningful than ten passing shots. Therefore, quantitative analysis must be combined with qualitative description.

Fifth: The Fourth Gap—The Separation Between Internal Structure and the Role of the Recipient

Some approaches study the internal structure of the work, while reception studies focus on the audience without combining the two. This produces either an analysis that assumes the recipient's response without measuring it, or a questionnaire that measures impressions without offering a precise analysis of the passage viewed by the participants.

The research proposes to address this gap through a two-stage design. In the first stage, the researcher analyzes the passage or scene and identifies the technique and the proposed path of attention. In the second stage, the passage is shown to a sample of readers or viewers, and memory, understanding, expectation, and empathy are measured. The result is then compared with the path proposed by the researcher and the actual responses.

If the analysis shows that the film conceals the identity of the perpetrator, participants may be asked about their expectations and degree of certainty. If the analysis shows that the novel repeats a particular image, participants' ability to remember and interpret it may be tested. The intentions of the director, the researcher's analysis, and the audience's actual response should not be assumed to coincide.

Sixth: The Fifth Gap—The Limited Triangulation Between Qualitative Analysis and Empirical Data

Analysis of the text or film alone is insufficient to establish the audience's psychological response, and a questionnaire alone is insufficient to explain the function of a technique. Therefore, the study requires methodological triangulation among:

1. Analysis of the text or film.
2. Analysis of previous studies and theories.
3. Recipients' data, when available.

Eye-tracking data or response times may also be added in specialized studies. Recent studies have developed databases combining viewers' gaze paths with editing annotations and have demonstrated connections between certain editing tools and the distribution of gaze (Mital et al., 2011). An experimental study of virtual film also used eye tracking and questionnaires to examine the effect of editing patterns on attention, comprehension, and cognitive load. However, it remains connected to the type of virtual film and the experimental design and cannot automatically be generalized to novels or conventional cinema (Zhang et al., 2025).

Seventh: Formulating the Scientific Originality

The originality of the research does not consist in claiming that "attention has never been studied" or that "cognitive narratology has never been applied to film," since such claims can easily be disproved. The more precise originality lies in:

- Synthesizing the concept of attention engineering from narrative, visual, and auditory elements.
- Establishing a functional comparison between the novel and film.
- Connecting attention management with the production of critical meaning rather than suspense alone.
- Combining structural analysis with reception analysis.
- Introducing quantitative indicators without eliminating qualitative analysis.
- Studying visibility, absence, memory, and power within the distribution of attention.

The originality may be formulated in the research as follows:

The scientific contribution of this study lies in presenting a synthetic model that connects cognitive narratology with attention analysis and compares literary and cinematic narrative according to shared functions. It moves the research from describing techniques to analyzing the effect of information distribution on the construction of the recipient's mental model and the production of meaning, power, and memory. The study does not claim that attention itself is a new subject; rather, it proposes a methodological perspective that brings together dispersed research paths and tests the limits of correspondence between the attention proposed by the structure of the work and the attention actually achieved by the recipient.

Eighth: Plan for Verifying the Research Gap

To establish the gap scientifically, the following steps should be followed:

1. Identify keywords in Arabic and English, such as: *cognitive narratology*, *narrative attention*, *visual attention in film*, *narrative gaps*, *reader inference*, and *eye tracking and film*.
2. Search multiple databases rather than relying on a single search engine.
3. Classify studies according to medium, method, concept, and sample.
4. Prepare a table showing what each study addressed and what it left uncovered.
5. Distinguish among the substantive, methodological, theoretical, and applied gaps.
6. Avoid the absolute phrase "has never been studied" and use "limited," "scarce," or "weak integration" when the evidence supports such wording.

Study/Research Direction	Medium	Concept	Method	Contribution	What It Does Not Cover
Visual attention studies	Film	Gaze	Eye tracking	Distribution of gaze	Meaning and power
Gap studies	Novel	Inference	Cognitive analysis	Reader activity	Cinematic comparison
Editing studies	Film	Event segmentation	Experimental	Understanding cuts	Memory and identity
Narrative transportation studies	Novel/film	Immersion	Questionnaire /experiment	Interaction and emotion	Information engineering

Current study	Novel and film	Attention engineering	Comparative /qualitative /empirical	Synthetic integration	Corpus and sample limitations

Ninth: Data and Questionnaires

The research gap cannot be established through a questionnaire alone, but a questionnaire can support it if the researcher designs an instrument connected to the research problem. The proposed questionnaire consists of general information, a scale of attention and expectation, questions concerning comprehension and memory, and questions concerning critical awareness. Possible items include:

- "I noticed that the work presented the outcome before the cause."
- "I discovered that information had been omitted or postponed."
- "I noticed that the work presented the outcome before the cause."
- "I discovered that information had been omitted or postponed."
- "The editing directed my attention toward a relationship between two characters."
- "Later information changed my understanding of an earlier scene."
- "I realized that the work granted one character more space than another."

After the data have been collected, frequencies, percentages, means, and standard deviations may be calculated, followed by an examination of internal consistency. If two groups are compared, the test, statistical value, significance level, and effect size should be reported. A numerical result must not be included before the instrument has been administered, and the results of a purposive sample must not be generalized to all readers or viewers.

Conclusion of the Research Gap

It becomes clear that the research gap does not consist in the absence of studies on attention or cognitive narratology, but in the limited integration of these fields within a single model connecting narrative structure, cognitive processes, and critical meaning. Previous works have addressed cinematic attention, editing and event segmentation, narrative gaps, immersion, and narrative transportation. Nevertheless, a need remains for a functional comparison between the novel and film, for distinguishing between proposed attention and measured attention, and for incorporating questions of power, memory, and absence into the analysis of the distribution of attention.

Accordingly, the research offers a synthetic and methodological contribution rather than a claim of absolute precedence. The strength of this contribution remains dependent on the researcher's ability to define the corpus, select comparable passages, document the evidence, and administer a valid empirical instrument if the researcher intends to discuss the audience's actual response.

Seventh: Significance of the Research

Preliminary Discussion

The significance of this research is not measured solely by the novelty of the term "attention engineering," but by its ability to provide an analytical perspective that connects narrative structure, cognitive processes, critical functions, and methodological applications. Previous studies have addressed cinematic attention, narrative immersion, editing, perception, and narrative gaps, but the present research proposes bringing these elements together within a single model that examines how the distribution of attention produces semantic value and how it moves from merely attracting the gaze to organizing knowledge, memory, power, and identity.

The significance of the study is based on the fact that narrative does not present neutral events; rather, it distributes space, time, sound, and image among the elements of the story world. What is granted greater space may acquire central value in the recipient's consciousness, while what is concealed or abbreviated may become a gap, an absence, or an object of interpretation. Therefore, studying attention makes it possible to examine how form becomes meaning, how meaning becomes a position, and how a position becomes a conception of the character, group, memory, and reality.

First: Theoretical Significance

1. Expanding the Field of Cognitive Narratology

The study proposes expanding cognitive narratology from the study of empathy, immersion, and story-world construction to the study of attention as an organizational structure of meaning. Cognitive narratology is concerned with aspects related to the mind in storytelling practices, such as expectation, inference, memory, empathy, and the construction of mental models (Herman, 2009). However, attention should not remain merely a prior condition for these processes; it should be studied as a mechanism that organizes them.

The recipient cannot construct a model of the story world from all details with equal emphasis. Rather, the recipient selects certain elements, places them at the center, and connects them with goals, causes, and consequences. Narrative structure directs this process through repetition, postponement, omission, and point of view. Thus, the study adds to cognitive narratology a question concerning the distribution of priorities: Why does the recipient pay attention to one event and overlook another? How does a minor detail become a key to understanding the plot? How do camera angle or the amount of description influence the formation of the mental model?

2. Distinguishing Between Attention and Immersion

The study helps distinguish between the concepts of attention and immersion. Immersion refers to an experiential state in which the recipient may feel that they have entered the story world, whereas attention engineering refers to the procedures proposed by the structure to produce or resist this movement. Studies of narrative transportation have shown that attention, emotion, and mental images converge during engagement with a story and that certain suspenseful passages may make recipients less responsive to external stimuli and more focused on the characters' goals (Cohen et al., 2015; Green & Brock, 2000).

This does not mean that every instance of attention leads to immersion or that every instance of immersion results from the same technique. A recipient may notice a narrative device critically without becoming emotionally immersed in it, and may become immersed in a simple work without noticing its techniques. Therefore, the study contributes to establishing a methodological distinction among visual attention, narrative attention, immersion, memory, and emotional response.

3. Building a Bridge Between Literary and Cinematic Narrative

The theoretical significance lies in establishing a comparison that is not based on the binary according to which "the novel is language and film is image," but on an analysis of similar functions within different media. Prolepsis and analepsis in the novel can be compared with the rearrangement of scenes in film; literary omission with visual or auditory concealment; verbal repetition with the repetition of a shot, musical passage, or movement; and point of view with focalization, camera angle, and the distribution of information.

This comparison does not seek to erase the specificity of each medium. The novel grants language broad capacity to present inner consciousness, reflection, and psychological time, whereas film grants

image, sound, and editing the ability to organize sensory presence, space, and movement. Functional comparison makes it possible to understand what is shared and what is different rather than relying on general judgments.

4. Developing the Concept of Meaning Production

The study adds an operational dimension to the concept of meaning. Meaning does not result from the event alone, but from its position within the network of attention. The same event may signify differently depending on whether it appears at the beginning or the end, whether it is presented from the point of view of the victim or authority, and whether it is repeated or omitted. This perspective demonstrates that narrative meaning is not fixed within the work; rather, it is formed through the relationship between the arrangement of information and the recipient's activity.

If the novel presents the character's death and then returns to childhood, the reader interprets childhood as a possible cause. If the film presents the character's face and then cuts to an object at which the character is looking, editing creates a relationship between the gaze and the object. If a particular sound is repeated before a dangerous event appears, it may become an anticipatory sign. These examples provide a basis for studying meaning as the outcome of cognitive and organizational processes rather than as ready-made content.

5. Contributing to the Study of Narrative Gaps

The significance of the research is connected with studying what the work does not say as much as what it says. Studies of narrative gaps have shown that readers use their knowledge of schemas and action sequences to fill what has been omitted or left unstated (Gerrig, 2010; Graesser et al., 1994). The study extends this discussion to film, where absence may take the form of not showing the source of a sound, omitting the moment of an action, or keeping the event outside the frame.

This approach makes it possible to distinguish between a gap that opens a field of interpretation, a gap that conceals an experience or voice, a gap that creates artistic ambiguity, and a gap that reproduces the authority of the official narrative. Thus, the gap becomes a cognitive and critical issue rather than merely a lack of information.

Second: Critical Significance

1. Attention as a Distribution of Power

The critical significance lies in revealing that the distribution of attention may also be a distribution of power. Who has the right to speak? Who appears at the center of the scene? Who is seen from the outside without possessing a voice? Which event does the novel or camera repeat until it becomes collective memory? Which event does it omit or abbreviate until it becomes invisible?

The novel may grant the omniscient narrator the right to interpret all characters, make the consciousness of one character the standard of truth, or present a social group as background. Film may grant a figure of authority close-ups and extended dialogue while transforming the victim into a silent image or background movement. This is not established through the presumed intention of the author or director, but through analysis of the distribution of space, duration, sound, and point of view.

2. Visibility, Absence, and Representation

Attention engineering assists in studying representation. Visibility is not merely visual presence, and absence is not merely nonexistence. A character may appear frequently without speaking, while another may speak only briefly but possess the authority to interpret events. An entire event may be absent, while its effects appear in memory or in the behavior of the characters.

The researcher may analyze this issue through indicators such as the number of scenes in which the character appears, the duration of close-ups, the number of dialogue lines, the character's position at the beginning and end of the work, the number of repetitions of the character's image, and the extent of its connection with central information. These indicators are not sufficient on their own; a qualitative analysis must be added to explain the nature and function of the character's visibility.

3. Collective Memory

Attention is connected with memory because repeated or highlighted elements have a greater opportunity to become established. Memory may appear in the novel through retrospection, description, and repetition, and in film through archival images, color, sound, music, and returns to the same location. The work may reshape the past through what it chooses to present and what it leaves absent.

Studies of suspense in film indicate that moments of tension may be associated with a narrowing of the attentional field and improved recall of certain scenes or images (Bezdek et al., 2015, 2017). However, recall is not equivalent to the accuracy of memory or the fairness of representation. The recipient may remember an image because it was repeated or emotionally intense, not because it represented the event completely. Critical analysis therefore needs to question the relationship between the prominence of the image and the accuracy of memory.

4. Identity and the Other

Attention engineering makes it possible to analyze how identity and the Other are constructed. If a particular place is repeatedly presented as a source of danger, if a group appears in the background of scenes of violence, or if its history is absent from the narrative, an unbalanced representation may emerge. This does not mean that the work is directly responsible for every audience perception, but it does determine the resources of images and expressions that recipients may reuse when interpreting reality.

This dimension may be examined by analyzing the repetition of attributes and symbols, comparing the amount of speech, examining points of view, and analyzing recipients' responses to questions concerning representation. Open-ended questions may also be used instead of relying solely on a Likert scale, because identity and absence may emerge more clearly in a participant's interpretation than in the selection of a numerical response.

Third: Applied Significance

1. Constructing an Analysis Form

The research provides an analysis form applicable to the novel, film, series, documentary, and digital narrative. The form includes:

- Information about the work.
- Unit of analysis.
- Technique used.
- Information that appeared or was concealed.
- Degree of prominence.
- Point of view.
- Proposed path of attention.
- Cognitive effect.
- Emotional effect.
- Critical significance.

In the novel, the page, paragraph, narrator, time, repetition, and omission are recorded. In film, the scene number, shot duration, shot scale, camera angle, sound, lighting, and transition are recorded. In digital narrative, the choice point, user path, dwell time, and possibilities for return are recorded.

2. Applying the Form to a Literary Example

If a novel repeats the image of a closed window, the researcher records the number of its appearances, the amount of description, the character who sees it, and whether it is associated with memory, fear, or a desire to leave. The researcher then studies how its meaning changes throughout the work. Participants may be asked to interpret the image before and after learning the ending in order to measure the effect of new information on the reconstruction of meaning.

3. Applying the Form to a Cinematic Example

If a film presents a character in a close-up, cuts to a closed door, and then uses an off-screen sound, the researcher records the order of the shots, the duration of each, camera movement, and sound and lighting. The researcher then identifies that the film proposes a relationship among the character's emotion, the door, and the source of the sound. This may be tested by showing the scene to participants and asking them which element they noticed first, what they expected, and how they interpreted the relationship among the shots.

4. Using Data and Statistics

The applied significance is not complete if the analysis form remains merely descriptive. It may be transformed into a database that brings together the number of instances of omission and repetition, the average duration of shots, the amount of dialogue, and the distribution of points of view. These data assist in comparing characters and works, but they do not eliminate critical analysis.

In a reception study, a five-point questionnaire may be used containing statements about the perception of omission and repetition, the effect of editing and sound, the identification of the centrality of the event, and the reinterpretation of the ending. After the data have been collected, the mean, standard deviation, and frequencies may be calculated, and differences between specialists and non-specialists may be tested. Figures not resulting from actual administration must not be included.

5. Educational Use

The model can be used in teaching literary and cinematic criticism because it trains students to move from the question "What is the technique?" to the question "What is the function of the technique?" In analyzing prolepsis or analepsis, the student does not merely name the device, but identifies its effect on knowledge. In analyzing a shot, the student does not merely describe it as close or distant, but explains what presence it grants and what context it conceals.

The model may also be used to teach visual literacy and train students to analyze documentaries, advertisements, and digital video, while distinguishing between attention directed by mise-en-scène and attention imposed by the platform interface and algorithm.

Fourth: The Significance of the Research for Studying Visual Materials

Visual materials make it possible to study attention quantitatively and qualitatively. Eye-tracking databases have demonstrated connections between editing and the distribution of viewers' gazes, opening the possibility of linking editing tools with visual behavior (Carmi et al., 2022). Studies of shots and changes in point of view also suggest that the order of a character's gaze and the object being looked at may enhance joint attention and support empathy. However, such findings should be attributed to the specific context of the experiment (Zhang et al., 2026).

The use of visual materials should not turn into a measurement-oriented tendency that reduces film to points of eye fixation. An image may be understood through memory, culture, and dialogue, and the element that is most visually prominent may not be the most semantically important. Therefore, the research combines analysis of composition, gaze data when available, comprehension questions, and cultural analysis.

Fifth: Methodological Limits of the Applied Significance

The value of the model depends on the clarity of the sample. If a novel and film are selected without a thematic or functional relationship, the comparison becomes superficial. If a small sample of students is selected, the results should not be generalized to the entire audience. If the researcher uses eye-tracking data, the equipment, recording rate, areas of interest, and data-cleaning method should be reported.

The distinction between correlation and causality must also be maintained. If close-ups are associated with longer viewing duration, this alone does not prove that they caused empathy. If faster cutting is associated with lower recall, the cause may be cognitive load, lack of context, or task difficulty. Therefore, the results require a comparative design and control of relevant influences.

Summary of the Significance of the Research

The theoretical significance of the research is based on expanding cognitive narratology toward the study of attention as a structure for organizing meaning and connecting literary narrative with cinematic narrative through functions rather than formal correspondences. Its critical significance lies in revealing that the distribution of attention may also distribute power, visibility, memory, and identity, and that what is concealed may be as meaningful as what is presented. Its applied significance consists in providing an analysis form and a tool that can be used to study the novel, film, series, documentary, and digital narrative, as well as in teaching criticism and visual discourse analysis.

However, this significance does not become empirical findings until the corpus has been defined and actual measurement tools have been applied. Therefore, the research commits itself to not fabricating statistics or percentages and to distinguishing among textual analysis, visual data, and empirical response. In this way, it combines critical depth with methodological precision and offers a synthetic contribution that can be developed in future studies.

Eighth: Research Methodology

Methodological Introduction

Research on attention engineering does not succeed merely by listing methods or mentioning terms such as “descriptive,” “comparative,” and “cognitive narratology.” It requires specifying the function of each method, the type of data it produces, and the way of moving from observation to interpretation and conclusion. This specification becomes particularly important because the study combines different media: the novel as a linguistic discourse, film as an audiovisual discourse, and possibly empirical data concerning the responses of readers and viewers.

Accordingly, the study adopts a multi-approach design, not in the sense of mixing methods randomly, but in the sense of arranging them within an integrated analytical path. The process begins by describing the corpus and defining the units of analysis, then moves to analyzing the functions of the techniques, comparing the novel and film, interpreting the results in light of cognitive narratology, and finally testing some conclusions empirically if a reception study is added. Cognitive narratology confirms that narrative is connected with the mental states, capacities, and dispositions underlying

the narrative experience and that this connection can be studied across multiple media (Herman, 2009). The proposed methodology therefore corresponds to the transmedial nature of the topic.

First: Type and Design of the Study

The study belongs to comparative analytical research with a cognitive component. It may be purely qualitative if it is limited to analyzing a novel and film, or mixed if a questionnaire or viewing experiment is added to measure recipients' responses. The researcher must determine from the outset which form will be adopted, because adding a questionnaire changes the nature of the research from a textual study into a study combining content analysis and reception research.

First Form: Documentary Analytical Study

This form relies on analyzing the novel, film, and theoretical studies without claiming to measure the audience's actual attention. In this case, expressions such as "the structure proposes a path for attention," "omission enables the reader to construct a hypothesis," or "editing directs the gaze toward a specific element" should be used. Expressions such as "all viewers felt fear" or "attention increased by a certain percentage" should not be used without data.

Second Form: Mixed-Methods Study

This form combines analysis of the work with measurement of reception. The researcher first analyzes the passage or scene and then presents it to a sample of participants, measuring memory, understanding, expectation, empathy, and awareness of techniques. This form requires a description of the population, sample, measurement instrument, validity and reliability procedures, and statistical analysis.

The most appropriate design for this topic is an exploratory sequential mixed-methods design. It begins with an in-depth qualitative analysis to extract categories and indicators and then constructs a questionnaire or brief test on the basis of the qualitative findings. In this way, the empirical questions are not general, but connected with specific evidence from the novel and film.

Second: The Descriptive-Analytical Method

The descriptive-analytical method is used to describe the narrative structure and attention techniques and to analyze their functions. Description is not limited to recording the presence of retrospection, omission, or a close-up; it also asks what the technique has done to the recipient's knowledge, expectation, and interpretation.

1. Description as a Stage of Control

The researcher begins with a precise description of the passage: What is the event? Who narrates it? At what time does it occur? What information appears? What is absent? What techniques are used? In film: What is the shot duration? What is its scale? Where is the character located? What is the source of the sound? What is the nature of the cut?

Description should not become a retelling of the scene. If the researcher says, "The character appears in a dark room, and then the camera moves closer to the character's face," this is an initial description. Analysis asks: Why has the space been reduced? Did the lighting and close-up make attention more connected with emotion? Was the setting concealed so that the face became the source of information? Does the dialogue support this path or reverse it?

2. Units of Analysis

The unit of analysis must be defined before reading. It may be:

- A literary paragraph.
- A cinematic scene.

- A shot or group of shots.
- A dialogue.
- A repeated description.
- A temporal transition.
- A repeated visual element.

The unit should preferably not be so small that it loses context, nor so large that it becomes difficult to code. In the novel, the unit may be a scene or passage containing a single event. In film, it may be an integrated scene rather than a single shot, unless the purpose is to study camera movement.

3. Descriptive-Analytical Example

If the novel begins with a death scene and then returns to childhood, the researcher records the temporal order, the mode of retrospection, and the amount of available information, and then interprets the shift in suspense from the question "What will happen?" to "How and why did it happen?" If the film begins with the outcome and then cuts to the past, the researcher analyzes the relationship among image, sound, and editing in the organization of knowledge.

Third: The Comparative Method

The research compares the novel and film according to shared functions rather than through a superficial binary that makes the novel linguistic and film visual. Scientific comparison asks how two different media address the same problem: organizing knowledge, directing attention, and constructing expectation.

Indicator	Novel	Film
Information arrangement	Retrospection, anticipation, and multiple narratives	Rearrangement of scenes, editing, and cutting
Omission	Narrative gap or narrative silence	Visual or auditory concealment, or keeping the event outside the frame
Repetition	Word, image, event, or memory	Shot, sound, music, or theme
Point of view	Narrator, focalization, and character consciousness	Camera angle, sound, and amount of information
Rhythm	Length of the sentence, scene, and chapter	Shot duration and cutting speed
Inner consciousness	Monologue, commentary, and description	Performance, interior voice, lighting, and editing

1. Functional Comparison

Literary retrospection may perform a function similar to a cinematic return to the past, but the novel permits a direct linguistic presentation of memory, whereas film presents the past through color, place, sound, and performance. Literary omission may correspond to the absence of the source of a sound or the failure to show the moment of violence, but the recipient in film infers from visual and auditory traces, while the reader infers from language and context.

2. Comparison Within the Medium

Comparison is not limited to the novel and film. Two novels or two films may also be compared according to the same indicators. This helps avoid generalization because a technique does not perform the same function in every work. Repetition may be a means of creating threat in one film and a sign of memory or irony in another.

Fourth: The Cognitive Narratology Approach

Cognitive narratology is used to understand expectation, the construction of the mental model, the filling of gaps, empathy, immersion, and the updating of hypotheses during reception. It does not provide a ready-made formula for interpreting every meaning; rather, it offers questions concerning the relationship between the structure of the work and mental activity.

1. Constructing the Mental Model

The reader or viewer constructs an internal representation of the story world that includes characters, goals, places, times, and causal relationships. Each new piece of information may confirm or modify this model. If the film presents a smiling character and later reveals that the character has lost a relative, the smile is reinterpreted. If the novel conceals a character's motive and later reveals it, the reader rearranges earlier events.

2. Expectation and Updating

The recipient does not read events independently of the future, but forms expectations. Narrative may confirm, contradict, or postpone an expectation. The researcher measures this process through questions such as: What does the recipient expect? What information led to the expectation? How did the expectation change?

3. Gaps and Inference

The novel and film leave gaps that the recipient must fill. Studies of narrative comprehension have shown that readers use their knowledge of action sequences and causal schemas to recover missing connections (Graesser et al., 1994). Film may present the effect of an event without the event itself, a sound without its source, or a reaction without its cause. Analysis does not prove that all recipients filled the gap in the same way; it identifies the possibilities of inference and then measures them empirically when necessary.

4. Limits of the Cognitive Approach

Literature and film should not be reduced to psychology. Cognitive processes do not eliminate history, culture, power, or language. Two recipients may understand the same scene differently because of their experience, identity, and education. Therefore, the research uses the cognitive approach to interpret mechanisms of understanding and draws on cultural and narrative criticism to interpret values and representations.

Fifth: Qualitative Content Analysis

Qualitative content analysis is used to extract categories and patterns from the novel and film. Coding does not begin with impression; it begins with a coding guide that defines the meaning of each category and when it should be used.

Coding Categories

- **Event prominence:** The narrative, visual, or auditory space granted to the event.
- **Information concealment:** The absence of expected information or concealment of its source.
- **Delayed disclosure:** Presenting the information at a later stage.
- **Direction of empathy:** Bringing the recipient closer to the experience of a particular character.
- **Transformation of the margin into the center:** The transformation of a detail or secondary character into the axis of meaning.
- **Creation of ambiguity:** Insufficient or contradictory information.

- **Reinterpretation of a previous event:** The emergence of information that changes the understanding of what came before.
- **Production of political or identity-related meaning:** The relationship between the distribution of attention and power, memory, and representation.

Analysis Form

Code	Page/Time	Event	Technique	What Appears	What Is Concealed	Attention Path	Significance
R1/F1	To be determined later	To be determined later	Omission/cut	Character/image	Cause/voice	Expectation/doubt	To be determined after analysis

Inter-Coder Reliability

If more than one analyst participates in coding, they must be trained using a unified coding guide, conduct a pilot coding exercise on comparable material that is not included in the final sample, and then calculate agreement or Krippendorff's alpha according to the nature of the categories. Content-analysis literature indicates that coding reliability is a prerequisite for data validity and that disagreement among analysts may indicate ambiguity in the categories or inadequacy of the instructions (Krippendorff, 2004). Percentage agreement may be used for simple categories, while Cohen's kappa or Krippendorff's alpha may be used for nominal and ordinal categories, with the calculation method reported.

Sixth: Optional Empirical Study

A questionnaire should be added only if the research seeks to measure recipients' responses. If it is added, the researcher must state that the study has become mixed-methods research combining analysis of the work with measurement of reception.

1. Population and Sample

The researcher specifies the population, such as literature and film students or adult readers and viewers. A purposive sample may be selected if the aim is to study technical awareness among specialists, or a stratified sample may be selected if the aim is to compare field of study, age, and experience. The actual number, method of reaching participants, and inclusion and exclusion criteria must be stated.

2. Questionnaire

The questionnaire consists of general information, a scale of attention and expectation, comprehension and memory questions, and critical-awareness questions. Suggested items include:

- The arrangement of events directed my attention toward specific information.
- I noticed the presence of omitted or postponed information.
- Repetition helped me discover a symbolic meaning.
- Camera angle or description affected my empathy with the character.
- Later information changed my understanding of an earlier event.
- I felt that I participated in filling the gaps in the story.

Responses use a Likert scale from 1 to 5, with the meaning of the scores explained to participants. The questionnaire should be piloted with a limited number of participants before administration to ensure that the items are clear and do not overlap.

3. Statistical Analysis

Frequencies and percentages may be calculated for general information, the arithmetic mean and standard deviation for the items, Cronbach's alpha for internal consistency, a *t*-test or analysis of variance when comparing groups, chi-square for nominal variables, and the correlation between technical awareness and understanding. However, a test should not be selected arbitrarily; it is determined according to the type of variable, sample size, data distribution, and independence of observations.

When presenting results, the number, percentage, mean, standard deviation, test value, significance level, and effect size should be reported whenever possible. The statement "the result was significant" is insufficient without reporting the figures. Statistical significance should also not be confused with practical importance; a statistically significant difference may have a weak effect.

Seventh: Tools for Visual Materials

Still images, timelines, scene maps, and eye-movement data may be used. When an image or shot is included, its source, scene number, and timing, as well as its analytical purpose, should be stated. Images should not be included for decoration, but to clarify camera angle, lighting distribution, movement trajectory, or the relationship among shots.

Eye-tracking data are useful for identifying fixation areas, but they are not equivalent to meaning. A viewer may look at an element because it is visually prominent without understanding its importance, or may understand it through memory without a prolonged fixation. Therefore, it is preferable to combine visual tracking with recall and interpretation questions.

Eighth: Validity, Reliability, and Limitations

Validity is achieved by connecting the categories with the research problem, returning to the original evidence, consulting an expert or second analyst, and comparing the findings with theoretical sources. Reliability is achieved through a clear coding guide, analyst training, agreement testing, and documentation of modifications.

One methodological limitation is that actual attention is influenced by the recipient's experience, culture, condition, and viewing environment. A small corpus also does not permit comprehensive generalization. Therefore, the study presents its findings as related to the sample and selected materials and does not transform qualitative observations into general laws.

Ninth: Final Formulation of the Methodology

The study adopted a multi-approach methodology that coordinates the descriptive-analytical method, the comparative method, the cognitive narratology approach, and qualitative content analysis, with the possibility of adding an empirical component to measure recipients' responses. The descriptive-analytical method was used to describe the narrative structure and the techniques for distributing information and to analyze their functions in constructing expectation and meaning. The comparative method was adopted to juxtapose the novel and film according to shared indicators concerning the arrangement of information, omission, repetition, point of view, and rhythm, while respecting differences in tools and media. The cognitive narratology approach was used to interpret the construction of the mental model, the filling of gaps, the updating of hypotheses, empathy, and immersion, without assuming that these concepts alone establish the feelings of every recipient.

Qualitative content analysis was also used to code passages according to specific categories, such as event prominence, information concealment, delayed disclosure, direction of empathy, transformation of the margin into the center, reinterpretation of the event, and the production of political or identity-related meaning. If a questionnaire is added, the research will state that it is a mixed-methods study combining analysis of the work with measurement of reception and will clearly present the procedures concerning the sample, instrument, validity, reliability, and statistical analysis.

Ninth: Study Chapters

First Section: Attention and Narrative Structure

Introduction

Narrative attention does not take shape outside the structure of the work, nor can it be reduced to a passing psychological response or to the ability of a text or film to arouse curiosity. Narrative structure organizes the presence of events, determines the order of information, distributes space among characters, and regulates the rhythm of disclosure, concealment, and repetition. Attention thus becomes part of the very engineering of the story: narrative does not merely tell the recipient what happened; it also determines what should be seen first, what should be remembered, what understanding should be postponed, and what should remain at the margins until a later event brings it back.

This section benefits from combining structural narratology with cognitive narratology. The structural perspective makes it possible to describe time, order, duration, frequency, and points of view, while the cognitive approach explains how the reader or viewer deals with these arrangements, constructs a mental model of events and characters, and continually updates it whenever new information appears (Herman, 2009). This combination does not eliminate the difference between the two schools; rather, it uses structural description to determine what the structure does and the cognitive approach to explain the processes of inference, expectation, and memory made possible by that structure.

First Subsection: From the Centrality of the Event to the Centrality of Perception

First: The Concept of Event Centrality

An event is not central solely because of its real-world magnitude or seriousness within the story world. It is also central because of the amount of attention granted to it by the narrative structure. War, crime, or death may be major events by nature, yet pass in a brief sentence or rapid shot, while a minor detail, such as a key, letter, or glance, may occupy several pages or multiple shots. In this case, event centrality is no longer a fixed property within the story; rather, it becomes the result of the distribution of space, duration, repetition, and point of view.

If the novel narrates the character's death in a short paragraph and then devotes an entire long chapter to describing the room in which the character lived, the room may become a perceptual and semantic center, even if it is not central in the sequence of events. The reader may engage with the setting as the character's memory, a record of the character's silence, or an indicator of the character's transformation. In film, the confrontation itself may pass through a series of rapid successive shots, after which the director returns to a stopped clock or a framed picture in a long static shot, shifting attention from the explicit event to its symbolic effect.

Accordingly, the research distinguishes among three types of centrality:

1. **Event centrality:** The importance of the event within the sequence of actions.
2. **Perceptual centrality:** The amount of attention that the structure grants to the event.

3. **Semantic centrality:** The ability of the event or element to explain a wider network of meanings.

These levels may coincide, but they may also differ. An event may be central in terms of action but weak in perceptual terms if it is presented quickly. A minor detail may be perceptually and semantically central because it is repeated and reinterprets what came before.

Second: Narrative Space as an Indicator of Attention

Narrative space is one of the first indicators of the distribution of attention. In the novel, the researcher may measure the number of pages, paragraphs, or sentences devoted to an event or character, while exercising caution against turning quantity into automatic semantic value. Long passages may consist of repetitive description that adds no new information, whereas a single sentence may contain a fundamental transformation.

In film, the researcher may measure scene duration, the number of shots, average shot length, the degree of the character's presence within the frame, and the number of times the camera returns to the same object. These data help reveal the distribution of attention, but they are not sufficient by themselves to interpret it. A two-second shot may be more important than a long shot if it appears at the moment of disclosure or carries a symbol that is repeated later.

The following coding table may be used:

Element	Indicator in the Novel	Indicator in Film	Possible Function
Event	Number of paragraphs and pages	Scene duration and number of shots	Event prominence
Character	Number of appearances and amount of dialogue	Screen time and close-ups	Character centrality
Setting	Amount and repetition of description	Duration of presentation and shot scale	Memory and identity
Sign	Number of repetitions	Repetition of image or sound	Symbolic establishment

Third: Repetition and Event Centrality

Repetition performs a central function in the engineering of perception. An event or element that repeatedly returns to the foreground acquires a presence in narrative memory, but it does not necessarily retain the same meaning. The novel may initially mention a closed window as a spatial element, then associate it with the character's isolation, and finally transform it into a symbol of the possibility—or impossibility—of escape. Thus, repetition does not produce meaning through repetition alone, but through changes in the context accompanying it.

Repetition can be analyzed according to three indicators: the number of appearances, the temporal interval between appearances, and the semantic transformation from one appearance to another. If an element is repeated five times, it should not be described as important merely because of its number of occurrences. Rather, it is necessary to determine what each appearance does within the plot and within the recipient's memory.

Fourth: Perception as the Center of Analysis

This subsection shifts the center of analysis from the question "What is the most important event?" to the question "What makes the recipient perceive an event as important?" This may be connected

with the event's position at the beginning or end, its repetition, the duration granted to it, the point of view, the emotion surrounding it, and the information connected with it.

If the film shows a character looking for a long time at a door without explaining why, the door may not yet be important to the plot, but it becomes perceptually important because the camera, movement, and duration of the gaze grant it prominence. If the novel returns to a word uttered by a marginal character, the reader may move from regarding it as passing speech to regarding it as the key to the secret.

Studies of event perception indicate that viewers divide continuous activity into meaningful units and that changes in goals, characters, locations, and causal relationships can predict event boundaries in comprehension (Zacks et al., 2010). Film studies have also shown that interruptions in action affect event segmentation more strongly than certain spatial and temporal changes when the action itself continues (Magliano & Zacks, 2011). This is important for the present research because it demonstrates that event centrality is determined not by the image alone, but by what the viewer perceives in terms of changes in goals, actions, and relationships.

Fifth: Testing Event Centrality Empirically

If a reception study is added, event centrality may be measured through recall and comprehension questions, such as:

- What event do you consider to be the focus of the passage?
- Which element did you remember first?
- Which event changed your understanding of the ending?
- Which character seemed most important to you, and why?
- What image or phrase remained in your memory?

A Likert scale may also be used, containing statements such as: "The work devoted more space to this event than to others"; "I felt that this detail would become important later"; and "Later information changed my understanding of the event." After the data have been collected, frequencies, percentages, means, and standard deviations may be calculated, and the answers of specialists may be compared with those of non-specialists. Numerical results must not be included before the instrument has been administered.

Second Subsection: Narrative Time and the Distribution of Attention

First: Time as a Cognitive System

Narrative time is not limited to determining when events occurred; it also organizes when the recipient learns about them. Narrative analysis distinguishes between story time, that is, the order and duration of events in the story world, and discourse time, that is, the manner in which these events are presented within the text or film. Gérard Genette formulated the study of time through three basic categories: order, duration, and frequency (Genette, 1980).

This distinction is useful for analyzing attention engineering because the order of the event determines the timing of knowledge, duration determines the amount of space and attention, and frequency determines what returns to memory. Events may appear linearly, be interrupted by retrospection and anticipation, compress years into a sentence, or expand a brief moment across many pages.

Second: Order, Retrospection, and Anticipation

Retrospection occurs when the narrative returns to an earlier event, while anticipation occurs when it reveals or hints at a later event. The function of retrospection is not limited to explaining the past;

it may reinterpret the present or reveal that the character's memory is incomplete or biased. Nor is anticipation merely an announcement of the future; it may create a false expectation or place the ending within a contemplative framework.

For example, the novel may begin with a sentence referring to the character's death and then stop short of explaining the cause. The reader knows the outcome but does not know the responsibility or the path leading to it. Suspense therefore shifts from "What will happen?" to "Why did it happen?" If the film uses a brief shot of the outcome and then cuts to years earlier, it may perform a similar function, but the image grants the recipient a sensory effect that the sentence alone does not provide.

Each instance of retrospection may be analyzed according to its temporal distance, duration, position, the agent who recalls it, the degree of reliability of the memory, and its effect on understanding the present. Anticipation may be analyzed according to its degree of explicitness, the type of expectation it creates, and whether that expectation is fulfilled or overturned.

Third: Duration and Rhythm

Duration concerns the relationship between the time of the event and the space granted to it by the discourse. Narrative may compress years into a sentence, producing summary; suspend the movement of the event through description or reflection; present a brief moment in a long scene; or make discourse time approximate event time in dialogue and scenes.

These forms affect attention. Summary reduces details and enables the recipient to move quickly through an extended period, whereas descriptive pause suspends the progress of the event and directs attention toward place, body, or memory. A dialogic scene gives reception a sense of contemporaneity and makes words and actions unfold gradually.

In film, shot length and cutting speed correspond to these forms. Editing may compress a long journey into a series of images or extend a brief moment through multiple shots, repetition, and sound. However, rapid cutting does not always mean rapid comprehension; it may increase arousal while also increasing difficulty. Therefore, comprehension and recall should be measured if the researcher wishes to establish the effect of rhythm.

Fourth: Frequency and Repetition

Frequency concerns the number of times an event occurs and the number of times it is narrated or presented. An event may occur once but be narrated several times from different points of view, becoming a center of memory and disagreement. An action may occur repeatedly but be summarized once, so that its significance lies in the pattern rather than in an isolated incident.

Comparison between the novel and film helps analyze the difference between repetition of a phrase and repetition of an image. The novel may repeat a sentence in modified forms, while film repeats the same shot, music, or camera movement. Cinematic repetition may produce a sense of sensory recurrence, whereas literary repetition may produce a sense of linguistic and memorial return.

Fifth: Temporal Boundaries and Events

Cognitive studies show that recipients do not divide events randomly. They identify boundaries when goals, actions, characters, locations, or causal relationships change. In a study of extended naturalistic activity, the probability of event segmentation increased when changes in state occurred. The mean duration of coarse-grained events was approximately 59.4 seconds, with a standard deviation of 28.1 seconds, while the mean duration of fine-grained events was approximately 22.9 seconds, with a standard deviation of 13.8 seconds (Zacks et al., 2010). These figures belong to a

specific experimental design and should not be transferred to every film or novel, but they demonstrate the possibility of studying the event as a perceptual unit that can be coded.

In another study of feature films, viewers were able to distinguish large-scale events lasting approximately 20 to 35 minutes, even though their boundaries did not always possess clear visual characteristics. This indicates that the segmentation of large events depends on cognitive understanding rather than on surface perception alone (Cutting et al., 2019). This finding is useful for distinguishing between the scene as a production unit and the event as a perceptual unit.

Third Subsection: The Margin as a Deferred Center

First: The Concept of the Narrative Margin

The margin does not indicate a lack of importance, but rather a temporary position within the distribution of attention. A character may be marginal because they possess little time, voice, or knowledge at the beginning of the work, but become central when the narrative reveals their relationship to the secret, memory, or conflict. A setting may be marginal because it appears in the background of the scene, then become central when it is connected with the incident, identity, or loss.

The transformation of the margin into the center depends on repetition, postponement, and reinterpretation. An element that passes without explanation may later become a key, not because its importance was entirely absent, but because the structure postponed its disclosure. This creates what may be called a "deferred center," in which importance is not granted fully at the moment of first appearance, but develops gradually through memory and repetition.

Second: The Secondary Character

A secondary character may appear as a witness, servant, neighbor, or passing voice, and later turn out to possess crucial information. In this case, the recipient reassesses the character's earlier presence and may discover that seemingly marginal statements were clues to the truth. This can be analyzed through the number of the character's appearances, the amount of dialogue, the character's position in scenes, the relationship to concealed information, and the change in the character's significance.

The researcher should not assume that every secondary character carries a secret. The margin may serve a realistic, rhythmic, or social function and may reveal the multiplicity of the story world without becoming central. Therefore, the analysis must be based on evidence such as repetition, causal connection, later return, and changes in the other characters' attitudes toward the secondary character.

Third: Spatial Detail

A setting becomes a deferred center when it functions not merely as a background but carries memory, a power relationship, or identity. A room may be a confined space and then become an archive of absence. A street may initially function as background and later appear as a space of social conflict. In film, the significance of a setting may be highlighted through a return to it, a change in lighting, a different camera angle, or the repetition of a sound associated with it.

The researcher can measure the centrality of a setting through the number of its appearances, duration of presentation, shot scale, amount of description, and number of characters who connect it with memories or events. Qualitative analysis is also necessary because a setting may appear frequently due to the nature of the story without becoming semantically central.

Fourth: The Marginal Voice

A marginal voice may be the voice of a character outside the frame, a message, a recording, or a distant commentary, and may later become a key to understanding the event. Its importance increases

when it is repeated or contradicts the image. If the voice says that the place is safe while the image shows traces of violence, tension emerges between two levels of knowledge. If the source of the voice remains unknown, the voice itself may become the object of investigation and attention.

The function of the marginal voice lies in expanding the story space beyond what the camera shows or the narrator recounts. In the novel, it may be compared with an unreliable voice, a letter, or a textual marginal note that introduces a meaning not necessarily consistent with the dominant narrative.

Fifth: Testing the Transformation of the Margin into the Center

A passage may be presented to participants in two stages: before and after disclosure. The researcher asks which elements the participants noticed and whether the significance of those elements changed after the information appeared. The researcher may also measure the proportion of participants who remembered the character, setting, or sign and their ability to connect it with the central event.

The mere recall of an element should not be interpreted as evidence that it has become a semantic center. A participant may remember it because it was unusual or visually prominent rather than because its function was understood. Therefore, interpretive questions should be added: What is the relationship between this element and the event? Why was it repeated? What changed in your understanding after the ending?

Conclusion of the Section

The analysis of attention and narrative structure shows that event centrality is not fixed; it is constructed through space, repetition, duration, point of view, and timing. Narrative time does not merely organize the order of events; it also organizes the timing of knowledge and transforms suspense from waiting for the outcome into searching for the cause or responsibility. Analysis of the margin reveals that the secondary character, spatial detail, and distant voice may become a deferred center when they are repeated or connected with a secret, memory, or conflict.

Cognitive evidence confirms that recipients segment events according to changes in goals, actions, and relationships; that editing helps preserve continuity of action across cuts; and that large-scale events can be perceived even when they do not possess clear visual boundaries (Magliano & Zacks, 2011; Zacks et al., 2010; Cutting et al., 2019). However, these findings do not eliminate the specificity of each novel or film, nor do they establish the actual response of every recipient without an empirical study.

Second Section

Techniques for Directing Attention in Literary Narrative

Introduction

The reader's attention does not turn toward the literary text randomly or equally. Rather, it is organized by a set of techniques that control the order of information, the space devoted to description, the degree of disclosure, the repetition of signs, and the way images are formulated. Studying these techniques does not mean classifying them as independent formal tools; it means analyzing the function they perform in constructing knowledge, expectation, memory, and meaning.

This section is based on four interconnected subsections: prolepsis and analepsis, omission and gaps, repetition and narrative memory, and rhetoric as perceptual management. It draws on structural narratology, cognitive narratology, new rhetoric, and cognitive poetics. Structuralism makes it possible to regulate temporal and repetitive relationships, while cognitive narratology explains how

the reader processes information, constructs hypotheses, and fills gaps. Cognitive poetics examines the effect of linguistic prominence, metaphor, and description on directing attention during reading (Herman, 2009; Stockwell, 2002).

First Subsection: Prolepsis and Analepsis

First: Temporal Order and the Organization of Knowledge

Prolepsis and analepsis concern the relationship between the order of events in the story and the order in which they are presented in the discourse. Gérard Genette discussed temporal relationships through order, duration, and frequency, distinguishing between analepsis, which returns to an earlier event, and prolepsis, which hints at a later event (Genette, 1980). This distinction is useful in studying attention engineering because order does not merely alter the form of the story; it determines the timing of knowledge and the type of question posed by the reader.

If the novel narrates events in chronological order, a mode of reading develops that depends on following the progression. If it begins with the outcome and then returns to the cause, the recipient knows what happened but does not know how or why it happened. The narrative question then shifts from "What will happen?" to "What led to it happening?" This transformation is important because suspense does not always depend on concealing the outcome; it may depend on revealing the outcome while postponing its explanation.

Analytical Example

Let us assume that the novel begins with a scene in which a corpse is discovered, then moves to the childhood of the deceased character, then to the character's relationship with a family member, and finally returns to the day of the death. In this structure, the reader does not wait to learn whether the death occurred; rather, the reader reconstructs a network of causes and possibilities. Each subsequent passage reinterprets the preceding passages. Childhood may initially appear to be a description of the character, but later become the key to understanding the fear, violence, or decision that led to the ending.

If the narrative conceals the character's death until the final chapter, reception is directed toward waiting for the outcome. Therefore, the research distinguishes among:

- **Suspense based on concealing the outcome:** The recipient does not know what will happen.
- **Suspense based on concealing the cause:** The recipient knows what happened but does not know why.
- **Ambiguity:** Insufficient information is available to establish a single interpretation.
- **Surprise:** Information appears that overturns a previous expectation.

These concepts should not be used synonymously. A work may be ambiguous without being suspenseful, suspenseful even when the outcome is known, or surprising because of a brief piece of information rather than a long postponement.

Second: Prolepsis and Analepsis as the Management of Expectation

The reader constructs expectations during reading. If the text describes a key repeatedly, the reader may expect it to perform a later function. If the narrator mentions an event that has not yet occurred, the reader may construct an image of the future. However, prolepsis does not guarantee that the expectation will be fulfilled; it may be misleading, ironic, or part of an unreliable memory.

When analyzing prolepsis and analepsis, the following should be recorded:

1. The event advanced or postponed.
2. The temporal distance between the position of presentation and the position of occurrence.

3. The amount of information available before disclosure.
4. The type of expectation produced.
5. Whether the expectation was fulfilled or overturned.
6. The effect of later information on the reinterpretation of what came before.

An analysis form may be constructed as follows:

Passage Number	Event	Position in the Story	Position in the Discourse	Type of Order	Effect on Expectation
1	Character's death	Ending	Beginning	Prolepsis/advance	Search for the cause
2	Character's childhood	Past	After the death	Analepsis	Explanation of behavior
3	Confession	Before the ending	Postponed	Delay	Heightening ambiguity

Third: The Difference Between Prolepsis and Analepsis in the Novel and Film

In the novel, the narrator possesses direct linguistic tools for advancing or postponing knowledge, such as retrospection, summary, commentary, and anticipation. Film, by contrast, uses editing, the rearrangement of scenes, transitions between periods, sound, and image. The two media may perform the same function, but they do not offer the same experience.

The novel may state: "Years later, I understood that that glance had been a warning," thus providing a later interpretation of an earlier detail. Film may present the glance at the beginning without commentary and then return to it in a later scene through a shot, sound, or re-editing. The viewer participates in reconstructing the relationship between the two shots. Studies of film perception have shown that viewers organize shots into interconnected events and that continuity editing helps them preserve action continuity across cut boundaries (Magliano & Zacks, 2011).

Fourth: Testing the Effect of Prolepsis and Analepsis

The effect may be tested through an experiment comparing two passages: one presents the events linearly, while the other presents the outcome before the cause. After reading, the researcher asks participants about their understanding of the event, degree of expectation, accuracy of recall, and confidence in interpreting the ending.

Possible indicators include:

- The percentage of correct answers concerning event order.
- The mean level of understanding of the cause.
- The mean level of suspense or ambiguity on a five-point scale.
- The number of participants who changed their interpretation after the final disclosure.

Statistical results should be written only after the study has been conducted. It is not permissible to claim that prolepsis "increased suspense" unless this is supported by an actual comparison and an appropriate statistical calculation.

Second Subsection: Omission and Gaps

First: Omission as a Narrative Strategy

Omission is the removal of part of the events or information from the discourse. It may be temporary, with the text revealing the omitted information later, or permanent, leaving it open to interpretation. Omission does not necessarily represent deficiency or weakness; it may be a means of

reducing explanation, preserving ambiguity, or making the recipient a participant in constructing meaning.

If the novel omits the moment of the crime and presents what comes before and after it, the reader infers the event from traces and clues. If the narrative does not state the character's motives directly, the recipient may be required to connect the character's childhood, relationships, and choices. If film omits the source of a sound or keeps the violence outside the frame, the viewer confronts the effect of the event rather than its direct image.

Second: Types of Gaps

A distinction may be made among:

- **Temporary gap:** Filled by a later disclosure.
- **Permanent gap:** The work provides no final answer.
- **Cognitive gap:** Connected with incomplete information.
- **Causal gap:** Connected with the absence of knowledge about the cause of the event.
- **Psychological gap:** Connected with the character's motive or feelings.
- **Representational gap:** Connected with the absence of a group's voice or experience.

Studies of reading indicate that readers use their knowledge of action sequences and causal possibilities to fill gaps (Graesser et al., 1994; Gerrig, 2010). However, filling a gap does not always produce a single interpretation. The text may provide strong clues or leave several possible interpretations open.

Third: Does the Gap Liberate or Direct the Recipient?

This question cannot be answered in binary terms. A gap may open a space for multiple readings, but it may also direct the recipient through particular clues. If the moment of the crime is omitted but the narrative repeats the weapon, location, and time of the crime, the reader is given a probable interpretive path. If the character's motives are absent but the narrator describes the character's fear and confusion, the psychological gap is not entirely open.

The degree of freedom within the gap is determined by three elements: the number of clues, their contradiction or coherence, and the presence of a later disclosure. The researcher may classify gaps according to the number of interpretations supported within the text and then test recipients' interpretations through an open-ended question.

Fourth: Omission and Power

Omission may be aesthetic, but it may also be political. If the voice of the victim, the history of a group, or the cause of violence is absent, that absence affects the representation of the event. The researcher should not attribute an ideological intention to the author without evidence, but may analyze the effect of omission on the distribution of knowledge and visibility.

If the narrative presents the traces of violence without the experience of the person subjected to it, violence may become a background or visual scene while the affected subject disappears. If the narrator makes the voice of authority the only voice, the event may appear to have no alternative interpretation. Omission is therefore studied as a question of who possesses speech and who remains outside the narrative field.

Third Subsection: Repetition and Narrative Memory

First: Repetition Between Emphasis and Transformation

At first glance, repetition appears to be the reintroduction of an element mentioned previously, but it may perform several functions: emphasis, recollection, rhythm construction, establishment of a

sign, and reinterpretation of the past. Repetition does not establish a single meaning; meaning changes according to the context in which the element returns.

A word, image, event, or sound may be repeated. A word may be a sentence recurring in the character's consciousness. An image may be a window, road, or mirror. An event may be narrated again from different points of view. A sound may appear before the danger occurs. The researcher analyzes the number of repetitions, the intervals between them, the degree of variation, and the effect on memory.

Second: Repetition and the Reinterpretation of the Event

The recipient may encounter the first repetition without recognizing its value and later discover that it was a sign. This process makes repetition a tool for reinterpreting the past. If the novel repeats the image of a stopped clock and later reveals that its stopping was connected with an incident, the image becomes a point at which memory intersects with psychological time. If the same location is repeated in film with different lighting, its meaning may change from security to threat or from the past to loss.

A simple descriptive formula may be used to measure repetition:

$$\text{Repetition Density} = \frac{\text{Number of Appearances of the Element}}{\text{Number of Units of Analysis}}$$

However, this ratio does not measure meaning by itself. A rare element may be extremely important, while a repeated element may be part of a routine that carries no symbolic value. Therefore, the researcher combines repetition density with contextual analysis.

Third: Repetition and the Formation of Memory

What is repeated is more likely to be recalled, but narrative memory is not an exact copy of the text. The reader may remember an image because it is strange, or the viewer may remember music because of its emotional intensity, and then reconstruct its meaning in a later context. The significance of repetition may change as the recipient's knowledge changes.

A reception study may use questions such as: What element did you remember? How many times did it appear? What was its function? Did its interpretation change? The answers may be compared with textual analysis, while avoiding the automatic equation of recall with semantic importance.

Fourth Subsection: Rhetoric as Perceptual Management

First: From Ornamentation to Direction

Rhetoric is not studied in this research as linguistic ornamentation detached from perception, but as a way of reorganizing attention. Metaphor makes the reader see one thing through another; description selects certain details and leaves others aside; and simile compares two domains and activates prior knowledge.

Cognitive poetics studies how literary structure interacts with mental processes, including attention, memory, and perception. It assumes that linguistic prominence attracts the reader's attention and reorganizes the relationship between form and meaning (Stockwell, 2002; Tsur, 2017). Experimental studies of literary metaphor indicate that understanding a novel metaphor may be associated with increased reading time and regressions to earlier words, suggesting additional processing of meaning (Sun et al., 2025).

Second: Metaphor and the Reconstruction of the Perceptual Domain

When the novel states that "the city devours its children," it does not present the city merely as a place; it transforms it into an acting entity and redirects attention from streets and buildings toward relations of power and loss. When memory is described as "a room without windows," psychological meaning becomes visible through a spatial image. Metaphor should not be interpreted in only one way; its significance may vary according to context and the development of the character.

Metaphor may be analyzed through four elements: the source domain, the target domain, the transferred features, and the effect on perception. If the source is "devouring" and the target is "the city," the features of suffocation, power, and loss of control may be transferred. This reading is compared with other passages in the novel to determine whether the metaphor is isolated or part of an image network.

Third: Description and the Distribution of Figure and Ground

Description transforms some elements into foreground while leaving others in the background. Narrative may describe the character's hand rather than the face, the character's voice rather than the words spoken, or an abandoned place at length, thereby granting these elements perceptual value. Analysis requires asking why a particular detail was selected: Does it reveal the character? Slow the event? Create memory? Direct empathy?

It is not enough to say that the description is "beautiful" or "detailed"; its functions must be identified. Description may slow narrative to create reflection, conceal information behind a density of details, or make the setting a silent character. This can be measured by comparing descriptive passages with the development of the event and the point of view.

Fourth: Simile and the Activation of Prior Knowledge

Simile invokes a prior field of knowledge to interpret a new field. If the novel compares the character to a shadow, the reader activates ideas of absence, extension, and uncertainty. If the city is compared to a labyrinth, the reader reorganizes space as disorientation and difficulty of access.

However, the effect of simile is influenced by the recipient's experience. A recipient from one cultural background may understand an image differently from another recipient. Therefore, a reception study may include an open-ended question about the meaning of the simile rather than assuming that everyone responds to it in the same way.

Fifth: Statistical Testing of Rhetoric

If the researcher wishes to test the effect of metaphor or description empirically, different versions of the passage may be presented: one in direct language and another in metaphorical language. Reading time, comprehension, recall, and interpretation may then be measured. Eye tracking may be used to measure fixation duration and regressions to words, while acknowledging that increased reading time may indicate difficulty, interest, or ambiguity and does not by itself indicate literary quality.

After data collection, results may be presented in the following form: "The mean reading time for the metaphorical version was (...), compared with (...) for the direct version, with a difference of (...)." Figures must not be inserted before the study is conducted, and it is not permissible to conclude that metaphor "increases comprehension" without a comprehension test.

Conclusion of the Section

Analysis of techniques for directing attention in literary narrative reveals that prolepsis and analepsis do not merely organize time; they also organize the timing of knowledge and the nature of expectation. Omission does not merely represent the absence of information; it opens a field of

inference and may direct it through clues, while also revealing the distribution of power and absence. Repetition reconstructs narrative memory because a repeated element may become a sign or symbol, although its meaning changes across contexts. Rhetoric functions as perceptual management, enabling the reader to see meaning through another image or domain of knowledge and reorganizing figure, ground, and memory.

The methodological value lies in combining analysis of literary evidence, a coding form, and reception study when necessary. A qualitative observation must not be transformed into a statistical result, just as recall data or reading time alone cannot establish meaning without contextual analysis. In this way, the research combines structural precision, cognitive depth, and cultural criticism.

Third Section

Attention in Cinematic Narrative

Introduction

Cinema does not present events through dialogue and plot alone; it constructs a visual and auditory path that directs the viewer's gaze, memory, and emotion. Framing determines the field of vision, camera angle suggests a perceptual position, camera movement transfers attention, editing organizes the relationship among shots, sound expands the field beyond the image, and lighting highlights some elements while pushing others into darkness. These elements are therefore not merely aesthetic techniques; they are narrative and cognitive mechanisms that participate in constructing the event and its meaning.

The study begins by distinguishing between the attention proposed by the structure and the viewer's actual attention. Analysis can determine that a close-up highlights the face, that a cut connects two images, or that off-screen sound creates an expectation. However, it cannot by itself prove that all viewers looked at the same element or interpreted it in the same way. Therefore, when necessary, the research combines visual and auditory analysis, empirical data, eye tracking, and recall or comprehension questions.

First Subsection: Framing and Camera Angle

First: Framing as a Selection of the Visible

The frame is not a neutral window onto the world; it is a selection of what enters the field of vision and what remains outside it. When the director places a character at the center of the frame and leaves the background unclear, the work directs attention toward the character's presence. When the character is placed at the edge of the image and the setting is granted extensive space, the film may direct the viewer toward the character's relationship with the space or toward feelings of isolation or marginalization.

Framing may be analyzed through elements such as the character's position, the amount of empty space around the character, depth of field, balance or imbalance, lines of sight, illuminated elements, and repeated background elements. Placing a character at the center does not mean that the character is ultimately the center of meaning. The film may use the center for irony or misdirection and may later reveal that a marginal element was more important.

Cognitive studies indicate that shot composition, framing, camera movement, and editing are among the tools filmmakers use to direct the viewer's gaze (Carmi & Itti, 2006). However, visual prominence is not synonymous with meaning. Therefore, the research connects the position of the element within the frame with its function in the plot, memory, and representation.

Second: The Close-Up

The close-up increases the presence of the face, hand, or object and reduces the surrounding contextual space. It can therefore shift the viewer's attention from the setting to emotion or from the external event to bodily expression. If the film focuses on a character's eyes before the character speaks, it may encourage the viewer to search for meaning in the gaze. If it focuses on a trembling hand, it may make the subtle movement more important than the dialogue.

However, it should not be claimed that the close-up automatically produces empathy. It may make the character appear exposed, watched, or threatened, and it may be used ironically or to reveal the character's insincerity. The researcher therefore studies the close-up in relation to lighting, music, performance, and the preceding and subsequent scenes.

Analytical Example

If a character appears in a long shot within a crowded market and the camera then moves to a close-up of the character's face, the function may be to isolate the character perceptually from the group. If the opposite occurs, and the camera moves from the face to the market, the film may reintegrate the character's emotion within a broader social structure. This interpretation can only be established by analyzing the position of the two shots within the sequence of the event.

Third: The Long Shot

The long shot grants greater space to the setting and allows the relationships among characters and objects to be seen. It may make the character appear small within a vast space, suggesting isolation, subordination, or the insignificance of the individual before an institution or nature. It may also reveal an action occurring in the background while the recipient is occupied with the foreground character.

The long shot sometimes distributes attention rather than concentrating it. If two activities occur simultaneously at different sides of the frame, the viewer may choose one according to movement, sound, or prior knowledge. A study of framing and editing showed that changing the position of the character within the image affects viewers' perception and memory of event structure (Smith & Mital, 2020). The researcher may therefore compare a version that highlights one character with a version that presents both characters in a fixed frame and then measure recall and comprehension.

Fourth: High and Low Angles

Camera angle changes the viewer's relationship with the character. A low angle may make the character appear larger, stronger, or more threatening, while a high angle may make the character appear smaller, weaker, or subordinate. These meanings are not fixed rules, however. The director may use a low angle ironically or make a powerful character appear ridiculous through exaggeration.

The angle should therefore be analyzed within its context, with attention to camera level, the character's position, image movement, sound, dialogue, and the reactions of other characters. Participants may also be asked about the power, weakness, or threat they perceived, while exercising caution in generalizing results from a limited sample.

A classic study examined the effect of camera angle on viewers' comprehension and retention of filmed events, suggesting that the angle of presentation may affect information processing rather than merely aesthetic impression (Kraft, 2011). This finding supports analyzing angle as part of the engineering of knowledge.

Fifth: Camera Movement

Camera movement directs the transfer of attention through space. The camera may follow a moving character, gradually reveal an element, circle around an event, or move from a face to a setting. Movement sometimes functions as an extension of the character's gaze and may make the

viewer adopt the character's perceptual position, particularly when it aligns with the direction of the gaze or movement.

Movement may also produce confusion or tension. Rapid movement may expand the field of information while increasing cognitive load. Slow movement may give the viewer time to discover details of the setting, or it may postpone disclosure and construct expectation. The researcher therefore measures the speed, duration, and direction of movement and its relationship with the event and sound.

Second Subsection: Editing and the Construction of Relationships

First: The Cut as Transition and Construction

A cut is a transition from one shot to another, but it is not merely a technical procedure. It determines whether the viewer sees the two shots as the continuation of one event or as a transition to another event. Cognitive studies have shown that continuity editing enables viewers to perceive a sequence of separate shots as continuous action and that the cut may become a marker of a new event boundary when the action or goal changes (Magliano & Zacks, 2011).

Cinema constructs continuity by matching the direction of movement and gaze and maintaining spatial consistency, but it can also deliberately break continuity to produce tension, estrangement, or irony. The research therefore examines whether the cut achieves:

- Spatial continuity.
- Temporal continuity.
- Continuity of movement.
- Continuity of goal.
- Semantic or psychological interruption.

Second: Parallelism and Parallel Editing

Parallel editing presents two or more events in alternating strands. It may suggest simultaneity, comparison, threat, or causality. If the film shows one character opening a door while another approaches the location, the viewer constructs a tense relationship between the two strands. The film may not explicitly state that the events are connected, but alternation makes the recipient experience them within a single framework.

Analysis of parallelism requires recording the order of shots, the number of transitions, the length of each strand, and the information possessed by the viewer but not by the characters. Viewers' understanding of the relationship may also be tested: Did they perceive simultaneity? Did they infer causality? Did they see the two strands as contradictory or complementary?

Third: Incongruity Between Image and Sound or Between Shots

Editing may create incongruity when a happy scene is placed beside a tragic image or when dialogue contradicts the image. Such incongruity encourages the recipient to reinterpret the material because meaning no longer resides in each shot separately, but in the relationship among them.

If the sound says, "Everything is fine," while the image shows traces of destruction, the contradiction prevents a direct reading. The narrator's voice may sound confident while the image reveals the opposite, creating doubt about the reliability of the narrative. Incongruity may be analyzed by identifying the source of each piece of information, the degree of contradiction, and the alternative interpretations it opens.

Fourth: Editing, Prediction, and Perceptual Error

The viewer organizes expectations about what the next shot will show. An unexpected cut may produce a prediction error or require the viewer to reconstruct the relationship among the shots. Studies of cinematic perception discuss how editing can exploit prediction processes and forward and backward causal connections, as viewers attempt to interpret what they have seen and anticipate what will come next (Drew et al., 2023).

A study of the perception of time indicated that the type of editing affects viewers' estimates of scene duration. The first experiment included 90 participants, and a conceptual replication included 60 participants. The study found that some continuity-edited scenes appeared longer than other unedited scenes or scenes with different cutting patterns (Mekler et al., 2022). These figures belong to the original study and do not represent data from the present research, but they demonstrate that editing affects the perception of time, not merely the order of events.

Third Subsection: Sound and Lighting

First: Sound Before the Image

Sound before the image occurs when the viewer hears a sound before seeing its source. This technique expands the story space beyond the frame, directs attention toward something unseen, and constructs expectation. The sound may be footsteps, breathing, noise, or distant speech. Its function is not limited to identifying its source; it may also carry memory, threat, or the trace of an absent person.

If the viewer hears the sound of a key before seeing the door, they may anticipate someone entering. If the viewer hears a child's voice while a solitary character appears on screen, they may reconstruct a relationship between the present and memory. If the sound continues after the transition to another location, it may connect the two places or make the past present within the present.

Second: Silence

Silence does not merely represent the absence of sound; it may function as a meaningful sound. Silence after a sensitive question may direct attention toward the character's inability, refusal, or shock. Silence in a crowded scene may isolate a character from the group, while silence before an explosion may intensify expectation.

The researcher analyzes the duration and position of silence, what precedes and follows it, the characters' reactions, and its relationship with music or noise. Not every silence should be interpreted as meaningful; it may simply result from the natural interruption of dialogue. Analysis therefore requires repetition, structural positioning, or a clear effect.

Third: Music and Emotion

Music contributes to favoring a particular emotional path, but it does not mechanically impose a single feeling. Slow music may make a scene appear sad or contemplative, but it may also be used ironically to make a violent scene appear comic or satirical. The research analyzes rhythm, instruments, volume, points of entry and exit, and their relationship with the image.

A study involving 40 viewers showed that viewers' emotional responses during the viewing of short clips were noticeably synchronized and that these responses were partly associated with low-level film structure, such as movement, lighting, shot density and scale, and sound intensity (Cavazza et al., 2023). This finding does not mean that music or movement alone determines emotion; rather, it supports the idea that audiovisual structure can contribute to organizing responses.

Fourth: Partial Lighting

Lighting directs attention by highlighting one element while leaving another in darkness or near darkness. It may make one half of the face visible and the other ambiguous, suggesting division or uncertainty. Backlighting may be used to create a silhouette, transforming the character from a clearly defined individual into a figure, threat, or memory.

Lighting does not carry a fixed meaning outside context. Darkness may signify fear, but it may also signify privacy, comfort, or protection. Strong light may signify truth, but it may also suggest exposure, violence, or surveillance. The researcher therefore studies the relationship between lighting, colors, clothing, setting, performance, and event.

Fifth: Sound, Lighting, and the Construction of Joint Attention

Sound and image may agree in directing attention toward an element, or they may diverge. If the film illuminates a character's face while the sound comes from outside the frame, the viewer's attention is divided between the visible and the audible. The director may use this division to create tension or portray the character's distraction.

The researcher can measure visual areas of interest, sound sources, and the degree of synchronization or contradiction, and then test their effect on recall and interpretation. If eye tracking is used, the duration of viewing the face or background can be identified. However, questions about the source of the sound and its meaning must be added because looking is not equivalent to understanding.

Sixth: Empirical Study Design

Short scenes differing in framing, editing, sound, and lighting may be selected and distributed among groups. The tools may include:

- A test of detail recall.
- A question identifying the central element.
- An emotion scale from 1 to 5.
- An expectation question.
- An open-ended question about meaning.
- Eye tracking, if resources are available.

The data are analyzed through frequencies, percentages, means, and standard deviations, with tests of differences if the design permits. The actual sample size and selection method must be reported, and figures must not be included before the study has been conducted.

Conclusion of the Section

Analysis of attention in cinematic narrative reveals that framing, camera angle, and camera movement do not merely determine what the viewer sees; they also suggest a perceptual and emotional position within the event. The close-up highlights the body and emotion, while the long shot expands the character's relationship with place and group. Editing constructs continuity or interruption and organizes temporal, causal, and anticipatory relationships among shots. Sound before the image, silence, music, and partial lighting perform functions that exceed ornamentation because they expand the story space, direct attention, and make particular emotional paths more likely.

Empirical evidence confirms that framing and editing affect the perception and recall of event structure, that the type of editing affects the perception of time, and that audiovisual film structure is associated with synchronization in some emotional responses among viewers (Magliano & Zacks, 2011; Mekler et al., 2022; Cavazza et al., 2023). However, these findings do not relieve the researcher

of defining the corpus, do not permit the findings of the original studies to be generalized to all films, and do not establish audience response without data specific to the present study.

Fourth Section

Attention and the Production of Meaning

Introduction

The analysis of attention engineering is not complete once we identify what the reader or viewer sees. It must move toward studying the moment at which the noticed element becomes a meaningful element, how it is reinterpreted when new information appears, and how the distribution of attention is connected with the distribution of power, memory, and identity. Attention is not the end of the narrative process; it is a stage within a sequence that begins with prominence, moves to perception, then to expectation and emotion, and ends with the construction of meaning, a position, or a memory.

This section is based on three interconnected subsections: from perception to meaning, expectation and surprise, and attention and power. The analysis combines cognitive narratology, hermeneutic theory, visual discourse analysis, and cultural criticism, because meaning is formed neither by cognitive processes alone nor by textual structure alone. Rather, it emerges from the relationship among what the work designs, what the recipient accomplishes, and what the cultural context makes possible.

First Subsection: From Perception to Meaning

First: The Noticed Element and the Meaningful Element

Not everything the reader or viewer sees becomes meaningful to the same degree. An element may appear in the text or film without the recipient noticing it; the recipient may notice it without granting it semantic value; or the recipient may return to it later after the context has changed. Therefore, the research distinguishes among three stages: prominence, attention, and meaning.

Prominence means that the structure grants an element space, repetition, or a striking position. Attention means that the recipient processes the element as worthy of notice. Meaning means that the recipient connects it with a relationship, value, symbol, or position. These stages do not operate mechanically. An element may be prominent but may not become meaningful until a later disclosure, while a marginal element may carry meaning for someone who possesses particular cultural knowledge.

Literary Example

If the novel repeats the image of a closed window, the reader may initially interpret it as part of the description of the room. However, if the window is later connected with the character's isolation, prevention from leaving, or waiting for an absent person, it becomes a sign. The researcher does not establish this transformation through impression alone; rather, the researcher traces the number of appearances of the image, the qualities associated with it, the character who sees it, and the events that follow it.

Cinematic Example

If the camera shows a stopped clock in the background of a scene and later returns to it at a moment of remembrance, the element may become a sign of suspended time or the trauma of the past. If the clock appears only once without any subsequent return or relationship, its presence is not sufficient to establish a symbolic function. The analysis therefore connects visual prominence with repetition, context, and outcome.

Second: From Perception to the Construction of the Mental Model

The recipient constructs a mental model of the story world that includes characters, goals, settings, and temporal and causal relationships. Each new piece of information may confirm or modify this model. If a character initially appears to be a victim and later information indicates that the character bears responsibility, the recipient reconstructs their position. If an image appears at the beginning and the ending reveals its meaning, memory is reorganized.

This process appears in studies connecting narrative engagement with attention and memory. A neuroscientific study showed that changes in engagement during narrative reception are associated with emotional attention and that patterns of engagement can predict which events participants later remember (Yeshurun et al., 2021). This finding does not mean that everything the recipient remembers is necessarily meaningful, but it clarifies the connection among attention, emotion, and memory.

Third: Meaning as a Relationship Rather Than a Fixed Essence

The meaning of an element does not exist separately from its position within the narrative network. A key does not mean the same thing when it appears in a detective novel, a novel about memory, or a film about exile. A door may be an entrance, a barrier, a memory, or a symbol of power. Repetition, juxtaposition, contradiction, and postponement determine the possibilities of interpretation.

This perspective grants importance to the recipient, but it does not turn meaning into absolute freedom. The text imposes constraints through clues, language, and events, while film directs viewing through framing, sound, and editing. Meaning may therefore be described as the product of negotiation between the structure of the work and the recipient's activity, rather than as a fixed truth within the work or a free projection from outside it.

Fourth: Measuring the Transformation from Perception to Meaning

If an empirical study is added, a passage containing a repeated visual or linguistic element may be presented and the following may be measured:

- Did the participants notice the element?
- Did they remember it after a period of time?
- Did they connect it with another event?
- Did their interpretation change after the ending?
- Did they agree on its meaning, or did their interpretations vary?

Recall and comprehension questions, open-ended questions, and a Likert scale may be used. The frequency of recall should not be regarded as evidence of meaning by itself; participants may remember an element because it is unusual or prominent rather than because of its symbolic function.

Second Subsection: Expectation and Surprise

First: Expectation as a Narrative Process

The reader or viewer does not receive an event only at the moment it occurs; they also form expectations about what will happen. These expectations are based on the order of events, the characters' goals, previous signals, and knowledge of narrative genre. The recipient may form a short-term expectation, such as what will happen in the next scene, and a long-term expectation concerning the ending or the character's fate.

Attention engineering is connected with expectation because it determines which signals deserve processing. If the film focuses on a key, the novel repeats a sentence, or a sound appears before the event, these elements may become anticipatory clues. Narrative may also provide misleading signals, teaching the recipient not to trust every prominent element.

Second: Confirming and Violating Expectation

Narrative may confirm the recipient's expectation, producing satisfaction and a sense of coherence. It may also violate the expectation, producing surprise, disappointment, or reinterpretation. A violation of expectation is not always successful. If there are no preceding signals or causal relationships, the outcome may seem random and unconvincing.

The study distinguishes among:

- **Supported violation:** An unexpected outcome that becomes understandable after the evidence appears.
- **Random violation:** A surprising event unsupported by structure or clues.
- **Reinterpretable surprise:** The disclosure of information that makes previous events appear to possess a new meaning.
- **Closed surprise:** An ending that concludes the event without enabling a logical reconstruction.

Structural affect theory suggests that changes in the order of events can produce suspense, curiosity, or surprise. Suspense is associated with delaying the outcome, curiosity with presenting the outcome before its causes, and surprise with the occurrence of something unexpected (Brewer & Lichtenstein, 1982). Recent research has offered frameworks for evaluating surprise through criteria such as predictability, explainability after the event, importance, violation, and emotional value (Bissell et al., 2025).

Third: Surprise and Retrospective Reinterpretation

Surprise acquires its value when it changes the understanding of what came before. If the film reveals that the narrator was lying, earlier scenes are reread. If it becomes clear that the character who appeared to be a victim had concealed a decisive choice, the character's silence and looks are reinterpreted. If an unexpected ending appears without reorganizing the previous events, it may remain merely a shock without meaning.

The researcher analyzes surprise through the following questions:

1. What expectation did the recipient construct?
2. What signal supported that expectation?
3. What information violated it?
4. Can the earlier events be reinterpreted?
5. Was the surprise important to the construction of the character or idea?
6. Did it add meaning or merely create confusion?

Example

If the reader believes that the letter is evidence of betrayal and then discovers that it is a threat, the ending changes the meaning of the letter but does not erase its earlier presence. If the letter appears without any preparation or connection, it may constitute a random surprise. The research therefore distinguishes between surprise that reconstructs the mental model and surprise that breaks the logic of the work.

Fourth: Testing Expectation and Surprise

A passage may be presented to participants and stopped before the ending, after which they are asked to state their expectations. Once the ending has been shown, the following may be measured:

- Accuracy of the expectation.
- Degree of surprise.

- Explainability of the ending in retrospect.
- Satisfaction with the resolution.
- Participants' ability to connect the ending with previous signals.

A five-point scale may be used with statements such as: "The ending was unexpected"; "The ending seemed logical once it appeared"; "The ending caused me to reinterpret earlier events"; and "The ending felt random." Means should be reported only after the instrument has actually been administered.

Third Subsection: Attention and Power

First: Who Appears and Who Disappears?

Narrative does not always distribute attention among characters neutrally. It may grant a particular character the right to speak and interpret while making other characters objects of vision without voices. It may repeat the image of a group or place until it becomes part of the reader's memory, while omitting the history of another group or abbreviating its experience.

Analysis of this aspect does not assume a direct ideological intention; rather, it studies the effect of the structure on the distribution of knowledge and visibility. The researcher may examine the number of scenes in which a character appears, the duration of their presence, the amount of dialogue, the degree of camera proximity, who narrates their story, and what information is concealed from them or about them.

Second: The Right to Narrate the Event

The same event may differ depending on the narrator. If authority narrates it as order and the victim narrates it as loss, the distribution of attention between the two voices determines the possibilities of interpretation. In film, the image may contradict the voice-over, causing the viewer to doubt the declared narrative. In the novel, multiple narrators may present the event as a contested truth.

This approach makes it possible to study epistemic power: Who possesses the information? Who determines the names of things? Who explains the cause of the event? Who possesses memory? A silent character may be visually present but absent from meaning production. An absent voice may be more influential because it fills a gap that the narrative cannot close.

Third: Repetition and the Making or Erasure of Memory

Repetition creates narrative memory when it repeatedly brings an image, event, or phrase to the foreground. It may also erase another memory if that memory is not repeated or is concealed. Studies of cinematic narrative indicate that modes of presentation, particularly opening scenes, may frame the story world and activate a particular discourse of cultural and political memory (Pötzsch, 2012).

A film may choose an archival image, setting, or sound to grant the past presence, but it may use the same image selectively, highlighting one experience while neglecting another. The question is therefore not simply whether the past is present, but which past is present, who appears within it, who is absent, and what point of view organizes it.

Fourth: Gender, Class, and the Margin

Attention analysis can be used to study gendered, class-based, and spatial representation. If the camera grants a female character extensive bodily space but little speaking time, attention may be directed toward looking at her rather than listening to her voice. If a poor character appears in the background of scenes involving wealthy people without history or goals, the character performs an environmental function more than a narrative-subject function.

These conclusions should not be drawn from a single shot, but from a recurring pattern that compares characters. The researcher may count speaking duration, screen time, shot types, the character's position within the frame, and then interpret these data in light of plot, culture, and language.

Fifth: Attention and Collective Memory

Collective memory is connected with the distribution of images and events within narrative. Film may reconstruct the past through retrospection, archival images, color, and sound, while the novel reconstructs it through description, recollection, and multiple testimonies. Memory is not merely a transfer of the past; it is an organization of the present, since the work selects what should be recalled and what may be forgotten.

This analysis is particularly important in works dealing with war, colonialism, exile, or political violence. The work may present the event from a personal perspective, transform it into a collective scene, or leave it in the form of traces and destroyed homes. In each case, the effect of attention on the construction of responsibility and empathy differs.

Sixth: Testing the Relationship Between Attention and Power

A questionnaire may include statements such as:

- The work granted one character more right to speak than others.
- I felt that some characters appeared without possessing a voice.
- The repetition of a particular image made an event more important.
- The narrative concealed information necessary for understanding a group's experience.
- The ending changed my moral judgment of the character.

A quantitative analysis of the material may also be conducted, including the number of scenes for each character, dialogue duration, number of close-ups, number of repetitions, and number of pieces of information provided by the narrator for each party. Qualitative analysis is then added to interpret the meaning of this distribution. It is not sufficient for one character to appear 20 times compared with another character's 10 appearances; the question concerns the nature of the appearance and whether the character possesses speech and agency or appears merely as background.

Conclusion of the Section

This section demonstrates that attention becomes meaning when an element moves from mere perceptual prominence to a position within a network of repetition, memory, expectation, and causal relationships. It also shows that surprise possesses value only when it reorganizes the recipient's understanding of previous events and that expectation does not arise from waiting alone, but from signals distributed by the narrative, some of which it makes prominent and others hidden.

Analysis of attention and power reveals that who appears and who disappears, who speaks and who remains silent, and who possesses the narrative of the event all participate in producing meaning, memory, and identity. Studies of narrative engagement have shown that levels of emotional attention change over time and are related to what the recipient later remembers (Yeshurun et al., 2021). However, these findings do not exempt the researcher from analyzing context, nor do they permit a single experience to be generalized to all works.

Accordingly, the study of attention is not limited to the question "Did the recipient pay attention?" It also includes deeper questions: What did the recipient attend to, and why? What did the recipient know? What was forgotten? Who appeared before the recipient? Who was absent? And how did this become meaning, a position, or a memory?

Fifth Section

The Recipient and the Reconstruction of Meaning

Introduction

The analysis of attention engineering is not complete by studying only what the text or film does within its internal structure, because meaning is realized only through the act of reading or viewing. The recipient does not receive information passively; rather, the recipient selects, connects, compares, anticipates, fills gaps, and reinterprets events. However, acknowledging the recipient's role does not mean that every meaning is possible or that the work imposes no path of reading. The text and film provide a network of indicators that direct the response, while the recipient's experience, culture, age, field of specialization, and media habits contribute to activating or resisting these indicators.

This section is based on distinguishing between the presumed recipient and the actual recipient, then proposing a reception test, and finally analyzing interaction and reinterpretation. The study draws on the theory of the implied reader, which holds that the text contains certain conditions and dispositions for activating its effect, without equating the implied reader with the actual reader (Iser, 1978). It also draws on cognitive narratology, which places the recipient in the position of constructing a mental model of the story world and connects understanding with memory, expectation, and inference (Herman, 2009).

First Subsection: The Presumed Recipient and the Actual Recipient

First: The Presumed Recipient as a Textual Structure

The presumed recipient is not a real person whose age or occupation can be specified; rather, it is the role constructed by the structure of the work and assumed to be performed by the reader or viewer. When the text uses a historical or cultural reference without explanation, it presupposes a recipient who possesses a certain amount of knowledge. When it conceals information and leaves scattered clues, it presupposes a recipient capable of inference and connection. When film uses parallel editing or off-screen sound, it presupposes a viewer capable of integrating visual and auditory levels.

Iser defined the implied reader as a textual structure containing the dispositions required for the work to produce its effect and emphasized that it should not be equated with the actual reader (Iser, 1978). This distinction is useful for the research because it prevents the transformation of textual analysis into a claim about the entire audience. If the researcher states that omission "invites the recipient to infer," the initial meaning is that it constructs a reading position requiring inference, not that all readers actually performed that inference.

Second: The Actual Recipient as a Historical and Cultural Agent

The actual recipient is the person who reads or watches within a particular context and brings memory, linguistic and cultural experience, taste, education, and an attitude toward the narrative genre. A specialized student may read a detective novel differently from a reader unfamiliar with the conventions of the genre. The former may notice clues and rearrange them quickly, while the latter may focus on events and emotion. Two recipients may watch the same film: one may see the scene as a critique of authority, while the other may see it as an emotional or family scene.

Reception studies demonstrate that meaning is formed through the relationship between the work and the recipient's experience and cannot be explained by the structure of the work alone. This does not mean that individual response has no limits. The recipient relies on clues, and the strongest readings are those that can be supported by elements in the text or film.

Third: The Methodological Difference Between the Presumed and the Actual Recipient

The researcher can analyze the presumed recipient through:

- The degree of difficulty of the language.
- The amount of prior knowledge presupposed by the work.
- The number of gaps.
- The nature of the clues.
- The type of expectations stimulated by the structure.
- The level of awareness of symbols and techniques.

Studying the actual recipient requires data such as:

- Participants' answers.
- Results of recall and comprehension.
- Open-ended comments.
- Reading or viewing time.
- Eye movements.
- Differences among groups.

The researcher must not use the result of textual analysis in place of reception data. The statement "the text presupposes a reader capable of detecting the incongruity" differs from the statement "70% of the participants detected the incongruity." The first is a structural inference; the second is an empirical result requiring a sample, instrument, and analysis.

Fourth: Literary Example

The novel may repeat a particular phrase without explaining its meaning and then reveal at the end that it is connected with a family secret. The text thus constructs a presumed recipient who notices the repetition and retains it in memory. The actual reader, however, may fail to notice it or may interpret it religiously, psychologically, or politically according to their experience. The difference may be tested by asking readers about the phrase before and after disclosure and comparing their interpretations.

Fifth: Cinematic Example

The film may show a character looking outside the frame and then move to a view that does not clarify the reason for the gaze. The film presupposes a viewer who connects the two shots and constructs a relationship between the eye and the object. The actual viewer, however, may focus on the music or background, or may fail to notice the relationship. Film-viewing studies have shown that differences in comprehension may be substantial while differences in eye movements are limited, indicating that looking and understanding are not always identical (Smith et al., 2012).

Second Subsection: Testing Reception

First: The Need to Define the Objective

A reception study should not be added merely to give the research a statistical appearance. It must answer a specific question: Does the researcher wish to measure recall, understanding of the event, the centrality of the character, interpretation of the gap, empathy, or awareness of techniques? The objective determines the type of instrument, sample, and analysis.

If the objective is to measure plot comprehension, questions requiring the rearrangement of events and cause-and-effect questions may be used. If the objective is to measure attention, recall questions or eye tracking may be used. If the objective is to measure empathy, scales with clear items and questions about the character's perspective may be used. If the objective is to understand

interpretation, open-ended questions and interviews are more appropriate than a numerical scale alone.

Second: The Sample

The researcher defines the study population according to the research question. If the researcher studies awareness of techniques, literature and film students and non-specialists may be selected for comparison. If the researcher studies cultural difference, the sample should be culturally diverse rather than limited to a homogeneous group. If the objective is exploratory, a purposive sample may be used, but it must be stated that the findings cannot be generalized statistically to the general audience.

The researcher must report the actual number of participants, selection method, age, field of study, experience, reading or viewing frequency, and the rate of withdrawal or invalid responses. The sample size must not be selected after seeing the results, and participants must not be removed without justification.

Third: Test Materials

Participants are presented with selected passages, not necessarily the complete work, provided that the passages represent the research question. Three conditions may be prepared:

1. A passage in linear chronological order.
2. A passage in retrospective order or with information omitted.
3. A cinematic scene differing in shot, editing, or sound.

The duration of presentation, environment, and instructions must be controlled because differences in devices, noise, or participants' prior knowledge may affect the results. If both a novel and film are used, the method of selecting the passages should be explained, including whether they are similar in topic or function.

Fourth: Measurement Tools

A. Recall Test

After reading or viewing, participants are asked to recall events or recognize elements that appeared. Questions may be multiple-choice or open-ended. It is preferable to combine both types: multiple-choice questions measure recognition, while open-ended questions measure recall and reformulation.

B. Event-Centrality Test

Participants are asked: What was the most important event? Who was the central character? Which element do you think will return later? The answers are compared with the structural analysis, while acknowledging that a different answer does not necessarily mean that the recipient is wrong; it may reveal genuine semantic plurality.

C. Causal-Comprehension Test

Questions may include: Why did the character act in this way? What caused the transition? What was the relationship between the two shots? What information changed your understanding? This test measures the participant's ability to construct a model of events rather than merely recall details.

D. Emotion and Empathy Scale

Statements rated from 1 to 5 may be used, such as: "I felt close to the character"; "I felt tense"; "I anticipated danger"; and "My empathy changed after the information appeared." The items must be checked for clarity and the scale for reliability. A translated instrument should not be used without linguistic and cultural review.

E. Open-Ended Questions

Open-ended questions make it possible to understand how participants interpret omission, repetition, and incongruity. They require a coding guide, trained analysts, and the calculation of agreement or collective review of the categories. Krippendorff's alpha or appropriate agreement indicators may be used to analyze qualitative responses (Krippendorff, 2004).

Fifth: Data Analysis

Frequencies and percentages are used for demographic data, the mean and standard deviation for Likert items, a reliability coefficient for the scale, and tests of differences when comparing groups. An independent-samples *t*-test may be used if its assumptions are met, analysis of variance for three or more groups, chi-square for nominal variables, and correlation to examine the relationship between experience and technical awareness.

However, the test should not be selected automatically. If the data are ordinal, the sample is small, or the distribution is unsuitable, a nonparametric test may be more appropriate. Effect size should also be reported because a statistically significant difference may be weak in practical terms. Results may be presented as follows: "The mean recall of information in the first group was (...), compared with (...) in the second group, and the difference was (...)." The blanks must not be filled before data collection.

Sixth: Eye Tracking and Visual Materials

Eye tracking may be used to identify fixation areas, viewing time, the number of transitions, and returns to a previous element. Studies have found that viewers may direct their gaze toward similar areas in a film even when their levels of understanding differ, demonstrating that visual attention and narrative comprehension are not identical (Smith et al., 2012). Visual fixation alone should therefore not be interpreted as evidence of understanding or empathy.

The research benefits from eye tracking when it is combined with recall and interpretation questions. If participants look at a key for a long time but fail to connect it with the event, visual prominence has not become meaning. If they do not fixate on it for long but answer questions about it after the ending, memory and context may have played a greater role than momentary attention.

Third Subsection: Interaction and Reinterpretation

First: Cultural Experience

Cultural experience influences the understanding of symbols and gaps. One recipient may understand an image of a house, road, or sea as a sign of homeland or exile, while another may see it as merely a spatial element. One reader may quickly recognize a historical or religious reference, while another may require explanation. Therefore, cultural interpretation should not be presented as a general result when the sample is homogeneous.

The researcher can measure the effect of cultural experience by asking participants about their familiarity with the topic, place, or genre and then comparing their interpretations. Culture should not be reduced to nationality or language alone, because members of the same group may differ in education, class, memory, and media experience.

Second: Age

Responses among age groups may differ because of differences in media habits, memory, and experience with media. Younger participants may be more accustomed to rapid editing and digital interfaces, while older participants may prefer a slower rhythm or possess greater experience with

classical cinema. This remains a hypothesis that cannot be established without data, and age differences should not be interpreted as fixed natural differences.

When analyzing age, the researcher should use justified age categories or treat age as a continuous variable while controlling for specialization, experience, and linguistic ability. Differences may result from education or preferred content rather than age itself.

Third: Specialization and Awareness of Techniques

Literature students may notice prolepsis, analepsis, and focalization, while film students may notice camera angle, editing, and lighting. A non-specialized recipient may be less capable of naming the technique but may understand its emotional effect. Therefore, recognition of the technique must be distinguished from understanding its function.

The researcher may construct a test based on short passages in which participants select and interpret the technique. Results may then be compared across fields of specialization in terms of recognition accuracy, depth of interpretation, and degree of immersion. It should not be assumed that technical awareness increases or decreases empathy; it may increase critical ability without changing emotional response.

Fourth: Media Habits

Reading and viewing habits influence reception. A recipient who watches many films may be more capable of anticipating genre conventions, but may pay less attention to familiar techniques. A viewer reading subtitles may distribute attention between the image and written text, while a recipient watching in the original language may focus more on performance and sound.

Individual and group viewing, screen size, sound quality, and phone use during viewing also influence reception. The reception environment should therefore be described, especially when the study measures visual attention or immersion.

Fifth: Interaction as Co-Production

Meaning is produced neither by the text alone nor by the recipient alone, but through their interaction. The work directs attention through its structure, while the recipient reshapes that structure through memory, expectations, and experience. Interpretations may vary without all being equally valid; the strongest interpretation is the one supported by textual or visual evidence and an interpretable context.

This interaction is particularly clear in open endings. One recipient may see the ending as indicating the character's death, while another may see it as a continuation of life. The researcher should not merely record the difference, but should ask about the evidence on which each party relied and whether the structure supports both interpretations or favors one of them.

Sixth: Designing a Mixed Reception Study

The study may be designed in three stages:

1. **Structural analysis:** Identifying techniques and the proposed path of attention.
2. **Individual test:** Reading or viewing the passages and answering questions about recall, comprehension, and emotion.
3. **Interviews or open-ended questions:** Interpreting the reasons for different readings and responses.

The first stage is connected with the second through a table specifying the technique for which the researcher expected an effect, the result observed in the participant, and the type of relationship

between them. The third stage explains why participants differed and reveals the role of experience, culture, and specialization.

Conclusion of the Section

Analysis of the recipient and the reconstruction of meaning reveals that narrative work directs attention but does not guarantee a single response. The presumed recipient is a structure within the text or film, whereas the actual recipient is a historical and cultural person carrying their own experience, memory, and habits. Reception study makes it possible to test the difference between the path proposed by the structure and the path actually achieved by the audience.

Scientific accuracy requires specifying the sample, materials, and instruments and avoiding the inclusion of figures or percentages before data collection. Recall and comprehension tests should be combined with open-ended questions, and eye-tracking data should be connected with interpretation rather than equating gaze with meaning. Interaction between text and recipient remains a field of reinterpretation, but interpretations require evidence and analysis that takes age, specialization, experience, culture, and media habits into account.

Tenth: Case Study

Attention Engineering in Literary and Cinematic Narrative

Methodological Introduction

A valid case study on attention engineering cannot be constructed by randomly selecting a novel and a film and then describing some scenes or passages. A case study requires a precise definition of the corpus, justification for selecting the works, identification of the units of analysis, establishment of coding categories, and an explanation of how one moves from evidence to inference. This requirement becomes even more important when the study compares literature and cinema, because the comparison should not become a judgment of the film according to the standard of "fidelity" to the novel. Instead, it should examine how the story is transferred or reformulated within a new medium.

Adaptation studies emphasize the importance of asking questions such as: Which events were omitted, added, or changed? Why? What principle guided the process of selection, condensation, and rearrangement? (Stam, 2005). Comparative approaches also distinguish between the descriptive component, which records transformations, and the interpretive component, which investigates their causes and functions (Van Leuven-Zwart, 1989). These methodologies are useful in studying attention engineering because the movement from novel to film often changes the quantity and position of information, point of view, and rhythm.

First: Selecting the Study Corpus

1. Defining the Relationship Between the Novel and Film

The corpus may be selected according to one of the following forms:

- A novel directly adapted into a film.
- A novel and film addressing the same historical event.
- A novel and film sharing a theme without an adaptation relationship.
- A novel and film from different cultures addressing memory, exile, or war.
- A contemporary novel and film exploring differences between media in managing attention.

For an initial study, it is preferable to select a novel and film with a clear adaptation relationship because this allows comparison of the order of events, characters, points of view, and techniques. If

the film is not adapted from the novel, the researcher must state that the comparison is thematic or functional rather than adaptation-based.

2. Selection Criteria

The two works should be selected according to explicit criteria:

1. The existence of a clear relationship or comparability.
2. The richness of both works in omission, postponement, repetition, and point-of-view techniques.
3. Accessibility of the complete version and authorized edition.
4. The presence of a temporal or semantic structure suitable for studying attention.
5. Clear representation of the two media.
6. Suitability to the temporal and linguistic limits of the research.
7. The possibility of obtaining passages or scenes that can be shown to participants.

It is not sufficient to say that the novel and film are "famous" or "appropriate." The researcher must explain their relevance to the concept of attention engineering. The reason for selection may be that the novel relies on retrospection and multiple voices, while the film reconstructs these elements through editing, sound, and point of view.

3. Corpus Data

The following data must be recorded:

Work Type	Required Data
Novel	Author, title, year of publication, edition, publisher, language, number of pages
Film	Director, title, year of production, country, language, duration, authorized version
Relationship Between the Works	Direct adaptation, free adaptation, shared treatment, thematic comparison
Unit of Analysis	Chapter, passage, scene, shot, dialogue, sound, image

If the researcher uses a translation, the translator and edition must be identified because translation may change rhythm, metaphor, and repetition, thereby affecting the study of literary attention.

Second: Case Study Design

1. Comparative Qualitative Design

The most appropriate design for a case study is a comparative qualitative design based on close reading of the novel and scene-by-scene analysis of the film. The researcher begins by analyzing each work separately and then moves to comparison. Comparison should not begin before the specificity of each medium has been understood, because doing so may result in measuring the novel by cinematic standards or the film by literary standards.

2. Procedural Stages

The study proceeds through the following stages:

1. Read the novel in its entirety and construct a map of events, characters, and periods.
2. Watch the film in its entirety more than once and identify scenes and major events.
3. Select shared or corresponding passages.
4. Code each passage according to a unified form.
5. Analyze the novel and film independently.

6. Construct a comparative matrix.
7. Interpret the transformations in light of attention engineering.
8. Test some findings with a sample of recipients if the study is mixed-methods.

3. Sample of Passages

A case study does not require analysis of every word and every shot, but the sample must be justified. A purposive sample may be selected from passages that meet one of the following conditions:

- The beginning of the work.
- The main turning point.
- A scene of disclosure or confession.
- A scene of memory or retrospection.
- A scene of omission or absence.
- The ending.
- A passage in which the order of the novel differs from that of the film.

If the film is 120 minutes long, 8–12 central scenes may be selected. However, the number is not a fixed rule; what matters is that the passages cover the research question and permit comparison.

Third: Scene or Passage Analysis Form

The study proposes the following form:

Code	Page/Time	Event	What Appears	What Is Concealed	Technique	Proposed Attention	Significance
R1/F1	To be determined later	To be determined later	To be determined later	To be determined later	Omission/editing	Suspense/empathy	To be determined after analysis

The form is completed according to the following questions:

- What is the central event in the passage?
- Is the event presented chronologically, or is it rearranged?
- What information does the recipient know?
- What information does the character possess but the recipient does not, or vice versa?
- Which element is granted greater space?
- Does an element appear in the background and return later?
- Is there omission or off-screen sound?
- Does the work direct empathy toward a particular character?
- Does the significance of the passage change after the ending?

Fourth: Applied Analytical Model One—Presenting the Outcome and Postponing the Cause

If the novel begins with the character's death and then returns to childhood, the researcher records that the structure presents the outcome and postpones the cause. The researcher should not merely say that this "creates suspense," but should analyze the type of suspense produced. The reader does not wait for the death because it is already known; rather, the reader waits for its explanation. Every piece of information about childhood, family, or a previous relationship becomes a possible cause.

The passage may be analyzed through the following stages:

1. Identify the sentence or paragraph presenting the outcome.
2. Identify the temporal distance between the outcome and the past.
3. Record the information that appeared before the return.
4. Analyze the narrator's voice and degree of reliability.
5. Observe whether the return explains the event or increases its ambiguity.
6. Study the reader's reinterpretation of the opening scene.

If the film begins with the same outcome through a short shot and then cuts to the past, the researcher compares literary omission with cinematic cutting. The image may provide emotional information that language does not provide, such as facial color, bodily movement, the character's position within the setting, and environmental sound. Conversely, the novel may provide direct inner knowledge of fear, regret, and memory, knowledge that may appear in film only through performance or interior voice.

Fifth: Applied Analytical Model Two—Omission and the Gap

If the novel omits the moment of confession and records only what comes before and after it, the researcher analyzes the clues that permit reconstruction of the confession. Are there linguistic indications? Does the character's behavior change? Is the effect of the decision visible? Does the text leave more than one interpretation open?

Film may keep the moment of confession outside the frame and present another character's face, a fragmented sound, or a closed door. Omission is not identical in the two media because film depends on managing the visible and audible, whereas the text depends on language, silence, and description. The researcher compares the type of gap, the degree of available evidence, and the possibilities of interpretation.

Sixth: Applied Analytical Model Three—Repetition and the Sign

If the novel repeats a word or image four times in different places, the researcher should not merely record the number, but study the change in function. The element may first appear as description, then as memory, then as a threat, and finally as a key to the ending. Repetition density may be calculated as follows:

$$\text{Repetition Density} = \frac{\text{Number of Appearances of the Element}}{\text{Number of Units of Analysis}}$$

However, this ratio is descriptive and is not sufficient by itself to establish symbolism. Contextual analysis, juxtaposition, and semantic change must also be considered. In film, the researcher may compare the number of times the camera returns to the element, shot duration, and the intensity of the sound or lighting associated with it.

Seventh: Applied Analytical Model Four—Editing and Point of View

If the film presents a character's face looking outside the frame and then moves to an object that the viewer does not know to be the object of the gaze, editing encourages the construction of a relationship between the eye and the object. If the film later returns to the two shots from a different point of view, it may reinterpret the relationship. The researcher records the order of the shots, the duration of each, the degree of correspondence between the direction of the gaze and its object, and whether sound confirms or confuses the relationship.

This may be compared with the novel, in which the narrator states that the character looked at the door but does not always describe what the character saw or thought about it. The difference between the media may lie in the amount of inner information each provides.

Eighth: Film Adaptation as the Re-Engineering of Attention

If the film is adapted from the novel, the researcher should not ask only whether the film was faithful to the text. The concept of fidelity may conceal the more important question: What happened to attention when the story moved from language to image?

The film may omit a character because the character's descriptive function can be transformed into a shot or sound. It may merge two characters because film time is limited. It may present a scene that was postponed in the novel, or transform the internal narrator into voice-over or silent performance. These transformations are not necessarily errors; they are reorganizations of information suited to the new medium.

Adaptation studies propose analyzing omission, addition, condensation, and changes in the order of events and characters, and asking about the reason and function of each change (Stam, 2005). The present research may add another question: How did the change redistribute the recipient's attention? Did it make a secondary character central? Did it transfer ambiguity from language to image? Did it increase or conceal information?

Ninth: Data and Questionnaires

If an empirical study is added, selected passages are presented to participants. The passages must be connected with the analysis form. The following may be measured:

- Recall of the event.
- Identification of the central character.
- Understanding of the causal relationship.
- Detection of postponed information.
- Interpretation of ambiguity.
- Evaluation of empathy, suspense, and surprise.

The questionnaire may include statements such as:

- "I knew the outcome before I knew the cause."
- "The order of events directed my expectation toward a particular interpretation."
- "I noticed that the film omitted an important moment."
- "The image or sound helped me understand the character's motives."
- "The ending changed my interpretation of an earlier scene."

The researcher uses a five-point scale and then calculates means, standard deviations, and frequencies, comparing groups if the design permits. Open-ended questions are coded according to categories such as cause, memory, empathy, power, ambiguity, and reinterpretation. If two analysts participate, agreement or Krippendorff's alpha may be calculated to ensure coding reliability (Krippendorff, 2004).

Tenth: Verifying the Quality of the Case Study

A case study requires quality criteria, including:

- Clarity of the reason for selecting the two works.
- Identification of the version and edition.
- Explanation of the relationship between the novel and film.
- Justification of the selection of passages.

- Use of a unified analysis form.
- Presentation of textual evidence and specific shots.
- Distinction between description and interpretation.
- Comparison of evidence rather than impressions.
- Acknowledgment of limitations.
- Avoidance of generalizing the case to all novels and films.

Triangulation should also be applied among the text, film, previous studies, and reception data when available. This helps reduce the risk that the findings become merely the researcher's subjective reading.

Eleventh: Possible Findings Without Fabricating Data

Before data collection, findings may be formulated as anticipated analytical findings or theses open to examination, such as:

1. The novel redistributes attention through linguistic time, point of view, omission, and repetition.
2. Film redistributes attention through framing, editing, sound, and lighting.
3. Omission is not identical in the two media because the novel leaves a linguistic gap, while film leaves a visual or auditory gap.
4. Cinematic adaptation may make a character or detail more central because of the possibilities of image and performance.
5. The film's ending may be more conclusive or more ambiguous than the novel's because of differences in the timing of disclosure.

Statistical findings such as "the first group differed from the second" should be written only after the study has been conducted and the figures and test values have been reported.

Conclusion of the Case Study

A case study requires the selection of a clearly defined corpus and a clear relationship between the novel and film, or a justification for a thematic comparison. It also requires analyzing each work independently before comparison and adopting a coding form that records what appears and what is concealed, the technique used, the proposed path of attention, and the resulting significance. The scientific value lies in the researcher's refusal to merely state that the film condensed the novel; instead, the researcher explains how condensation changed the order of knowledge, the centrality of characters, the type of ambiguity, and the path of interpretation.

If a reception study is added, each question must be connected with a specific passage, and the sample, instrument, analysis, and limitations must be reported. Qualitative research remains legitimate without a questionnaire, provided that it does not claim to measure the audience's actual response. If data are used, they must not be fabricated or generalized beyond the sample.

Eleventh: Proposed Questionnaire

Measuring Reception, Attention, and the Reconstruction of Meaning

Methodological Introduction

The questionnaire should not be included in the research merely to add figures or give a literary and cinematic study a quantitative character. It should be added when the researcher wishes to move from analyzing the structure to measuring readers' and viewers' responses. Consequently, the questionnaire cannot, by itself, establish the function of a technique within the novel or film, just as textual analysis alone cannot establish what every recipient felt. Therefore, this research proposes a

questionnaire linked to specific passages, which complements qualitative analysis without replacing it.

The instrument is based on the concept of narrative engagement, which distinguishes among narrative understanding, attentional focus, emotional engagement, and presence within the story world (Busselle & Bilandzic, 2009). Subsequent studies have used a twelve-item scale distributed across these dimensions and have connected self-reported responses with certain physiological indicators, with a seven-point Likert scale used in some applications (Sukalla et al., 2020). The present research adapts this scale to serve the study of attention engineering, while emphasizing that a published instrument must not be copied without respecting its conditions of use and verifying its validity in the new language and context.

First: Objectives of the Questionnaire

The questionnaire aims to measure four aspects:

1. The participant's ability to understand the order of information.
2. Their attention to omission, postponement, repetition, and visual techniques.
3. Their participation in filling gaps and constructing hypotheses.
4. Their reinterpretation of the event, character, and ending.

The questionnaire does not measure the "correct meaning" of the work. Rather, it measures patterns of reception, such as remembering an element, identifying a central event, interpreting a motive, or experiencing ambiguity. Responses should therefore be analyzed as data about participants, not as a final judgment on the value of the work.

Second: Instrument Design

Section One: General Information

The general information includes the following:

1. Age, preferably recorded in categories or years according to the purpose of the study.
2. Gender, included only if it is connected with the research question and provided that privacy is respected.
3. Educational level.
4. Academic or professional specialization.
5. The language or languages in which the participant reads or watches.
6. Frequency of reading novels per month or year.
7. Frequency of watching films and series.
8. Previous experience in studying literature or film.
9. Media habit: phone screen, computer, television, or cinema hall.
10. The participant's prior knowledge of the selected work before the test.

These data assist in interpreting differences, but they do not mean that age or specialization is a direct cause of every response. Specialization may be associated with experience, experience may be associated with the type of content, and prior familiarity with the work may affect recall and expectation.

Section Two: Participant Instructions

The participant reads a literary passage or watches a cinematic scene under conditions that are as standardized as possible. The instructions should be clear and concise, such as:

Read the passage or watch the scene attentively, then answer the questions according to what you understood or felt. There are no right or wrong answers to the emotional and interpretive questions, but please answer on the basis of the passage or scene rather than external information.

If the test compares two versions, participants should not know the researcher's hypothesis or the reason for the difference between the versions, so that their behavior is not altered. If the work is known to participants, the researcher should record this and either exclude those participants or account for their prior knowledge according to the research design.

Section Three: Attention and Comprehension Scale

A five-point Likert scale is used:

1. Strongly disagree.
2. Disagree.
3. Neutral.
4. Agree.
5. Strongly agree.

Dimension One: Understanding the Order of Information

1. The order of events helped me understand the sequence of the story.
2. I recognized that some events were presented before their causes.
3. I recognized that some information was presented after its consequences had occurred.
4. The return to the past helped me interpret the character's behavior.
5. The order of events changed my expectations about what would happen later.

Dimension Two: Attention to Omission and Gaps

6. I noticed the presence of omitted or postponed information.
7. I felt that a passage or scene left a gap requiring interpretation.
8. I was able to construct an interpretation of the missing information.
9. I felt that the work directed me toward a particular interpretation despite the ambiguity.
10. Some questions remained unanswered after the end of the passage or work.

Dimension Three: Repetition and Memory

11. I noticed the repetition of a word, image, or sound.
12. Repetition helped me understand the importance of a particular element.
13. The appearance of later information changed the meaning of the repeated element.
14. The repeated element remained in my memory after the passage ended.
15. I connected the appearance of the element with other events in the story.

Dimension Four: Image, Sound, and Lighting

16. The camera angle directed my attention toward a particular character or element.
17. The close-up or long shot affected my understanding of the scene.
18. Editing helped me perceive the relationship between two shots.
19. Sound or music helped me anticipate what would happen.
20. Lighting directed my attention toward one element rather than another.

Dimension Five: Comprehension and Emotion

21. I understood the motives of the main character.
22. My empathy with the character changed after new information appeared.
23. I felt tension or curiosity during reception.
24. I was able to identify the central event.

25. I reinterpreted an earlier scene or passage after the ending.

Fourth: Open-Ended Questions

Open-ended questions make it possible to move from a numerical score to the participant's interpretation. The instrument proposes the following questions:

1. Which element seemed most important to you, and why?
2. What information did you feel was concealed from you?
3. Did you notice the repetition of a word, image, or sound? What did it mean in your view?
4. Did your empathy with the character change? Explain why.
5. How did you interpret the ending or the final piece of information?
6. What scene or sentence remained in your memory?
7. Did you feel that the work directed you toward a particular position regarding a character or group?
8. Did the ambiguity encourage interpretation or hinder understanding?

Fifth: Coding Open-Ended Responses

Open-ended responses should not be analyzed impressionistically alone. The research proposes constructing a coding guide containing:

- **Causality:** Interpreting the relationship among events.
- **Time:** References to retrospection, postponement, or anticipation.
- **Gap:** Noticing incomplete information.
- **Emotion:** Fear, empathy, anger, surprise, or confusion.
- **Symbol:** Interpreting the repetition of an image, sound, or word.
- **Power:** Noticing who speaks and who disappears.
- **Reinterpretation:** Changing the meaning of a previous event.
- **Medium:** References to language, image, sound, or editing.

It is advisable to train two analysts to code a sample of the responses and then calculate agreement or Krippendorff's alpha. If the analysts disagree extensively, the categories may require more precise definitions (Krippendorff, 2004).

Sixth: Validity and Reliability

1. Content Validity

The researcher presents the questionnaire items to experts specializing in literary and cinematic criticism, cognitive narratology, and measurement to ensure that the items cover the concept of attention engineering and do not confuse it with general satisfaction or the quality of the work. It is advisable for the experts to review the clarity of the language, the appropriateness of each item, and the absence of unnecessary repetition.

2. Pilot Testing

The questionnaire is administered to a limited number of participants from the same population before the final administration. Participants are asked about items that are ambiguous, lengthy, or difficult to answer. Questionnaire-development literature identifies essential stages that include generating and reducing items, formatting, pilot testing, and examining validity and reliability (Burns et al., 2008).

3. Internal Consistency

Cronbach's alpha is calculated for each dimension if the items measure a single construct, such as attention or comprehension. Alpha should not be interpreted mechanically. It may increase because

of excessive similarity among items, and it may decrease because of a small number of items or multidimensionality. The researcher reports the number of items, sample size, and alpha value.

A model formulation according to APA 7 is:

The internal attention dimension demonstrated acceptable consistency, with Cronbach's alpha of $\alpha = (...)$, based on (...) items and (...) participants.

The researcher must not fill in the values in parentheses before calculating them in practice.

4. Construct Validity

If the sample size is appropriate, the researcher may examine whether the items cluster into dimensions of attention, comprehension, emotion, and narrative presence. Factor analysis should not be conducted merely because the researcher wishes to use an advanced test. It requires an adequate sample size, a clear theoretical structure, and valid data.

Seventh: Sample Size and Response

Sample size should not be determined arbitrarily. If the objective is exploratory, a small sample may be useful for identifying the clarity of items and preliminary patterns, but it does not permit broad generalization. If the objective is to compare two groups, the researcher needs to estimate the expected effect size, statistical power, and significance level.

The research must report the number of questionnaires distributed, the number returned, the number excluded, the number valid for analysis, and the response rate. Questionnaire-evaluation literature emphasizes the importance of planning sample size in advance, anticipating the response rate, and reporting validity and reliability tests (Vetter & Mascha, 2017). Merely reporting the number of participants is insufficient without explaining how they were recruited.

Eighth: Proposed Statistical Analysis

Nominal Data

Gender, specialization, and prior knowledge of the type of work are analyzed through frequencies and percentages.

Likert Items

Distributions, frequencies, medians, and modes may be presented for each item. The mean and standard deviation may be calculated for a composite dimension if combining the items is theoretically and statistically justified.

Comparisons

Two groups may be compared using a *t*-test or an appropriate nonparametric test, such as the Mann–Whitney test, depending on the type and conditions of the data. Three or more groups may be compared using analysis of variance or the Kruskal–Wallis test. The relationship between specialization and the ability to detect omission may be examined using chi-square or an appropriate correlation.

Interpretation

A statistically significant result does not necessarily mean that the result is practically important. The researcher should therefore report effect size and confidence intervals when possible and explain the result in balanced language. The researcher must also distinguish between correlation and causality because a descriptive questionnaire does not establish that a narrative technique caused attention or empathy.

Ninth: Model for Presenting Results

After data collection, the result may be written as follows:

The mean score for the dimension of attention to omission was (...), with a standard deviation of (...), in the group that watched the first version, compared with (...) in the second group. The difference was (...), with an effect size of (...). The result indicates a difference in the perception of omission within the studied sample, but it does not establish a generalization to all viewers.

For the analysis of open-ended responses:

The coding process showed that the most frequent category was "reinterpretation of the ending," followed by "causal gap," while fewer references were made to the political function of absence.

The number of responses supporting each category and quotations should be provided after removing any personal information.

Tenth: Ethical Considerations

Participants must be informed about the nature of the study, the duration of participation, and how the data will be used. Their responses must be stored without names. Participants must not be forced to complete the questionnaire and must have the right to withdraw. If scenes of violence, loss, or trauma are presented, participants should be warned and allowed to withdraw. Harmful scenes should not be used without scientific necessity.

Eleventh: Limitations of the Questionnaire

The questionnaire does not directly measure momentary attention; rather, it measures what participants remember or report after reception. Responses may be affected by the desire to please the researcher, weak memory, or the passage of time. A Likert scale also does not transform complex meaning into a complete numerical truth. It should therefore be used together with analysis of the text or film and open-ended questions, not as a substitute for critical reading.

Conclusion

The proposed questionnaire provides an auxiliary tool for studying the relationship between attention engineering and the reconstruction of meaning. However, it becomes scientific only when connected with specific passages, clear concepts, and explicit procedures for validity, reliability, and analysis. The first section measures participants' characteristics, while the second measures attention, comprehension, recall, and emotion. The open-ended questions reveal the logic of interpretation and difference.

The methodological strength lies in combining numerical data with qualitative interpretation. Means and percentages reveal general tendencies within the sample, while open-ended responses reveal the reasons for differences and clarify how participants understood omission, repetition, expectation, and power. Figures, reliability coefficients, or statistical differences must not be included before the instrument has actually been administered and the data analyzed.

Twelfth: Statistical Analysis Plan

Reception Study and Attention Engineering in Literary and Cinematic Narrative

Introduction

Statistical analysis does not begin with tables or software; it begins with the research question, the type of data, and the study design. In the study of attention engineering, statistics should remain an auxiliary tool for analyzing reception, not a substitute for critical reading of the text and film. The arithmetic mean may indicate the degree to which participants agree with a particular statement, but it cannot by itself explain why they regarded an element as central or how they reconstructed the meaning of the ending. Therefore, the plan combines descriptive statistics, inferential statistics when

appropriate, and thematic analysis of open-ended responses, while linking the results to textual and visual evidence.

The plan adheres to a basic principle: no percentage or statistical value should be written before the data have been collected, cleaned, and analyzed. Figures appearing in examples, such as (...) or [to be determined after analysis], are editorial templates, not results. These spaces must not be filled with estimates or hypothetical figures, because doing so would transform an example into an alleged result.

First: Nature and Sources of the Data

If an empirical study is added, the study data consist of four types:

1. Nominal Data

Examples include gender, specialization, the type of work viewed by the participant, and prior familiarity with the novel or film. These data have no numerical order and are therefore analyzed through frequencies, percentages, and cross-tabulations.

2. Ordinal Data

Examples include responses on a Likert scale ranging from “strongly disagree” to “strongly agree.” The scores are ordered, but the differences between categories may not be exactly equal. Therefore, the use of the mean and standard deviation should be justified when several items measuring a single construct are combined, while the median and distribution should be reported when necessary.

3. Continuous Data

Examples include age in years, reading time, eye-fixation duration, response time, or the number of words recalled by a group. The distribution and outliers must be examined before selecting the statistical test.

4. Open-Ended Textual Data

Examples include interpreting the ending, identifying the most important element, or explaining the reason for empathy. These data are analyzed through thematic coding or qualitative analysis and may be supported by frequencies after clear categories have been established.

Second: Organizing the Database

A data file should be created before analysis, with each row representing one participant and each column representing a variable or item. Non-identifying codes such as P001 and P002 should be used, and contact information, if collected, should be kept separate from the responses. The coding of responses should be specified, such as 1 to 5 for Likert items, with the meaning of each number documented.

The following should be recorded:

- Number of questionnaires distributed.
- Number of questionnaires returned.
- Number of incomplete responses.
- Number of responses valid for analysis.
- Reasons for exclusion.
- Method used to handle missing values.
- Date of data collection.
- Version of the measurement instrument.

A participant or item should not be deleted after viewing the results without a criterion announced in advance. If incomplete responses are removed, the researcher must report their number, percentage, and potential effect.

Third: Descriptive Analysis

1. Frequencies and Percentages

These are used for general data, such as the distribution of participants according to specialization, age, or experience. The researcher reports the number and percentage, for example: "The number of participants was (...), including (...) literature students and (...) film students." The percentage must not be written until it has been calculated from the actual number.

The general formula is:

$$\text{Percentage} = \frac{\text{Number in the category}}{\text{Total number valid for analysis}} \times 100$$

The denominator used must be specified. Does it refer to all participants or only those who answered the item? If missing responses exist, the percentage may differ.

2. Mean and Standard Deviation

The mean is used to summarize the general tendency, while the standard deviation indicates the dispersion of responses. For survey data with valid measurement scales, APA guidelines generally recommend reporting the mean and standard deviation with appropriate precision, taking the nature of the scale into account (American Psychological Association, 2020). APA guidelines indicate that means and standard deviations may usually be reported to one decimal place, while most inferential statistics are reported to two decimal places and probability values with appropriate precision.

A model formulation is:

The information-postponement dimension produced a mean of $M = (\ldots)$ and a standard deviation of $SD = (\ldots)$.

A high mean does not mean that all participants agreed; it may conceal a divided distribution between strong agreement and strong disagreement. Frequencies or the median should therefore be reported when important.

3. Tables and Figures

Tables are used to present detailed results, while bar charts or stacked bar charts may be used to compare categories. Box plots may be used for continuous data. The same results should not be repeated extensively in both the text and the table. Each table should have a number and clear title, define abbreviations, and identify the data source if the data do not come from the present study.

Fourth: Examining Data Quality

Before conducting tests, the researcher examines missing values, outliers, and the distribution of variables. The researcher specifies in advance whether an incomplete response will be excluded or whether a particular treatment method will be used. Item relationships should also be examined because an ambiguous or repetitive item may artificially increase reliability without improving the validity of the instrument.

If the study compares two versions of a passage or two groups, it must be verified that the groups are similar in prior experience, or prior experience should be recorded as a control variable. A participant's familiarity with the film may improve recall accuracy and should not be interpreted as an effect of editing.

Fifth: Questionnaire Reliability and Cronbach's Alpha

Cronbach's alpha is used to estimate internal consistency among items assumed to measure one dimension. A high alpha indicates that the items behave similarly, but it does not by itself establish instrument validity or unidimensionality. It may be affected by a small number of items, excessive similarity among them, or sample size.

The researcher calculates alpha for each dimension, not necessarily for the entire scale. If the instrument measures attention, comprehension, and emotion, each dimension should be examined using its own items. The result may be presented as follows:

The internal-consistency coefficient for the attention-to-omission dimension was $\alpha = (\dots)$, based on (...) items and (...) participants.

Phrases such as "reliability was excellent" should not be used without reporting the value and context. It should also be made clear that alpha is an estimate of internal consistency, not sufficient evidence of construct validity. Literature on the development of Likert scales emphasizes the importance of checking reliability and validity before final administration because an instrument may appear coherent without measuring the intended construct (Boateng et al., 2018).

Sixth: The *t*-Test

The *t*-test is used to compare two means in specific designs, such as comparing the mean comprehension score of a group that watched the linear version with that of a group that watched the retrospective version. The researcher chooses between:

- **Independent-samples *t*-test:** When the two groups are separate.
- **Paired-samples *t*-test:** When the same participants respond to two conditions or versions.

Before conducting the test, the researcher examines independence of observations, the nature of the variable, distribution, and homogeneity of variance for the independent test. If the assumptions are not met, an appropriate nonparametric test, such as the Mann–Whitney or Wilcoxon test, may be used with justification.

In APA style, the result is reported with the means, standard deviations, test value, degrees of freedom, probability value, and effect size. A template is:

The comprehension score of the first group $\left(M' = (\dots) SD = (\dots)\right)$ was higher/lower than that of the second group $\left(M' = (\dots) SD = (\dots)\right)$. The difference was [significant/not significant], $t(df) = (\dots), p = (\dots), d = (\dots), 95\% CI[.' \dots\dots]$.

Statistical reporting guidelines recommend reporting descriptive statistics alongside the test, degrees of freedom, and probability value, and preferably also the effect size and confidence interval (American Psychological Association, 2020).

Seventh: Analysis of Variance

Analysis of variance is used when comparing three or more means, such as comparing the comprehension of literature students, film students, and students from other disciplines. A significant *F* test is not sufficient; post hoc comparisons must be conducted to determine which groups differ, while controlling for the error associated with multiple comparisons.

The result may be presented as follows:

Analysis of variance showed a difference among the groups, $F(d' f_{\text{between}} df_{\text{within}}) = (\dots), p = (\dots), \eta^2 = (\dots)$. Post hoc comparisons showed that the difference was concentrated between (... and ...).

The researcher reports an effect size such as η^2 or ω^2, because the probability value does not indicate the size of the difference. The assumptions concerning variance and distribution should also be examined, and an alternative test should be used if the data do not suit the analysis.

Eighth: Chi-Square Test

The chi-square test is used to examine the relationship between two nominal variables, such as specialization and detection of omission, or version type and identification of the central event after responses have been converted into categories. It is not used to compare means.

A reporting template is:

A relationship was/was not found between specialization and omission detection, $\chi^2(d, fN = \ldots) = (\ldots), p = (\ldots), V = (\ldots)$.

Cramér's V is used as an effect-size measure for tables larger than 2×2, while ϕ may be used in some two-by-two tables. Expected frequencies must be examined; if they are small, Fisher's exact test or a justified combination of categories may be required.

Ninth: Correlation and Regression When Necessary

The relationship between technical awareness and accuracy of event comprehension may be studied using an appropriate correlation, but correlation does not establish that awareness causes comprehension. A third variable, such as reading or viewing experience, may account for the relationship. If the sample and design are appropriate, regression may be used to estimate the ability of awareness and experience to predict comprehension, with model coefficients, confidence intervals, and assumption checks reported.

Regression should not be added merely to increase the number of statistical techniques. It must answer a specific question, and the sample size must be suitable for the number of variables.

Tenth: Analysis of Open-Ended Questions

Thematic analysis is not reduced to counting words. It begins with reading the responses and then constructing categories connected with the research problem. Possible categories include:

- Causal interpretation.
- Recognition of omission.
- Interpretation of repetition.
- Empathy with the character.
- Doubt concerning the narrator.
- Centrality of the setting.
- Authority of the voice.
- Reinterpretation of the ending.
- Ambiguity accepted as meaningful.
- Ambiguity that hinders comprehension.

One or two analysts read a sample of responses and prepare a coding guide containing the definition, examples, and boundaries of each category. The responses are then coded, and agreement or Krippendorff's alpha is calculated if appropriate. The researcher presents short anonymized examples from participants' statements, with the number and percentage of responses belonging to each category when useful.

A results template is:

The category "reinterpretation of the ending" appeared in (...) of (...) responses, while the category "causal gap" appeared in (...). The responses show that participants did not differ in noticing the element, but differed in interpreting its function.

Eleventh: Triangulation Among the Data

The study combines three types of evidence:

1. **Analysis of the work:** Identifies the technique and proposed path of attention.
2. **Quantitative data:** Shows participants' tendencies in recall, comprehension, and emotion.
3. **Qualitative data:** Explains the reasons for differences among participants.

If film analysis shows that editing directs attention toward the door, recall data show that a large proportion remembered the door, and open-ended responses reveal that some participants regarded it as a symbol of fear while others saw it as a symbol of escape, this is not a contradictory result. Rather, it indicates that shared prominence does not produce a single interpretation.

Twelfth: Statistics and Causality

Caution is required when using terms such as "effect" and "cause" in a descriptive or cross-sectional study. If the study compares two groups without random assignment or control, it may state that there is a difference or relationship, not that the omission technique caused the result. Causality is supported more strongly when an experimental design, appropriate assignment, control of variables, and replication of the result are available.

The value of p should not be exaggerated. The probability value does not measure the importance of the result or directly measure the probability that the hypothesis is true. APA therefore recommends reporting effect sizes and confidence intervals alongside the test whenever possible (American Psychological Association, 2020).

Thirteenth: Plan for Presenting the Article

The results section should be organized as follows:

1. Description of the sample and valid responses.
2. Instrument characteristics and reliability.
3. Descriptive results for each dimension.
4. Testing hypotheses or measurable questions.
5. Results of the open-ended questions.
6. Triangulation between textual analysis and the data.
7. Interpretation of results without exceeding the limits of the design.

Every number in the table should not be repeated in the paragraph. The table presents the details, while the paragraph explains the most important finding and its relationship to the research question.

Fourteenth: Model Table and Wording

Dimension	N	M	SD	Median	Minimum–Maximum
Understanding order	...	...	...	...	...–...
Perception of omission	...	...	...	...	...–...
Repetition and memory	...	...	...	...	...–...
Image and sound	...	...	...	...	...–...

A wording template is:

The omission-perception dimension produced a mean of $M = (\dots)$ and a standard deviation of $SD = (\dots)$. Within the sample, this result indicates (...). It does not necessarily mean that omission

caused increased attention because the [descriptive/nonexperimental] design does not permit a causal inference.

Fifteenth: Limitations of the Statistical Plan

A small sample may not be sufficient for testing complex differences, and a small number of items may produce an unstable reliability estimate. Self-reported responses may also be affected by memory and the desire to provide an acceptable answer, while a questionnaire does not measure momentary attention in the same way as eye tracking. Analysis of ordinal data may require appropriate tests or models rather than assuming that the differences between Likert scores are exactly equal.

The results should therefore be presented as related to the materials and sample and should not be generalized to all readers and viewers. If the study is primarily literary and analytical, statistics may be a supplementary element rather than the center of the research.

Conclusion

The statistical analysis plan proceeds from describing the data to testing relationships and differences, then to interpreting open-ended responses and connecting them with textual and cinematic analysis. Frequencies and percentages are used for general data; means and standard deviations for Likert items when justified; Cronbach's alpha for internal consistency; the *t*-test or analysis of variance for appropriate comparisons; chi-square for nominal relationships; and thematic analysis for open-ended questions.

Accuracy requires reporting sample size, valid responses, missing values, the test used, degrees of freedom, probability value, effect size, and confidence interval whenever possible. No percentage, mean, or coefficient should be written before the data have been collected and analyzed, and the result should not be interpreted as causal unless the design permits such an inference.

Documentation Note

In-text citations should follow APA 7, such as (American Psychological Association, 2020), and direct quotations should be cited as (Cronbach, 1951, p. 300). Statistical values should be presented clearly, such as $t(\dots) = (\dots), p = (\dots), d = (\dots)$, or $\chi^2(\dots N = \dots) = (\dots), p = (\dots), V = (\dots)$. No figures should be included in parentheses until they have been calculated from actual data.

Thirteenth: Expected or Verified Results with Recommendations

Methodological Introduction

This section requires distinguishing between two types of results: results verified through analysis of an actual corpus and expected results or interpretive theses at the project-development stage. If the researcher has identified the novel and film, coded the passages, administered the questionnaire, and analyzed the data, they may use formulations such as "the study showed" or "the results revealed." If the research is still at the design stage, formulations such as "the research expects," "the study suggests," or "the study seeks to test" should be used. This distinction is essential because the strength of a scientific result derives not from the eloquence of its formulation, but from a clear relationship among the question, data, and analysis.

This principle is consistent with the nature of research on attention engineering. Some results can be inferred from textual reading and cinematic analysis, such as the presence of omission, repetition, or rearrangement of scenes. Other results require data from recipients, such as the claim that a particular technique increased recall or empathy or reduced cognitive load. A field result from a previous study must not be transformed into a result of the present study.

First Result

Attention Engineering Is a Shared Structure Between Literature and Cinema, but It Takes Different Forms

The first result is that the novel and film share the organization of the recipient's attention despite differences in their materials and media. The novel uses language, event order, focalization, repetition, omission, description, and multiple voices, while film uses framing, camera, editing, lighting, sound, performance, and space. Sharing a function does not mean that the two media are identical in their tools or effects.

The novel generally directs attention through language and the degree of knowledge that the narrator grants the reader. It can enter the character's consciousness and present thoughts and memories directly, or conceal these thoughts and make the reader infer them from behavior. Film organizes attention through what appears in the image and what is heard in sound, as well as through camera position, shot duration, and editing sequence. Research on cinematic attention has shown that framing, shot composition, camera movement, and editing affect areas of gaze and that visual data can be studied quantitatively through eye tracking (Carmi et al., 2022).

The significance of this result does not lie in stating that the two media are different; that is already known. Rather, it lies in identifying their shared functions. Literary retrospection and rearrangement of scenes change the timing of knowledge; literary omission and visual concealment open a gap; and verbal repetition and repetition of shots construct an internal memory. Cognitive narratology confirms that narrative across media participates in constructing mental models of the story world and that understanding is connected with expectation, inference, and memory (Herman, 2009).

If presented as a verified result, this finding requires evidence from the text and film. If the researcher has not yet defined the corpus, it should be written as "the research expects to reveal." It may be supported by a table showing the technique, function, and medium, without claiming that the function is completely identical.

Second Result

Omission Does Not Merely Reduce Information; It Increases the Recipient's Interpretive Activity

The study reveals that omission can transform the recipient from a consumer of information into a participant in constructing it. When the text does not present the moment of confession or crime, or when film keeps the source of a sound or the moment of action outside the frame, the recipient must use clues, memory, and prior knowledge to construct an interpretation. Studies of narrative gaps have addressed this process and shown that readers use their knowledge of action sequences and causal schemas to repair missing connections (Gerrig, 2010; Graesser et al., 1994).

However, omission should not be presented as an absolute liberation of the recipient. It may open several possibilities while directing them through repetition, focalization, and clues. If the novel omits the moment of the crime but repeats the weapon, location, and earlier threats, it provides a probable path. If film conceals the source of a sound but illuminates the door and repeats the movement of the handle, omission does not eliminate direction.

This result can be measured empirically through recall and reconstruction questions: What information did the participant feel was concealed? How did they fill the gap? Did participants agree on a single interpretation? The researcher may calculate the percentage of participants who noticed the omission, the mean level of ambiguity, and the distribution of open-ended interpretations. The researcher must not state, for example, that "omission increased interpretive activity by 30%" unless

an actual comparison between an omitted and complete version has been conducted and an appropriate test applied.

In qualitative analysis, it may be stated that omission "suggests" inferential activity when surrounded by clues, or that it "opens" interpretive plurality when the work provides no final answer. This remains an interpretive finding rather than a direct measurement of every recipient.

Third Result

Repetition Reorganizes the Value of the Event Within Narrative Memory

Narrative does not repeat words, images, events, and sounds merely for emphasis; it may also reconstruct memory. An element that appears once may seem incidental, then become a sign through repetition, recalling previous events and directing attention toward a new relationship. The same setting may return with different lighting or a new point of view, changing its meaning from security to threat or from presence to loss.

The value of repetition is determined by its density, position, and transformation. The researcher may calculate repetition density, but must not transform the figure into a symbol without analysis. Interpretation requires answering the following questions: What is the repeated element? How many times did it appear? What was the interval between appearances? What words or sounds accompanied it? Was it repeated with the same function? Did the ending reinterpret its first appearance?

Reception study assists in testing memory by asking participants about the elements that remained in their minds and whether they connected them with another event. Research on narrative engagement has found that emotional attention changes over time and that levels of engagement can predict the events participants later remember (Yeshurun et al., 2021). However, recall is not always equivalent to semantic importance; a participant may remember a strange or shocking element without understanding its function in the plot.

Fourth Result

Editing Produces Semantic Relationships Between Shots Rather Than Merely Connecting Them

Film analysis reveals that editing does not merely connect images; it causes the recipient to infer temporal, spatial, causal, and emotional relationships. When the film moves from a character's face to an object at which the character is looking, a connection arises between the gaze and the object. When two parallel scenes are presented, the viewer may understand them as simultaneous, contradictory, or causally connected.

Studies of continuity editing confirm that viewers integrate shots into events with goals and sequences and that continuity of action helps them understand the cut as continuation rather than interruption (Magliano & Zacks, 2011). Research on film has also shown that narrative itself contributes to directing attention alongside low-level visual features. Narrative factors have helped explain part of the variation in attentional responses during extended viewing, in addition to low-level visual properties (Hughes et al., 2018).

It should not be claimed that editing imposes one relationship on all viewers. One recipient may see two parallel shots as simultaneous, while another may see them as metaphor or memory. The research therefore combines editing analysis with comprehension and interpretation questions and compares what the structure suggests with what participants state.

Fifth Result

Event Centrality Is a Result of Attention Distribution Rather Than a Fixed Property of the Event

The study shows that an event is not central merely because it is large or decisive within the sequence of actions, but because the narrative grants it time, space, repetition, and point of view. A moment of death may pass quickly, while the work devotes extended space to a room, letter, or glance, transforming these elements into a perceptual and semantic center.

The research distinguishes among event centrality, perceptual centrality, and semantic centrality. The three levels may coincide or differ. Quantitative data make it possible to describe this difference through the number of pages, scene duration, average shot length, number of appearances, and amount of dialogue. However, figures require interpretation. A single shot may reorganize the entire work, while many pages may consist merely of description that does not change meaning.

In reception research, participants may be asked which event they considered central, and their responses may be compared with the amount of space devoted to the event in the work. If recipients regard a marginal element as central, this may indicate that attention does not follow space alone, but is influenced by expectation, memory, and experience. Studies of event segmentation support the idea that viewers rely on changes in goals, actions, and causal relationships to identify event boundaries rather than on visual changes alone (Zacks et al., 2010).

Sixth Result

Establishing Audience Response Requires Actual Viewing Data

The most important methodological result is the need to distinguish between analyzing the work and measuring the audience. The researcher can state that a close-up highlights the face, that omission opens a gap, or that repetition suggests a sign. However, the researcher cannot claim that viewers empathized, remembered, or understood in the same way without a questionnaire, interview, experiment, or eye-tracking study.

Eye-tracking studies have shown that comprehension may differ substantially while differences in eye movements remain limited, indicating that looking is not equivalent to understanding (Smith et al., 2012). The viewing task itself may also affect eye movements. A viewer asked to search for particular details may behave visually differently from a viewer watching for general comprehension.

The study therefore proposes triangulation among corpus analysis, a reception questionnaire, open-ended questions, and possibly eye tracking. The researcher should report the number of participants, sampling method, passages, version, valid responses, tests, p-values, and effect sizes when statistics are used.

Seventh: Recommendations

First Recommendation: Expand Cognitive Narratology

The study recommends expanding cognitive narratology to include attention, memory, and emotion as interconnected elements. Narrative does not merely construct the story world; it also directs what the recipient notices, retains, and reinterprets. Future research may examine the relationship between narrative attention and long-term memory, expectation and emotion, and immersion and critical awareness.

Second Recommendation: Combine Literature and Cinema

The study recommends moving beyond a strict separation between literary criticism and film analysis while respecting the specificity of each medium. Comparison does not mean dissolving the

novel into film; it means analyzing shared functions, such as omission, postponement, and repetition, and then explaining the differences in the tools through which they are achieved.

Third Recommendation: Use Systematic Coding

Coding forms and a clear category guide should be used instead of relying solely on impression. Categories include event prominence, information concealment, repetition, direction of empathy, transformation of the margin into the center, and production of political or identity-related meaning. If more than one analyst participates, agreement or Krippendorff's alpha should be examined (Krippendorff, 2004).

Fourth Recommendation: Conduct Mixed Reception Studies

The study proposes combining questionnaires, interviews, and observation. The questionnaire provides general tendencies, the interview reveals the logic of interpretation, and observation follows viewing behavior. It is preferable for the researcher to begin with qualitative analysis and then construct an instrument linked to specific passages rather than using a general questionnaire about "attention."

Fifth Recommendation: Use Eye Tracking and Response Time

Specialized studies may use eye tracking to measure fixation points, viewing duration, and movement between areas of interest, or response time in prediction and recognition tasks. Recent studies have proposed databases combining gaze patterns with editing annotations to analyze the relationship between editing and attention (Carmi et al., 2022). However, these data must be combined with comprehension and interpretation because visual prominence does not guarantee meaning.

Sixth Recommendation: Study Series, Digital Platforms, and Narrative Games

Attention engineering changes in series because of extension, episodes, and cliffhangers. It changes on digital platforms because of recommendations, notifications, and the possibility of pausing and replaying. It changes in narrative games because the player participates in selecting the path. These media require new indicators, such as the number of choice points, dwell time, return paths, and abandonment points, connected with meaning rather than usage alone.

Seventh Recommendation: Analyze the Ethical and Political Dimension

The distribution of visibility and absence should be studied as a decision with representational consequences. Who has the right to speak? Who remains behind the camera? Which event is repeated until it becomes memory? Which event is omitted until it disappears? This does not mean accusing every work of bias, but inviting analysis of the structure's effects on memory, identity, and power.

General Conclusion

The expected or verified findings from corpus analysis confirm that attention engineering is a shared structure between literature and cinema, although it takes different forms, and that omission, repetition, editing, and the distribution of centrality influence how the recipient constructs meaning. They also confirm that the most important methodological conclusion is the need not to confuse what the work proposes with what the audience actually achieves. The research remains strongest when it connects textual and visual evidence with cognitive analysis and cultural criticism, states the limits of the sample, and distinguishes between an interpretive result and a statistical result.

Fourteenth: Appendices

A Guide to Preparing and Using Appendices in the Study of Attention Engineering

Introduction

Appendices serve a methodological rather than merely formal function. They allow readers to examine the instruments, data, and procedures that would be difficult to include in full within the main body of the research, and they help readers understand how information was collected and analyzed and how the study could be replicated. Appendices should therefore not be used as a place for adding unrelated materials. Instead, they should contain tools that support the findings, such as the novel- and film-analysis forms, the questionnaire, the coding guide, detailed tables, and visual frames or models that readers need in order to verify the analysis.

According to APA 7 guidelines, appendices are placed after the reference list. Each appendix begins on a separate page and is assigned a letter or a clear title. It must be referred to within the text, for example: "see Appendix A" (American Psychological Association, 2020). If there is only one appendix, it may be titled "Appendix." When there are several appendices, labels such as Appendix A and Appendix B are used in the English version, or "Appendix (A)" and "Appendix (B)" in Arabic formulation, with a consistent system maintained throughout the research.

Appendix A: Novel-Analysis Form

1. Function of the Form

The novel-analysis form is used to transform close reading into an organized procedure that can be reviewed and compared. It does not aim to reduce literature to numerical fields; rather, it records the elements on which the researcher relies when interpreting attention engineering: narrator, time, event, prolepsis and analepsis, omission, repetition, point of view, proposed effect, and significance.

The form is useful at three levels:

- Accurately documenting the textual evidence.
- Comparing passages within one novel or between two novels.
- Separating textual description from the researcher's interpretation.

2. Proposed Model

Field	Required Data
Passage code	R1, R2, R3
Novel title	Full title
Author	Full name
Edition	Publisher, year, edition number
Page	Page or page numbers
Chapter	Chapter number or title
Narrator	Participating, nonparticipating, omniscient, limited, unreliable
Focal character	The character whose consciousness organizes the perspective
Story time	When did the event occur?
Discourse time	When did the narrative present it?
Event	Brief and precise description
Prolepsis/analepsis	Retrospection, anticipation, linear order, postponement
Omission	Information or action not presented
Repetition	Repeated word, image, or event
Point of view	Who sees? Who knows?
Prominence	What is granted space or repetition?

Proposed effect of the technique	Expectation, doubt, empathy, memory, ambiguity
Significance	Meaning related to the context
Textual evidence	Short quotation with page number
Researcher's notes	Interpretation and limits of inference

3. Instructions for Completion

The researcher begins by recording the page and chapter before writing the interpretation. The event is then described in neutral language, separating what the text says from what the researcher infers. If a phrase is repeated, the number and locations of its appearances should be stated instead of immediately calling it a "symbol." If an omission is found, the researcher identifies the information that was not presented and the clues that allow it to be inferred.

Example of Completion

Code	Page	Event	Technique	What Appears	What Is Concealed	Proposed Effect	Preliminary Significance
R1	25	Character's return to the room	Description and repetition	Closed window	Cause of fear	Expectation and ambiguity	Possible isolation

"Possible isolation" does not become a final result until the appearance of the window in later passages has been compared. The researcher must remain prepared to modify the interpretation if the ending reveals another function.

Appendix B: Film-Analysis Form

1. Function of the Form

The film-analysis form records the visual, auditory, and temporal elements that participate in managing the viewer's attention. It is not sufficient for the researcher to write "close-up" or "fast editing." The researcher should specify shot timing, the character's position, camera movement, cutting, sound, lighting, the salient element, and the significance suggested by the context.

The form benefits from scene-description models that record scene number, start time, duration, event description, character, object and setting tags, camera direction, camera movement and angle, and lighting.

2. Proposed Model

Field	Required Data
Scene code	F1, F2, F3
Film title	Full title
Director	Full name
Year and country	Production data
Version	Source, platform, or disc
Scene number	According to the researcher's division
Start and end time	Hours, minutes, and seconds
Shot duration	In seconds when necessary
Shot scale	Close-up, medium, long, extreme close-up

Camera angle	Eye-level, high, low, tilted
Camera movement	Static, pan, tilt, tracking, approach, withdrawal
Character position	Center, margin, foreground, background
Cut/transition	Continuity, abrupt, parallel, cross-cutting, fade
Sound	Dialogue, music, noise, off-screen sound, silence
Lighting	High-key, low-key, partial, backlighting, contrasting
Dialogue	Dialogue text or description
Salient element	Character, object, setting, sound
Proposed effect of the technique	Expectation, tension, empathy, concealment, recollection
Significance	Interpretation related to the scene
Visual evidence	Frame or precise description
Notes	Limits of inference

3. Example of Completion

Code	Time	Shot	Cut	Sound	Salient Element	Proposed Effect
F1	00:12:30–00:12:38	Close-up of the face	To a door outside the frame	Sound of a key	Eye and sound	Expectation and anxiety

This does not mean that all viewers felt anxiety. Rather, the scene proposes an emotional path based on combining the gaze, sound, and visual concealment. Establishing the actual response requires a questionnaire, interview, or visual measurement.

Appendix C: Questionnaire Model

1. Relationship Between the Questionnaire and the Experimental Material

The questionnaire is included after the novel, film, and passages have been identified because a good question must be connected with what the participant read or watched. A participant should not be asked to evaluate the "effect of editing" if they were not shown a scene in which editing can be identified. Similarly, the participant should not be asked about "literary omission" without specifying the passage containing the gap.

2. Participant Information

Age: .....

Gender, when relevant to the research question: .....

Educational level: .....

Specialization: .....

Number of novels read during the specified period: .....

Number of films watched: .....

Previous study of literature or film: Yes / No

Prior familiarity with the work: Yes / No

3. Response Instructions

The participant reads the passage or watches the scene and then responds according to the following scale:

1 = Strongly disagree; 2 = Disagree; 3 = Neutral; 4 = Agree; 5 = Strongly agree.

4. Attention and Comprehension Items

1. The order of events helped me understand the story.
2. The work directed my attention toward a particular character.
3. I noticed the presence of omitted or postponed information.
4. Repetition changed the meaning of the element or event.
5. Camera angle or description affected my empathy with the character.
6. Sound or lighting helped me anticipate what would happen.
7. I felt that I participated in filling the gaps in the story.
8. My understanding of the event changed after new information appeared.
9. I was able to identify the central event.
10. I reinterpreted a scene or phrase after the ending.

5. Open-Ended Questions

- Which element seemed most important to you, and why?
- What information did you feel was concealed from you?
- Did your empathy with the character change? Explain.
- How did you interpret the ending?
- What image or phrase remained in your memory?
- Did the work influence your position toward a character or group?

6. Controls for Questionnaire Administration

A pilot test should be conducted to ensure that the items are clear. The instrument should be presented to experts when necessary, and informed consent, confidentiality, and the right to withdraw should be explained. After administration, the researcher reports the number of questionnaires distributed, returned, and valid for analysis and specifies how missing values were handled.

Cronbach's alpha, means, or differences must not be included before they have actually been calculated. If the researcher uses a published scale, such as a narrative-engagement scale, its source, adaptation method, and translation and validation procedures must be stated (Busselle & Bilandzic, 2009).

Appendix D: Coding Table

1. Function of the Coding Table

The coding table transforms passages into units that can be compared. Each passage must include its code, category, textual or cinematic evidence, the researcher's description, and interpretation, with description separated from interpretation.

2. Proposed Categories

- Event prominence.
- Information concealment.
- Delayed disclosure.
- Repetition and memory.
- Direction of empathy.
- Transformation of the margin into the center.
- Creation of ambiguity.
- Reinterpretation of a previous event.
- Power, visibility, and absence.
- Medium: language, image, sound, editing, or lighting.

3. Model

Code	Unit of Analysis	Category	Evidence	Description	Researcher's Interpretation	Degree of Certainty
R1	Page/paragraph	Information concealment	Quotation with page number	Missing information	Opens a question concerning the cause	High/medium
F1	Scene/time	Editing	Shot description	Cut from face to door	Constructs a gaze relationship	High/medium

The "degree of certainty" field helps distinguish what the text confirms, what the context makes probable, and what remains a possible reading. Terms such as "confirmed," "probable," and "open" may be used instead of assigning false numerical values.

4. Coding Reliability

If two analysts code the material, they should work independently according to a unified guide, code a shared sample, and then calculate agreement or Krippendorff's alpha. Content-analysis literature confirms that reliability is connected with the possibility of reproducing the classification when different analysts apply clear instructions to the same units of material (Krippendorff, 2004). Merely reporting a simple percentage of agreement is insufficient without considering the probability of chance agreement and the nature of the categories.

Appendix E: Descriptive and Statistical Data Table

If an empirical study is added, a table may be attached containing:

Variable	Type	Coding Method	Analysis
Specialization	Nominal	1, 2, 3	Frequencies/chi-square
Perception of omission	Ordinal/composite	1–5	Mean/SD or median
Reading time	Continuous	Seconds	Mean/SD/test of differences
Interpretation of the ending	Textual	Categories	Thematic analysis

Raw data revealing participants' identities should not be included. An anonymized summary or coding table that allows the procedure to be understood is sufficient.

Appendix F: Visual Materials

Still frames, timelines, or attention-path maps may be included, provided that:

- The source of the image and usage rights are stated.
- The scene number and timing are identified.
- The figure has a title.
- What should be observed is explained.
- The figure is referred to within the text.

Example:

Figure F1. The transition of attention from the character's face to the door through cinematic cutting, from minute (...) to minute (...).

The image should not be included for decoration, but because it establishes the camera angle, character position, lighting, or relationship among shots.

Appendix G: Informed-Consent Form

The participant reads a statement explaining the aim of the study, duration of participation, nature of the passages, method of data storage, right to withdraw, and the fact that their name will not be used in the report. If the passages include violence, loss, or sensitive topics, this must be stated before participation.

Referring to Appendices in the Main Text

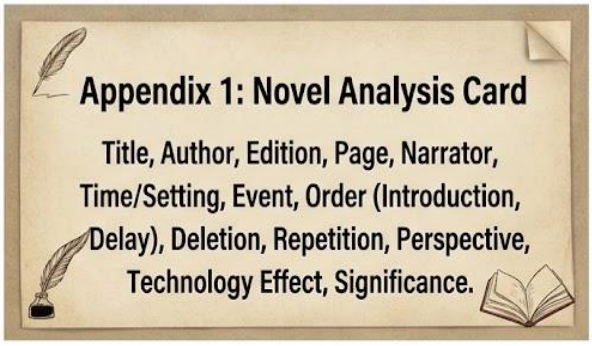
The following formulations may be used:

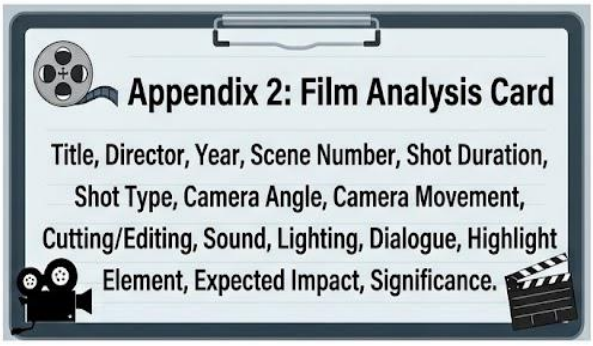
- "The study adopted the novel-analysis form (see Appendix A)."
- "Participants' perception of omission and repetition was measured using the questionnaire presented in Appendix C."
- "The passages were coded according to the categories described in Appendix D."
- "The characteristics of the sample are shown in the table presented in Appendix E."

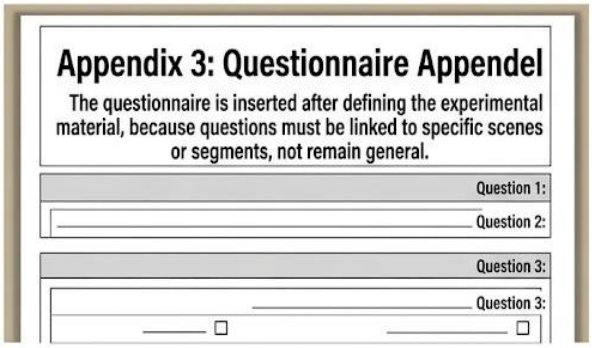
Each appendix should appear on a separate page after the references, have a descriptive title, and be cited in the main text according to APA 7 (American Psychological Association, 2020).

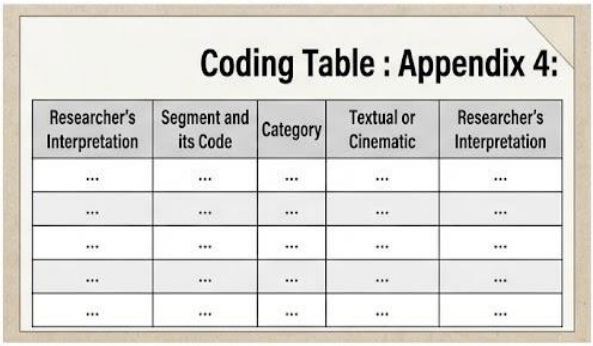
Conclusion

Appendices make procedures open to examination and replication. They show how passages were selected, how shots were recorded, how questions were designed, and how responses were coded. A large number of appendices does not necessarily indicate research quality. What matters is that they are connected with the research problem and findings and provide details that cannot be included in the main text without disrupting it. The researcher should therefore attach the analysis forms, questionnaire, coding guide, visual materials, and anonymized data when necessary, while preserving confidentiality and usage rights.









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Third: References in Arabic

The submitted list does not include complete and independent general Arabic references separate from articles and theses. Some Arabic works may be transferred to this section if they are books or general scholarly works, after completing their bibliographic details.

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Fifth: Arabic Theses and Dissertations

19. Some Arabic university studies appeared in the previous list, but they require completion of the researcher's name, college, university, and type of work.
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22. Smith, T. J. (2006). An attentional theory of cinematic continuity [Doctoral dissertation, University of Edinburgh]. [The final bibliographic details should be checked against the original version.]
23. No thesis or dissertation should be included without specifying its type, university, college or department, and electronic link or digital repository when available.

Seventh: Arabic Journals and Articles

24. Al-Ayat ʿIsa, H. (2020). Cognitive integration between Qurʾānic sciences and theological studies among scholars of the western Islamic lands: Imam al-Qurṭubī's method in directing Qurʾānic readings as a model. Al-Wadi University Journal. [Volume, issue, and page details are to be completed.]
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