

VILNIUS UNIVERSITY
FACULTY OF PHILOLOGY
INSTITUTE FOR THE LANGUAGES AND CULTURES OF THE BALTIC
CENTRE FOR SCANDINAVIAN STUDIES

Rytis Rastenis

**Epistemology of Documentary in the Films of Mads Brügger:
*The Ambassador and The Mole: Undercover in North Korea.***

Master thesis

Supervisor: Doc. Dr. Atėnė Mendelytė

2023

Vilnius

ABSTRACT

This master thesis analyzes the epistemology of documentaries in two Mads Brügger films, *The Ambassador* (2011) and *The Mole: Undercover in North Korea* (2020). The aim is to analyze in what ways documentary films provide knowledge. The previous research showed that Brügger's films have many ethical problems and lack information about how criminal networks work. The theoretical background consists of the theories of BonJour, Lynch, Schwitzgebel, and Zagzebski. The methodology is based mainly on the ideas of Nichols and Bordwell & Thompson. The analysis identifies how cinematographic tools represent reality and what aspects of epistemology are noticeable in documentary films. The results show that *The Ambassador* justifies the beliefs presented at the film's beginning. However, the film makes the audience question the documentary, while *The Mole: Undercover in North Korea* provides tremendous knowledge.

Keywords: epistemology, truth, belief, doubt, knowledge, cinematography, performative, observational, interactive, poetic, reality, documentary.

CONTENT LIST

INTRODUCTION	6
What makes Brügger a unique filmmaker?	6
Aim and objectives	6
PREVIOUS RESEARCH	7
THEORETICAL BACKGROUND	9
Introduction	9
Epistemology	9
Virtues and vices	10
Truth	11
Belief and doubt	13
Skepticism	16
Ethics	16
METHODOLOGY	18
Introduction	18
Film selection	18
Cinematographic tools	19
Film style in cinematography	19
Poetic mode of representation	19
Interactive mode of representation	20
Performative mode of representation	21
Observational mode of representation	23
Virtue Theory in films	25
ANALYSIS OF <i>THE AMBASSADOR</i>	27
Introduction	27

Characters as Truth-revealers	28
The filmmaker in the social actor's role	29
Observing the performance in the documentary.....	32
The usage of editing to evoke different emotions in the documentary.....	34
Acquiring the knowledge with interactive mode of representation	35
Acquiring the knowledge	36
Virtuous and vicious characters	37
Belief and doubt formed by the modes of representation	39
Does reality represent truth?.....	40
Remaining skeptic	41
Ethical problems arising	41
ANALYSIS OF THE MOLE: UNDERCOVER IN NORTH KOREA	43
Introduction	43
Characters as Truth-revealers	43
Developing a double life while performing.....	45
Observing the truth.....	47
Gathering intelligence to acquire the knowledge	50
The usage of editing to evoke different emotions in the documentary.....	53
Acquiring the knowledge	54
Virtuous and vicious characters	55
Belief and doubt formed by the modes of representation	56
Does reality represent truth?.....	57
Ethical problems arising	57
The truth provided by both documentary films.....	58
DISCUSSION.....	60
CONCLUSIONS	62

SAMMENDRAG 65

SANTRAUKA..... 66

BIBLIOGRAPHY..... 67

SOURCES 70

INTRODUCTION

What makes Brügger a unique filmmaker?

Mads Brügger is a Danish filmmaker who hosts a talk show and has investigative journalism skills. He is well known for such films as *The Red Chapel* (2009), *The Ambassador* (2011), and *The Mole: Undercover in North Korea* (2020). He used his investigative journalism skills in filmmaking, which allowed him to create his films uniquely. Brügger mixes different filmmaking methods that create a diverse representation of reality and provide different emotions for the audience. Even the poster of the film *The Ambassador* writes that Brügger is “The most provocative filmmaker in the world.” His unique documentary creation style is fascinating to analyze because he makes extraordinary decisions in the truth-seeking journey. How he adapts the role of an undercover character to find out the truth provides incredible results. Brügger’s films can also be seen as the films created based on the *Dogme 95* movement, which aimed to avoid using special effects in the movie and to make them in the old ways. The filmmaking method of Brügger provides authenticity by using a documentary-style approach but by doing it in his unique way. It is fascinating to analyze in what ways his films provide truth because his methods keep challenging the audience to encounter harsh truths while using methods that present the aspects that were hidden from society.

Aim and objectives

This master thesis is subdivided into several sections: theoretical background, methodology, analysis of the documentary films, conclusions, discussion, and summary. The films analyzed are made by Mads Brügger: *The Ambassador* and *The Mole: Undercover in North Korea*.

This master thesis **aims** to analyze in what ways documentary films provide knowledge.

In order to achieve the aim, three **objectives** were constructed:

- to determine how cinematographic choices affect the truth presented in Mads Brügger’s documentary
- to identify what aspects of the theory of knowledge are most noticeable in *The Ambassador* and *The Mole: Undercover in North Korea*
- to explore the connection between epistemology and cinematography in Mads Brügger’s films

PREVIOUS RESEARCH

This chapter briefly discusses previous research made about Scandinavian documentary films. I will briefly discuss Danish television documentary series by Randi Marselis (2008), an analysis of *The Ambassador* by Louise Brix Jacobsen (2019) and Camilla Møhring Reestorff (2013), and the analysis of *The Mole: Undercover in North Korea* by Daniel Salisbury (2022). This chapter also includes Jim Lane's (1997) analysis of the connection between epistemology and documentary films.

In his work, Marselis (2008), "Descendants of Slaves: The Articulation of Mixed Racial Ancestry in a Danish Television Documentary Series," focuses on analyzing the discourses of family histories, such as bloodlines, by adapting the theory of race. The documentary film *Descendants of Slaves* (2005) conveys a message about Danish colonial history to the audience. The result that Marselis (2008) achieved was that the documentary film still implies racial thinking. It is supported by an analysis that the camera's focus on the people suggests it is fascinated by their differences. However, Marselis (2008: 463) claim that the ideas presented by the film are anti-racist, but the aspects of racialization can be frequently spotted in the film. The ideas presented by this analysis of racial thinking are essential to consider because Brügger's films have similar ideas.

However, it is essential to look not only at the racist ideas but also at the analysis of Brügger's films. Jacobsen (2019), in his work "Fictional Characters in a Real World," analyzes the ethical implications of different media types, focusing on fictional and real interactions. This study focuses on the films *Borat* (2006) and *The Ambassador*. Jacobsen (2019) found that irony is used in the context of politics to convey a message of corruption in society. The analysis showed that the people involved with the social actors were judged for their actions. Lastly, the encounters between fictional and real movie characters display considerable societal problems, and the only way to expose the danger is to put yourself in danger.

Nevertheless, Reestorff (2013) analyzed Brügger's film differently in her work "Buying Blood Diamonds and Altering Global Capitalism." Her work aimed to determine how mobility and finance concern global inequality in the film *The Ambassador* by using the strategy of provocation. Her analysis showed that the audience sees that the filmmakers do not exploit people and that inequality is occurring in the film. Reestorff (2013: 12) claims that mediatization takes the film in different directions. It uses different critiques, and the local press in Liberia is focused on diplomatic scandals. Due to this reason, she claims that *The Ambassador* cannot be called a documentary but also a satiric media text.

However, the work of Salisbury (2022) called “Of Moles and Missiles: Anatomy of a North Korean Arms Deal?” is focused on the movie by Brügger's *The Mole: Undercover in North Korea*. The aim of Salisbury's (2022) work was to contextualize the film's content, which includes arms dealing. He concludes that the North Korean officials in the movie are portrayed as naïve and lack security, and Alejandro Cao de Benos struggles to maintain security. Salisbury (2022) also comes to the idea that the film does not provide enough information to understand how the criminal network of North Korea works and that it remains an issue.

One of the most important works is Lane's (1997) “The Career and Influence of Ed Pincus: Shifts in Documentary Epistemology.” In his work, Lane (1997) discusses the ideas of Pincus, who introduced that film (as a medium) can be linked to philosophy. The usage of interactive documentation showed the filmmaker some insights into epistemology. He found out that documentary films can objectively and accurately represent reality. In addition, Lane (1997) states that the films he analyzed have an epistemological shift due to the time gap between editing and shooting.

Considering the works mentioned above is necessary because they provide different methods of analyzing documentary films. Even considering that I am taking the analysis in different approaches, it is essential to explore these works because they provide various insights about the problems occurring in the films. They all provide analysis that I will approach in different ways. However, the question arises whether the results gathered are similar.

THEORETICAL BACKGROUND

Introduction

In this chapter, I will discuss the main concepts that make up the theory of knowledge. The central concept of the master thesis is epistemology. The theoretical background examines epistemology, virtues and vices, concepts of truth, belief, doubt, skepticism, and ethical problems arising from epistemology. However, the analysis is not only mainly focused on epistemology. There are many ways in which the epistemology of documentary can be approached, but in my opinion, the best way to analyze it is by identifying how reality is represented in the movies and then applying the theory of knowledge to the cinematographic results. Documentary and epistemology have a connection between them. Epistemology focuses on how we acquire knowledge, while epistemology in documentaries focuses on the main epistemological aspects, such as objectivity, truth, and subjectivity, in producing documentaries. Documentaries are based on the events happening in the real world, representing truthful facts about them. Although while making a documentary, a filmmaker may choose to include particular scenes and exclude others, making framing events and information quite tricky. This can be affected by the filmmaker's values or his perspective. Analyzing documentary movies epistemological analysis is one of the most valuable ways. This chapter will discuss the main concepts of epistemology necessary to make an epistemological analysis.

Epistemology

This section is focused on discussing what epistemology is and the ways we acquire knowledge. It is necessary to acquire a deeper understanding of this phenomenon in order to make an analysis. It is important to note, that truth and belief are the two main components that make up epistemology. In this section, I will discuss the concepts of epistemology provided by Linda Zagzebski (1996) and Jack Crumley (2009). I will also provide an example of epistemology in the context of a movie analyzed by Silvio Carta (2012).

To begin with, it is necessary to define what epistemology is. Crumley (2009: 16) argues that epistemology can also be called a theory of knowledge or a theory of justification. There are several central ideas related to epistemology – how we achieve knowledge and under what circumstances we acquire knowledge. On the other hand, Zagzebski (1996: 260) claims that epistemology can be

understood as an actual belief, and for it to be accurate, you must justify it. The theory of knowledge raises such questions as [The fundamental questions of epistemology are varieties of the question "How ought we to go about finding out the truth?" or "What counts as a good belief?" or "What gives us understanding?" To answer such questions, it is, of course, essential to know how people come to have and maintain beliefs since belief formation is a natural phenomenon.] (Zagzebski 1996: 337). All these questions will be explored in the context of documentary films. However, Zagzebski (1996: 278) claims that knowledge is mainly obtained through perception, which is what we see, touch, hear, or smell, and it is stored in our memory (certain information that we know and past experiences). The knowledge can also be supported by providing arguments of evidence. Crumley (2009: 16) expresses a similar idea that perception is a primary source of our beliefs that allows us to establish the conditions of knowledge. Zagzebski (1996) asserts that intuition is equally essential to perception and that our intuitive critiques regarding what is true and what is not are often trustworthy. This trustworthiness is due to the process of our intellectual virtues, which from her point of view, plays a central role in epistemology. The virtues and vices will be discussed in the following section. Here the question arises of what role epistemology plays in the films. Carta (2012) made an epistemological analysis in the film *Tempus de Baristas* (1993). This film focuses on collecting the conversations between people to acquire knowledge. The analysis of the film provided a perspective that knowledge and belief are always partial. One of the main things the film does is explores reality and help the viewer to understand why certain characters do certain things. Although the film provides knowledge about particular problems, it leaves the viewer questioning what will happen to the characters later.

Virtues and vices

This section discusses the importance of virtues and vices in epistemology. Here I will explain the main ideas of virtues and vices presented by Zagzebski (1996) and describe how they are relevant to seeking the truth.

Virtues and vices play an essential role in epistemology. Zagzebski (1996: 78) claims that the primary function of virtues is the rights acts and the virtues show if something is good. Particular actions raise ethical and moral questions. Zagzebski (1996: 79) points out that Aristotle's theory of *phronesis* is essential when discussing virtues. *Phronesis* is a particular moral observation that provides insight into how to act in particular cases. That right act depends on several features: it is defined by motivation and the property of a person's inner traits. Due to the person's inner traits, it is rather difficult to distinguish if the act is wrong or right. According to Zagzebski (1996: 85), there are several ways in which virtues

can be viewed. It can be related to an individual's qualities, such as patience, justice, generosity, secrecy, good sense, lenity, courage, honesty, presence of mind, etc. The vast list of words shows how the English word virtue can be applied in modern English. However, such features related to Christian virtues (hope, faith) are weakly linked to the virtues because they only appear in a few different cultures. Due to this reason, it is not likely to call these traits a virtue. It is also important to point out intellectual skills and virtues explained by Zagzebski (1996). Intellectual skills refer to such phenomena as verbal skills, knowing how people manipulate physical objects, and explanatory and logical skills (reasoning). One of the most critical skills in this master thesis is perceptual acuity skills. It is related to the skill of the journalist or detective, which plays a massive role in the movies being analyzed. Zagzebski (1996) also asserts that virtues like honesty or caution get people to true beliefs since they shape the person's cognitive process. In addition, virtues like curiosity or humility play a considerable role in truth-seeking. Curiosity makes people seek more information, while humility signals that there is still a gap in their knowledge and makes them seek the truth.

Vices are seen as contrary to virtues and linked to the bad properties that tend to construct wrongful acts. Zagzebski (1996: 105) claim that they come from human nature in the same way as the virtues. A person acquires vices through habituation, but the author uses Aristotle's idea to define vice. According to Aristotle's idea, vices are defects of the soul that people acquire, and they are seen negatively (Zagzebski 1996: 135). The most common personal traits of vices are greed, arrogance, selfishness, dishonesty, and impulsiveness. However, when we think of intellectual vices, more traits appear, such as cowardice, prejudice, close-mindedness, negligence, and intellectual pride. It is helpful to identify vices linked to personality traits, as Zagzebski (1996) described. Since vices are seen negatively and lead to wrongful acts, identifying them allows one to point out ethical and moral problems. Vices can also lead to discrimination against a particular group of people. For example, it can have racist ideas. Zagzebski (1996) also asserts that such vices as arrogance or dishonesty lead us to false beliefs. However, arrogance and close-mindedness also play a role in restraining the person from looking for the truth because the person might think that he or she already has all the necessary knowledge.

Truth

This section discusses the main ideas of truth in epistemology. However, it is also necessary to look at how to define the truth in documentary films with the help of Douglas Kellner's (2013) and Krystin Arneson's (2012) argumentation of whether documentaries can tell truth. However, it is more important

to look at the ideas of truth in epistemology defined by Michael Lynch's (2011) ideas and David Blumenfeld's (2010) definition of truth in epistemology.

To begin with, two central ideas are incorporated into epistemology – truth and belief. These two components are the central notions that draw up the knowledge we perceive by epistemology. Both concepts – truth and belief – are interrelated. Kellner (2013: 59) claims that documentary filmmakers present the image of the world in different ways. These films can be partisan by addressing the exact issue or non-partisan by justly representing particular political agendas or situations. In a way, this kind of film, by exposing particular situations, can break through lies and tell the truth. However, Arneson (2012) questions the reliability of the truth and reality presented by documentary films. Arneson (2012: 2) distinguishes three problems of how documentaries represent reality and what problems they can have with the truth. The first problem is how the construction of a documentary can be interpreted. The representation of the documentary, we see, can be narrated or staged and might never capture the true reality. Even the observational mode of representation in documentaries that films the surrounding world without any interactions does not mean that the events that are happening are real. Another argument Arneson (2012: 3) provided is that the destruction process begins at the exact moment the filming begins through the editing process, which can distort the actual picture of reality. By doing that, the documentary can become not an accurate representation but false. It is also important to note that even in the observational mode of representation, the camera only partially captures some of the representation of reality. Lastly, Arneson (2012: 4) argues that too many factors are used in documentaries, making it hard to represent reality accurately. Documentary represents past events, the footage is about what happened before, and the reality shown to the viewer no longer exists. However, Kellner (2013: 60) has a different view, and he claims that partisan films provide the context of social reality. However, looking at the left-partisan tradition, whose ideas can often be incorporated into documentary films, we can assume that it is dedicated to the truth. This tradition aims to persuade and inform the viewer by showing the documented facts which unveil lies and tell the story. By applying the left-partisan tradition, the filmmaker can show the power of truth, propose transformation related to politics or examine the occurring social problems.

In epistemology, the truth plays a similar part as in documentary movies. According to Lynch (2011: 3), it is vital to notice that truth is objective, and objectivity is the starting point to define the truth. That objectivity is determined by the nature of truth, which can be viewed as true beliefs only if they resemble reality. Lynch (2011: 4) claims that the truth of a belief can be described as a representation of

its component notions. This can be understood by acknowledging that the beliefs are true if their entrails coincide with reality. Blumenfeld (2010: 777) has a slightly different idea by distinguishing truths of reason and truths of fact, which are the primary aspects that represent the truth from his point of view. The truths of reason are based on the principle of identity. Blumenfeld (2010: 777) explains this idea by presenting an example that all bachelors are unmarried men. It is mainly the question of putting a logical connection between the concepts. The virtues play a huge role here, due to the reason that they have positive and negative meanings that have an impact on the meaning of the words that play a part in representing identities. Truths of reason represent the truth in all possible worlds. On the other hand, Blumenfeld (2010: 778) suggests that truths of fact cannot be diminished to identity, so they can only be identified by references to the empirical world's facts. To determine the truths of fact, belief and the representation of reality must coincide. If the belief corresponds with the facts we know of reality, it is a truth of fact. However, Lynch (2011: 7) argues that another possible way of identifying the truth can be by asking and answering the questions whether something can be understood as truth. Nevertheless, the truth is pursued indirectly by seeking evidence and reasons. Evidence is one of the main things we try to find out to determine what is true and what is false. It leads us toward the truth, but the evidence sometimes points us in the wrong direction. The goal of the truth in this matter, as Lynch (2011: 7) points out, is to represent things as they are.

Belief and doubt

This section discusses the main ideas of belief and doubt. There are many different ways to understand a belief in epistemology. Some beliefs might be implicit and others explicit, as Eric Schwitzgebel (2011) discussed. Beliefs do not just occur from nowhere, as Robert Audi (2011) claims, we mainly form beliefs with the help of perception, while those beliefs that we form need justifications, which is discussed by Jonathan Kvanvig (2011). In addition, Peter Markie's (2010) claim of perceptual belief will be added. However, all the aspects above can be doubted, which is explained by Laurence Bonjour (2010), who clarifies the ideas of Descartes's epistemology. Belief is one of the most frequent phenomena occurring in the movies being analyzed. Due to this reason, it is crucial to look at many different ideas of belief.

Belief is one of the two main components of epistemology, which is equally essential to the truth. Schwitzgebel (2011) explains the main aspects of belief in epistemology. To believe something, as modern philosophers commonly use the word "belief," is to view if it is accurate. However, there is no agreed definition of belief in philosophy, but in Schwitzgebel's (2011: 14) view, it is bound to our mental state. To believe something, a person does not need to give this belief any lengthy attention or thoughts,

nor must he be deeply committed to that belief. Belief is consequently a primary notion in epistemology—traditional epistemological interpretations of knowledge minister knowledge as a concept of belief— such as justified true beliefs, which will be explained in the next paragraph by Kvanvig's (2011) ideas. Beliefs can be distinguished into two categories – implicit and explicit. They can easily be identified by considering that implicit beliefs are held by our conscious mind, while explicit beliefs are not. As Schwitzgebel (2011: 17) explains, our beliefs are impacted by such factors as cultural and social norms, our current emotional condition, and the experiences that happened in the past. Both implicit and explicit beliefs are equally important since they both affect our actions and what decisions we make. Alternatively, one might state that we do not believe something before explicitly considering that idea but are disposed to create that belief. However, it is essential to note that according to Schwitzgebel (2011: 18), implicit beliefs are tough to alter due to the reasons mentioned above that we acquire them. Due to the beliefs we acquire, depending on whether they are implicit or explicit, our behaviors are shaped. Nonetheless, Schwitzgebel (2011: 19) also mentions that manipulation is vital in altering beliefs. The manipulation comes in forms such as propaganda and advertising, which is extremely important because the information people acquire adjusts their beliefs. Schwitzgebel (2011: 19) argues that these external factors mentioned in the previous sentence threaten the ability to believe individually. When we are manipulated by propaganda or advertising, we begin to think in ways that are not coherent with our values. The only solution for how to avoid manipulation is to assess the arguments and evidence not to shape false beliefs.

Another important aspect is how we draw up our beliefs, as explained by Audi (2011), and how we justify them, according to Kvanvig (2011). In epistemology, a belief can be seen as true if the things how they are in reality coincide with it. If we accept the hypothesis to be true, it needs to be justified by some evidence. On the other hand, even if we justify our belief, it may not be true. According to Audi (2011: 22), perceiving can be the primary source that draws up our beliefs. Kvanvig (2011: 25) talks about justification, an element of a belief that leans on parts internal to the believer. It is necessary to justify the beliefs that we acquire through the process of perception. Audi (2011: 1) claims that perception refers to what has been felt, heard, seen, smelled, or tasted. It allows a person to describe his or her experience, such as seeing a bird flying away. By expressing that experience, a person also describes what he believes. Is what we perceive an excellent recourse to support evidence showing that our belief is true? According to Kvanvig (2011: 26), to support the belief, epistemic justification is necessary. However, Audi (2011) and Kvanvig (2011) do not mention that perception would be an excellent way to

justify a belief. I argue that perception is one of the central ideas which plays a part in epistemic justification. This is because, with the help of perception, we can justify that the facts are true by looking directly at the evidence. In a way, Audi (2011: 24) supports this claim by providing information that perceptual experience allows people to acquire knowledge about the world through the simple process of perception. Perception produces some experience, for example, an image of something, but it only produces beliefs on some occasions. For example, even if no belief is structured while seeing a bird flying away, it still gives actual knowledge. Seeing is still a potential belief. On the other hand, Markie (2010: 63) claims that a perceptual belief is often basic, and more evidence is needed to support the belief. However, Kvanvig (2011: 26) claims that there are some difficulties related to justification - a situation might occur in which a disaster can only be bypassed by bearing a belief for which one contains no proof. In such a situation, most of the causes partiality maintaining such a belief, even though such a view would be epistemically unjustified.

On the other hand, when we talk about belief, one specific phenomenon comes to mind – doubt. The beliefs that we can guarantee are true results in knowledge. BonJour (2010: 10) explains Descartes's epistemology, which discusses the method of doubt. Descartes's epistemology raises a question of what should be done if your beliefs are false and you have no idea, which of them are mistaken. Descartes proposes a specific solution [Descartes proposes something much more radical: to tentatively reject any view or opinion or principle that is not "completely certain and indubitable," any for which he can find "some reason for doubt,"] (BonJour 2010: 10). It can be claimed that majority of our beliefs can be based on unclear foundations, which does not allow us to assume that they are true. The method of doubt allows us to identify if our beliefs are entirely accurate. Here comes the influential "evil genius" Descartes hypothesis into play, explained by BonJour (2010). "Evil genius" can be seen as a clever and powerful creature, which can be seen similarly to God, but is the opposite of God and always tend to deceive everyone. However, such a creature may not exist, but he would be able to deceive our beliefs of the material world and our natural essence. The assumption that this creature can exist already makes us doubt its existence. BonJour (2010: 11) claims that Descartes argues that only one particular belief cannot be doubted – our existence. In Descartes's point of view, if someone is continuously deceiving you, and if you are being deceived, there is no doubt that you exist. However, what does this have to do with eliminating errors with the method of doubt? This shows that by doubting the beliefs, we have come to certain conclusions which show that particular beliefs cannot be indubitable. In Descartes's point of view, only by doubting everything we know, we can come to specific facts that are true.

Skepticism

Skepticism makes us question our capability to get knowledge. This section shortly discusses several vital ideas of skepticism, such as Peter Klein's (2002) academic skepticism and BonJour's (2010) idea of knowledge and skepticism.

Skepticism does not only question acquiring knowledge but also whether there needs to be more evidence supporting our beliefs. In a way, it supports the doubt section I mentioned previously. Klein (2002: 336) provides an idea of academic skepticism, which according to him, supports the arguments Descartes provides for academic skepticism. The main idea is that if something can be suspected of doubts, we cannot consider it knowledge. In other words, if a belief is immune to doubt, it can be assented. BonJour (2010: 238) claims that skepticism is not just one personal view but a span of many different views. However, in the context of epistemology, according to BonJour (2010: 238), it is to question whether the believer has adequately good reasoning for believing that the claim he or she provides is true. In other words, the main focus of skepticism is justification. Skepticism mainly targets a few areas by questioning whether they are correct, such as justifying all beliefs and the conscious state of mind. BonJour (2010: 239) also suggests that skepticism questions whether the claim supporting our beliefs are strong or weak. If the belief is justified strongly, it is enough to call it true. Lastly, the character that takes part in the skepticism is considered. It is essential to spot whether he or she is playing a positive or negative role in questioning the justification of beliefs.

Ethics

Ethics plays a small but essential part in epistemology since it is also related to the interest in the questions of knowledge and truth. This section discusses the ideas of Noah Lemos (2002) and Jonathan Dancy (2010) related to different aspects of ethics in epistemology.

Although epistemology focuses on knowledge, looking at the ethical aspects of right and wrong is essential. There is a connection between these two fields: they focus on whether the knowledge we acquire is trustworthy. Lemos (2002: 479) explores the relationship between epistemology and ethics and suggests that such ethical considerations as what can be seen as reasonable and justified belief are essential to epistemology. Some moral values are important in epistemology, such as rationality and truth. Lemos's (2002: 480) idea is that our beliefs can be evaluated by considering ethical implications. Different cultures have various moral beliefs and facts, making divergent ideas look morally wrong or right. Due to this reason, it is hard to distinguish what is right or wrong because of different moral beliefs.

According to Lemos (2002: 481), we should not only look at evidence and justification to point out what is ethically right or wrong but also consider moral factors and personal traits. However, Dancy (2010) has a different idea concerning ethics and epistemology. Dancy (2010: 348) claims that ethics and epistemology are distinct fields, but in a way, they interrelate. From his point of view, there is still a massive gap in this field, but ethical considerations shape the knowledge we believe in. Dancy (2010: 349) also suggests that virtues and vices play a massive role in ethics and epistemology. Examining personal traits allows one to identify what kind of a person has justified knowledge or beliefs. In his view, virtues and vices have critical ethical implications which provide information about whether the actions taken by a specific character are ethically right or wrong.

METHODOLOGY

Introduction

Methodology in this thesis was primarily based on two distinct approaches to analyze directors Mads Brügger's films by applying the theory of epistemology and cinematographic tools used in film studies. A qualitative research method was employed to collect and analyze epistemological aspects of the documentary in Mads Brügger's movies. The focus of the study will be two Brügger documentary films, *The Ambassador* and *The Mole: Undercover in North Korea*. The analysis will be supported by the theory of epistemology, four modes of representation, and the different ways to represent film form. Even though four modes of representation will be used in the analysis, only two dominate in the films: performative and observational. However, two more modes will be included in the analysis because they represent several critical ideas. This chapter will discuss why two particular films by Brügger's were selected and discuss the cinematographic tools used in the analysis.

Film selection

As mentioned in the previous section, the main focus of this study is Mads Brügger's two documentary films, *The Ambassador* and *The Mole: Undercover in North Korea*. The study will be based on the theoretical background of epistemology and Bill Nichol's (2001) modes of representation. This thesis focuses on *The Ambassador* and *The Mole: Undercover in North Korea* due to specific reasons: (1) both films focus on infiltrating particular countries in exchange for knowledge about corruption and problems occurring in those countries; (2) the social actors in the documentary films are performing while maintaining their undercover a secret in order to access the knowledge and trust of people in higher ranks; (3) the filmmaker uses investigative journalism skills in both films together with mixing several modes of representation which results in creating a unique style of documentary; (4) the truth in both documentary films are represented in unique ways. Both chosen films also have an essential feature – a hidden camera. They also have a theme that raises many questions and ethical problems, which is part of the reason they were selected. *The Ambassador* focuses on the problem of blood diamonds in the Central African Republic (CAR); *The Mole: Undercover in North Korea* spotlights North Korea, which from my point of view, is a country about which we know tiny, and is hiding many secrets.

Cinematographic tools

Bill Nichols is known as the father of documentaries. His modes of representation, expository, observational, participatory, performative, poetic, and reflexive, are frequently used in many documentary film analysis, and it comes from the 1920s poetic experimentation period when the filmmakers began experimenting with different ways of creating documentaries. This can be viewed as Nichol's taxonomy, which shows how documentary movies can be classified or categorized. Stella Bruzzi (2000) criticizes Nichol's taxonomy. She claims there are better ways to classify documentary movies than Nichol's modes. Bruzzi (2000: 2) calls documentary movies too experimental and hybrid to appoint one movie to one mode of representation. I argue that the best way to represent reality is by using several modes of representation since assigning one mode to a film is hard. In every documentary film, you can find different modes of representation, although one or a few might be dominating. However, different modes of representation represent diverse ideas, they represent reality in different ways. From my point of view, it is the best way to find out the truth by employing several different modes of representation in documentary films.

Film style in cinematography

To make a cinematographic analysis, it is necessary to describe the film's narrative and style (how the film scenes are shot), framing, etc. The terminology used in this master thesis to describe the filming aspects, how the scenes are shot, tones, etc., are borrowed from David Bordwell & Kristin Thompson (2013) *Film Art*. For example, framing is one of the fundamental phenomena mentioned in the book. The filmmaker carefully chose the framing since it is one of the most persuasive techniques used in cinematography. Using framing, the filmmaker chooses what to put in a shot and what to keep out. This way, he or she is allowed to take control of the perspective the audience receives and the way how viewer understands the scene. All of the terminology used to describe cinematographic aspects of filming are borrowed from ideas described by Bordwell & Thompson (2013). The terminology mentioned in the book are highly compatible to be used together with Nichol's modes of representation, as will be shown in analysis of the films.

Poetic mode of representation

This section shortly discusses the main ideas of the poetic mode of representation. It is explained using the ideas of Barry Natusch & Beryl Hawkins (2014), who describe Nichol's concept of the poetic mode of representation.

Natusch & Hawkins (2014) provides the main ideas of Nichol's poetic mode of representation. The poetic mode consists of qualities related to expressiveness, ambiguity, and emotionalism. It is claimed that [More specifically, he goes on to say that the filmmaker manipulates the "spatial juxtapositions" of images and creates "temporal rhythms" in order to convey a subliminal message or feeling.] (Natusch & Hawkins 2014: 108). It is Nichol's words describing the poetic mode of representation in which, in other words, that in the poetic mode of representation, the main focus of the filmmaker is on the film form and not the social actors themselves. Following Nichol's ideas, in poetic mode, the information is distributed through narrative storytelling. Symbolic and metaphoric images may be used to provide a deeper meaning. Mainly, the poetic mode expressed subjectivity by conveying experiences and feelings.

Interactive mode of representation

This section shortly introduces all the main aspects of the interactive mode of representation using the ideas of Nichols (1992).

The filmmaker can interact and intervene in the making of the documentary. This idea is related to the interactive mode of representation (Nichols 1992). In this mode, diverse dialog and monologs occur in the documentary film. Several issues arise in the interactive mode of representation: How do the filmmaker and the person being asked questions respond to each other; how do the interviewer and interviewee respond to implications and overtones in one another's speech? According to Nichols (1992:122) to sustain a logical consistency between the viewpoints of individuals, editing is being used. It usually does not contain commentary, just an interaction between social actors and the filmmaker. In some situations, the interviewee can be seen as a witness and the filmmaker as a public defender. In such a situation ethical issue arises: how the witness is presented and his or her motives, needs, or priorities are considered. The interaction between the filmmaker and the social actor is known as the interview. Nichols (1992: 126) claims that the filmmakers tend to ignore the idea that interviews raise ethical issues and claim that they are free speech. When the interview is made as an interactive mode of representation, their primary purpose is to the evidence to support the argument presented in the documentary. This argument is supported by Nichols (1992: 129) idea of the interaction of the filmmaker or the interviewer between him or her and the subject. The interviewer or the filmmaker might be present in the movie, we might see him, or he might only be asking questions and not shown. Although, some filmmakers might choose not to include even what the interviewer is saying – in other words, it is a masked interview. In some scenes, according to Nichols (1992: 133) only the interviewee might be shown due to the editing,

and his body language might imply particular things. It is important to note that each interaction between the interviewer and interviewee might bear implications of ideological reactivity or political allegation. Although, one of the most crucial phenomenon's cornering interactive modes of representation discussed by Nichols (1992: 140) is pseudo-dialogue. In pseudo-dialogue, both interviewee and interviewer are heard and seen, providing a sense of dialogue. It only provides the image of the dialogue because the interviewer is seen as the initiator who is framing the interviewee, who is seen as a primary source of the new knowledge or information. The common interview mentioned by Nichols (1992: 141) is another critical aspect of this master thesis. The information gathered in the common interview might be implanted into a massive frame. It is due to the reason that particular fact which is gathered or the usage of overtones might be a reference of that massive frame. In the common interview, it is typically required to show the frontal view of the subjects and the secondary background is included to represent specific knowledge. Lastly, the essential aspect of the interactive mode of representation distinguished by Nichols (1992: 144) is pseudomonologue. In pseudomonologue, the filmmaker's presence is absent, only the social actor is present. Pseudomonologue is used to convey the witness's feelings, thoughts, memories, and impressions straight to the viewer. Due to the usage of pseudomonologue, the suturing effect is achieved by the placement of the direct relationship between the interviewee and the audience. The interviewee in this shot does not look into the camera; in this way, he or she provides the viewer with the feeling that he or she is being addressed directly by the subject. According to Nichols (1992: 144) the pseudomonologue makes the viewer the subject of cinematic address. Sometimes, the filmmaker might be heard (sometimes by adding a voice-over). Overall, the interactive mode of representation tends to provide knowledge by adding the pieces of individual peoples' memories or experiences and adding them to the movie as testimonies. The viewer is the one who witnesses the historical world represented by the interactive mode.

Performative mode of representation

This section discusses one of the dominating modes of representation in the films analyzed – the performative mode of representation. It is explained using Nichols's (2001) and Judith Penin's (2014) ideas. This section also provides an example of the analysis of the performative mode of representation in the documentary film by Lucia Nagib (2018).

The performative representation mode is the tool used in both Brügger's films. It involves the filmmaker's involvement with the subject to reveal the truth about a group of people, history, or politics. The performed acts include real-life experiences and feelings to show the truth. This is why it is one of

the most helpful modes of representation in the analysis. It is the primary mode of documentary representation in Mads Brügger's movies, which occurs throughout the analyzed films because the social actors all the time stay in the act. Although documentary films that apply performative mode raise a question: is it real or performance? According to Nichols (2001: 130), the performative mode asks what knowledge is. In a way, it relates to the theory of epistemology, in which two main aspects are truth and belief. Nichols (2001: 131) claims that performativity can reveal the truth and show reality while deriving the questions of value and belief. It all depends on how the social actor performs in the documentary and whether his actions are right or wrong in acquiring the truth. The viewer is presented with knowledge and understanding about the world, truth, and societal problems using performativity. Since the performative mode is based on the question of knowledge, it is one of the most valuable methods to reach the truth, such as performing to gather information from people involved in particular activities. According to Nichols (2001: 133) the performative mode also contains a considerable variety of filming methods. It is claimed that [performative documentary freely mixes the expressive techniques that give texture and density to fiction (point-of-view shots, musical scores, renderings of subjective states of mind, flashbacks and freeze frames, etc.) with oratorical techniques for addressing the social issues that neither science nor reason can resolve] (Nichols 2001:134). Due to the massive variety of ways to adapt film forms to the documentary with performative mode, it is possible to present the events that happened in many different ways.

Pernin (2014: 18-26), explains several important aspects are related to the performative mode. Pernin (2014: 18) claims that many filmmakers blend different types of cinematographic tools with documentaries. It creates a unique documentary genre and provides knowledge in different ways. This idea is perfectly assigned to both documentaries made by Brügger because he mixes different modes of documentary. Since the performative and observational modes of the documentary are dominant in both films, they create a unique effect. The analysis of both movies will provide information about his unique filming method and what was discovered about the knowledge due to this particular reason. The unique ways of filming can represent reality, history, and memory in different ways and uncover different aspects of truth. According to Pernin (2014: 19) performativity is the most realistic way to represent the truth because historical facts are performed. It does not mean that only historical facts can be shown by performativity. Through the use of performativity, the film turns into a social act. Pernin (2014: 22) claims that the performative acts in the film might be used to bring out the response from the audience. Here, the filmmaker does not stay passive, but he or she participates in shaping reality. It is also the most

valuable tool to acquire knowledge by performing to be a different person to uncover the truth. As different modes of representation represent reality and truth in different ways, in different cases, the goal the filmmaker achieves can be different due to the mode used.

Nagib (2018) discusses Joshua's Oppenheimer documentary film *The Act of Killing* (2012), which became a masterpiece by using the performative mode of the documentary. This documentary tells a story about Indonesia's mid-1960s massacre of more than a million people. This film is structured upon the principle that the murders are performative acts that represent genocide that occurred in Indonesia, together with the perspective of the people who caused it. The main goal of using the performative mode of the documentary in this film was to document the emotional and mental thoughts of people who have seen the genocide and those who have caused it. Nagib (2018: 88) claims that the usage of the performative mode in this documentary achieved realism which cannot be seen in any other cinematic genre, by representing reality and uncovering the truth of how everything happened at that time. In this documentary, performative art was used to present what the genocide at that time looked like. One of the most impressive things in this documentary is that the main person who was a part of this genocide performed what he did during that time. According to Nagib (2018: 90) the viewer of the documentary sees not only the point of view of people who saw the genocide but also those who participated in it. This documentary can be seen as a reconstruction of the memories of the perpetrators responsible for the genocide, and the performative acts highlighted these moments. The performative mode of representation was the best way to show these aspects of the historical events.

Observational mode of representation

This section introduces the main aspects of another dominant mode of representation in documentary films - the observational mode of representation. It is based on the ideas of Nichols (1992 & 2001) and Katherine Nash (2009). This section also provides an example of the observational mode of representation in documentary films analyzed by Bjørn Sørenssen (2010).

Observational documentary mode of representation occurs in Mads Brügger's films quite a few times. In some places, a fusion of observational and performative modes of the documentary can be seen. The observational mode can be an excellent tool for understanding the truth and reality by observing what is happening. According to Nichols (2001: 109), the filmmaker observes people being themselves without interference in the observation model. This model includes no voice-over commentary, music, or sound effects. Nichols (2001: 110) claims that it simply observes the social actor's involvement with

each other while ignoring the camera. By doing this, the aspects of individuality and character are revealed. The conclusion can be drawn from the behavior that is observed. The filming aspects of this mode are simply filming the subject. The filming may include shaking hand movements or some outside sounds. Nichols (2001: 112) explains that observational cinema is a natural method to represent reality truthfully by quietly observing events. The truth and real-life events can be unfolded by watching the surrounding world without interference. By filming ordinary people's lives, this mode of representation can only tell true stories.

Although there is no information about hidden cameras being a part of the observational mode of representation, I argue that it can be viewed as a part of it. People who know they are being filmed might stress about it and not naturally act like themselves. The knowledge of a person being filmed may change his behavior. If the person has no idea he is being filmed with the hidden camera, it may have a better outcome. The person will not have any changes in his behavior and will do what he naturally does. However, some ethical problems can arise from this. Is filming with a hidden camera ethically correct? Sometimes, a hidden camera is the only way to film particular events. The hidden camera contains all the same aspects as the observational mode of representation. Theoretically, it can be seen as the same filming method.

There are several essential notions related to the observational documentary mode of representation, according to Nash (2009: 81). The filmmaker has no control over what is happening in the surrounding area. The filmmaker can only observe the events and people living their everyday life. He is not allowed to interpret the world, truth, and reality, and he cannot intervene with subjects, only to represent the actual truth he acquired during the observation. The observational mode is also called noninterventional. Nichols (1992: 61) claims that the observational mode of a documentary relies on the movie's editing, which gives the effect of real-time. In this type of representation, such things as music, interviews, and voice-over commentary are entirely abandoned. The observational mode likewise articulates ethical considerations. According to Nichols (1992: 63) the filmmaker invades the life of people's lives while making a movie, and he has the power to alter their lives. One of the most critical questions is whether the filmmaker can intervene if the social actor is in danger and can be injured; if this happens, does the filmmaker have a right to continue filming? Social actors can be defined as people, and it is related to performance. Nichols (1992: 65) claims that in observational mode, there is no limit to what is given to the viewer to see.

Sørenssen (2010) provides an analysis of the Swedish-produced documentary Mods trilogy, which includes *They Call Us Misfits* (1968), *A Respectable Life* (1979), and *The Social Contract* (1993). This trilogy is three separate films. It can be considered as a whole film of 25 years period. Although interviews in an interactive mode often appear in the film *They Call Us Misfits* (1968), the observational mode prevails. The film is based on the life of two 17-year-olds, Stoffe and Kenta. It focuses on their lifestyle with alcohol, drugs, and sex, while during the film, they grow apart. The analysis of this film provided insight into what can be shown by analysis of the observational mode of representation. Sørenssen (2010: 177) claimed that the flexibility of the camera results in the best representation of reality. He also provides an example that in the movie *Salesman* (1969), everything seems to be presenting the everyday life of a salesman usually, and the film ignores the whole truth: it was edited so that a viewer cannot see microphones, lights, or a filming crew who holds cameras. In this way, it does not fully represent reality. Sørenssen (2010: 178) claims that *They Call Us Misfits* (1968) has a slightly different idea concerning the observational representation mode. The best example of this idea is when Kenta has sexual intercourse with a young woman. This scene points out the questionable part of the observational mode of the documentary, which includes the rights of the person being filmed. Sørenssen (2010: 179) claims that the woman in the scene was left anonymous, it was edited in a way that nobody could recognize her. The young woman is not into all the acts in the movie, she does not give an impression that she wants to sleep with Kenta. Kenta, in the scene, seems to be happy acting out his life, and he seems angry that the girl is with him in that scene and cannot do the same. It was said that [The problem with the 'fly on the wall' is that it is as intrusively and present to those who experience it as it is invisible and unnoticeable to the viewer.] (Sørenssen 2010: 181).

Virtue Theory in films

This section briefly discusses the main ideas of virtue theory in films by Joseph Kupfer (2006).

As in epistemology, virtues play a significant role in shaping knowledge, they also occur in films and have particular meanings. Kupfer (2006: 335) explores the meaning of virtues and vices in films. In films, characters are always emphasized by specific characteristics and narrative arts. The moral traits of the main character in the films always have the audience's attention. Kupfer (2006: 341) provides an example that certain behaviors indicate different virtues or vices. For example, waiting for a present from someone can express generosity or patience. Another example is the virtue of kindness. It can be shown in two ways: offering criticism for someone's behavior or refraining from commenting about it. Even in films, such virtues as patience and determination that help the social actor to overcome obstacles might

represent values and moral beliefs. Kupfer (2006: 341) also points out an important virtue – executive virtue. This virtue is how a person performs actions, and they do not have any direction toward morals. Virtues in the films also present good personal traits, allowing the audience not to worry about such negative actions as corruption, deception, violence, etc. Kupfer (2006: 342) emphasizes that different cultures appreciate different virtues, but all of them should consider virtues such as justice, courage, and wisdom. As for the vices, they are mentioned in the theoretical background and do not have any different meaning here. The virtues are applied to both fictional and non-fictional films. They provide a context about the person's traits.

ANALYSIS OF *THE AMBASSADOR*

Introduction

This film focuses on the diamond trade in Central African Republic (CAR). The filmmaker, the film's leading actor, pretends to be a diplomat and businessman. Brügger's goal is to discover the truth about CAR blood diamonds. The film defines blood diamonds – they can be defined as diamonds that come from a conflict without any legal papers of the trade. As for finding out the truth in the film, some people can call the methods of Brügger's filmmaking manipulative and deceptive. Others might justify and agree with his actions since the film made a massive discovery about corruption in CAR. The film title itself (see Figure 1), which appears at the film's beginning, has several essential features: it contains the name Ambassador, a diamond, a match, and a palm in it. It shows the viewer the main topics of the film. A truth about diamonds, opening a factory of matches, and that the film takes action in a tropical place. Using old and funny music in the background constructs a sense of irony. It implies political and social issues appearing in the documentary due to the problems presented by a film which are dealing with poverty, deception, and manipulation. Right after that, we see a close-up shot of the filmmaker's face which implies that he will be the leading social actor in the film. The film deals with issues such as corruption, resource exploitation, criminal networks, and the diamond trade. All these issues will be discussed in the analysis of *The Ambassador*.



Figure 1. *The Ambassador* movie title.

Characters as Truth-revealers

This section discusses the main characters in the film, who were the most contributing to the discovery of the truth. Three prominent people in the film are, in different ways, including the spread of corruption happening in the CAR: Willem Tijssen, Paul, and M. Dalkia Gilbert. They all play different but crucial roles in what is happening in the film. It is necessary to identify the role they are playing since the cinematographic aspects of the film imply that the role they play in the documentary helps to acquire knowledge. Their virtues and vices, in further analysis, will be assigned to the aspects of epistemology.

One of the prominent people in this story was Willem Tijssen. He is a broker of diplomatic services Dutch businessman, whom Brügger's contacted when Colin Evans did not help him to become a diplomat. Willem plays a significant role in the way of finding out the truth. He is one of the criminals involved in the corruption in the CAR. Brügger is supposed to pay Willem 135 thousand USD to set him up as a Liberian diplomat. However, the cinematic technique shows something about Willem from the very beginning. In the first meeting with him at the beginning of the film, where he is filmed with the camera hidden near the ceiling and the camera hidden in Brügger's jacket, he is depicted in a dim view. The dim view creates a mystery and tension about the person shown. It builds a barrier between the subject and the viewer representing that the person shown is involved in unethical behaviors. It not only shows the mystery about the subject but also causes an impression that he might be one of the villains in the political instability, which is inflamed by the fraud this person is committing. However, another interpretation is that this filming way, by showing him in a dim view, represents that he is a shadowy person operating secretly in the CAR. Another role that Willem plays is helping Brügger to infiltrate the CAR government by helping him purchase diplomatic titles (only the diplomats deal with diamonds, in this way, they avoid too much attention). This person plays a comedic role in most scenes with him.

Paul is another crucial person in the journey of the blood diamonds deal in the CAR. He is a middleman who helps Brügger's operate in the political aspects of the country. Even though he is supposed to be on the filmmaker's side, his true intentions are revealed as the film progresses. At the film's end, when Brügger asks him if he is being played by the people, he is doing business with, Paul has no answer. He is filmed in a car with a close shot of his face with nothing to say, only that he does not understand what Brügger is saying. This shows that Paul is involved in the circle of criminal activities and works for the corrupted people. As a person who has lacks knowledge in English language and cannot justify his actions, he remains silent. It can be justified that he has terrible intentions because he is the person who introduced Brügger to both Tijssen and Gilbert.

Lastly, M. Dalkia Gilbert plays the most prominent part in this story of corruption and deception. He is a diamond miner and government official crucial in the diamond trade. The film shows his intention to make vast amounts of money in several places since he was at the edge of bankruptcy after the diamond market collapsed. For example, when making the contract about mining the diamonds with Brügger, he includes a section in the document where the filmmaker would be entitled to pay all of Gilbert's expenses for the rest of his life. All the people mentioned here tremendously impact epistemology because the truth was mainly revealed through the individuals mentioned in this section.

The filmmaker in the social actor's role

This section discusses one of two dominant modes of representation – the performative mode. It is analyzed using Nichols's (2001) and Pernin's (2014) ideas of performative mode, and terminology by Bordwell & Thompson (2013). One another important aspect is noticed while analyzing the film – an intertextual reference to Joseph Conrad's novel *Heart of the Darkness* (1899). The links between representation of reality presented by the performative mode of representation and the aspects of epistemology will be explained further in the analysis.

The film has an apparent intertextual reference to Joseph Conrad's novel *Heart of Darkness*. There are apparent similar features between Kurtz in the novel and Mr. Cortzen in the film. Both of their names even sound similar. Kurtz is a very successful ivory trader. He went deep into Africa, and it is said that the local people there worshiped him. He can be seen as a brilliant person who achieved a lot in the wilderness of Africa or as someone whose methods of getting the ivory were brutal and who is morally disturbed by his experiences. In the book, there are many aspects of colonialism, of how the person tries to gain political power to control the foreign country. Both characters in the novel and film have these similarities: They both are from Europe and went to Africa in order to become figures of power there; they both participate in morally questionable work, Kurtz in trading of ivory and Cortzen in the diplomatic passport purchase and blood diamonds; they both ignored their original aims by Kurtz trying to civilize Africa and Cortzen by starting a business which raises ethical questions; they both manipulate people around them; they both are doing everything that is morally wrong to accomplish their goals. Both the film and the novel also include these aspects of colonization: they show the exploitation of resources, especially diamonds. They also show native Africans being exploited by European colonizers, violence against them, and impartment of their beliefs to local people. In contrast, thinking about colonization, the film and the novel both present corruption and power usage. These facts show that in Africa, colonialism is still an ongoing issue to this day. The intertextuality and the performative mode of

representation play a unique role in the film. It provides a deep connection to colonialism and makes the filmmaker to seek for the truth in a different way.

Looking at this intertextuality, several notions can be recognized in the film. It is related to the link documentary has provided between truth and deception. The performance of this character mentioned above provides a vital idea – Brügger's exploration of finding out himself. The film was based on the exploration of blood diamonds, but the intertextuality provides specific reasons to believe that as the film progressed, the journey of self-exploration began. Brügger's got too much into the role of colonialist by manipulating and deceiving people. It creates a contraposition between the truth and falsehood. The film makes the audience question Mr. Cortzen's personality, whether it is just an act or the personal traits that can be assigned to the filmmaker. It can be seen as his journey of self-exploration because he perfectly adapted the qualities of Kurtz. As the film came close to an end, due to his behavior, he became paranoid about what outcomes he may receive. This shows that near the end, he abandoned his character and became his authentic self, aware of the actions that might cost him his life.

It is also essential to examine the filmmaker's acting in the film. He intentionally chose his manner of speaking and outfit to provide a sense of otherness and weirdness. This way, it was easier to situate himself in a good position in the political circle of CAR and the country's culture. For example, he wore a white suit (see Figure 2), which reminds us of the colonial era. Outfits like these allow him to stand out and be an absurd figure in a way that creates a sense of comedy in the movie. Here intertextually also plays a role since Kurtz is known for wearing a white suit and having a shaved head. This suit is an idea of a civil man transforming into a savage person (Figure 2 also shows Brügger's giving bribes, in another words *Envelope of Happiness*, while wearing a white suit). As for his manner of speaking, he tried to represent what might be the way how European colonialist speak. However, how was this performance not unmasked by the people of CAR? This might be due to several reasons. Firstly, the country is poor and uneducated, and for this reason, in their view, it might be how the majority of Europeans act in such a poor country. Another reason might be that the hope of new business in the country might have taken away suspicions from this act. Although, did Brügger take it too far with this acting? During the film, this persona becomes a part of him. He becomes paranoid and becomes too deeply involved in the criminal circle. The link to Kurtz and colonialism had an impact on the filmmaker himself, that he took it slightly too far in the truth-seeking process.



Figure 2. Brügger's outfit.

Even though the performative mode of representation dominates here, several aspects of the poetic mode of representation can also be assigned here, which adds an effect to his persona. Metaphorical images used in the film provide a subjective response. One of the scenes is in the very beginning, a similar scene occurs several times, where Brügger is driving in the car, and funny, peaceful old music is played in the background. It provides a poetic feeling and represents the idea of a colonialist coming into a foreign country. In contrast, several moments provide information that this is a crucial moment in the film. These moments are the images of the surrounding area while the car is driving and the music, which also provides a calm feeling.

To maintain his character legitimacy, Brügger's had to do particular things. Firstly, he had to create a fake business. CAR is so poor that they must even import eggs into the country. Brügger's had a brilliant idea to open a match factory. However, it raises some ethical issues, which Brügger mentions is aware of himself. He creates false hope for the people in the CAR. The name of the match factory was supposed to be *L'ambassadeur*, which might be a reference to the title of the movie. Since Brügger was aware that he was creating false hope for the people, it had ethical and moral problems. Manipulation and deception were used to create it, and the people seeking to be employed at the match factory were involved in this fraud. Another even more ethically wrong idea with the match factory was that it is supposed to cover illegal activities that might involve the laundry of money or human trafficking. Even if creating such a factory was just a cover to gain knowledge of the blood diamonds, it was ethically wrong. Another aspect of Brügger's performance was to maintain a racist character. In the scene where

the filmmaker is driving with Paul, he claims, "Not to be racist, but I have a problem with Asian people". The filmmaker calls them very greedy and sneaky, that it is difficult to trust them, and their manners are bad. The ethical problems will be discussed in the further analysis.

Observing the performance in the documentary

This section discusses another dominant mode of representation – the observational mode. It is analyzed by using the ideas of the observational mode of representation by Nichols (1992), Nichols (2001), and Nash (2009), and terminology by Bordwell & Thompson (2013). In most scenes in the film, the performative mode works together with the observational mode of representation. This section also supports my claim that a hidden camera can be seen as a part of the observational mode of representation.

The film begins with Brügger filming with a hidden camera while walking to meet with a person who is supposed to help him to become an African diplomat. The view received from the filming with shaky hand while walking creates a sense of confusion about what is happening because the shaky camera makes it hard to follow the action. In a way, this opening scene, filmed in a principle of the observational mode of representation by simply following the action, provides the information that the film's theme is related to corruption since the film's first scene already reveals this problem. The shaky hand filming and walking into a dangerous place sets the tone for the audience that the film is set in a dangerous place where will be much deception while seeking the truth.

In the film, Brügger claims he has no problem secretly filming all the meetings. He has an extraordinary way of hiding a camera inside the book, with its pages cut out from the middle. In this way, he films through the back of the book. This is the way of capturing everything happening in the room without the knowledge of the people there. He uses this technique because the people he meets will not be willing to be filmed, and he is doing everything undercover. It is crucial to indicate that this method of filming causes some ethical questions. It is one of the reasons why the methods used in the film by Brügger might be seen as manipulative. It invades the privacy of the person who is being filmed. However, since the subjects do not know they are being filmed, their action represents reality in the best way possible. This filming method allowed the filmmaker to capture the truth in the film. It was the only way possible which allowed him to do that.

One of the aspects revealed by the observational mode of the documentary was the belief of the people in the CAR about black magic. People here tend to buy magic powder, voodoo dolls, and more. There are pygmies here, who are an ethnic group. Here Brügger's noticed a selling point for his matches

– if pygmies make the matches, it will attract more buyers. This shows that the culture of the CAR is involved in believing in magic which is a part of their culture. It might be related to the poverty in the country, and the belief in such magic seems for them as a solution to this problem.

The exact mix of performative and observational moments occurs in many film scenes such as in Brügger’s conversation with Willem Tijssen on the phone. They are filmed with a close-up shot where the viewer can see only Brügger’s face, and the view goes down to chest (see Figure 3). In these scenes, the filmmaker is always smoking. This method represents the mood of the social actor. It focuses on his facial expressions and feelings. Smoking shows the filmmaker’s high-stress level. These conversations are not going well, and the business with his diplomatic title is not moving. This filming method is a visual tool, which shows that the person talking on the phone not only stresses but begins to doubt the business he is involved in with Tijssen. It also implies that the filmmaker begins to fear that his truth-seeking methods might endanger him. In one of these scenes, Brügger asks Willem about how things are going with his diplomatic title, and Willem says that he does not hear anything. It was a way for him to avoid answering such questions, even though he always found a way to avoid these questions and did not deliver what he promised. This filming method provides intimacy with the subject and shows the dangers of seeking truth in the CAR. The emotions captured by the camera in these scenes show how manipulation plays a part in truth-seeking.



Figure 3. Brügger talking on the phone.

One of the scenes in the middle of the film shows Willem coming to meet Brügger in a hotel room. The actions are filmed through a plant, and the distorted face of Brügger is shown. The distorted

face might have been used for the viewer not to be able to read Brügger's face about his emotions toward Willem so early in the film. As the doubt about the business Willem was doing was increasing, this method allowed him to hide that emotion, and continue searching for the truth.

The usage of editing to evoke different emotions in the documentary

This section shortly discusses how editing a documentary impacts the audience. It is analyzed using the editing ideas by Nichols (1992) and terminology by Bordwell & Thompson (2013).

Since the observational mode of representation often co-exists with editing, it was used extensively in the film and had fundamental ideas. One of the essential scenes which were edited was where Mr. Cortzen discusses the opening of a match factory together with associates. There are many scenes cut between the discussions of the plan, including the footage of the place where the factory will be constructed in. The jump cuts are used in this scene, which creates a sense of disorientation. The editing of this scene creates tension, creates a chaotic discussion, which shows manipulation and deceit playing a massive part in this plan.

Another important edited scene is where Mr. Cortzen meets with the diamond dealer – Gilbert. These keep changing the shots between the conversations they are having and shots where the diamonds owned by Gilbert are shown. The usage of two different contents created a deeper meaning of the scene. This editing provides the idea of the contrast between wealth and poverty. It shows the wealthy profiting from the poor. It showed a business where the blood diamond traders profit from the poor society.

The scenes where Brügger is driving in the car (see Figure 4) not only represent a poetic mode of representation but also have some critical aspects of editing. At the end of the film, when Brügger is driving in the car, some aspects of editing are provided, which have a particular meaning. This scene provides a dramatic feeling and has a sense of realism. In the background, melancholic music is played while different shots of Brügger looking through the window are shown. It provides a feeling that the filmmaker settles himself in with how he behaved, that he spread the corruption in the CAR and misused the generosity of local people. It is an important scene that frames an important idea, supporting that he acknowledges his role, which can be interpreted as Kurtz, and shows some remorse for it.



Figure 4. Brugger driving in the car.

Acquiring the knowledge with interactive mode of representation

This section shortly discusses the interviews with one person in the documentary. It is analyzed based on the ideas of the interactive mode of representation by Nichols (1992). Interviews play a small but essential role in the documentary and also in the knowledge this film acquired.

In the documentary, one person plays a huge role by participating in the interviews. Even though he was filmed with a hidden camera, there was still interaction between the filmmaker and the interviewee. These scenes can be interpreted as Nichols's (1992) pseudo-dialogue since both the interviewee and interviewer are seen and heard while providing a sense of dialogue. The person who played a considerable part was Guy-Jean le Foll Yamande (see Figure 5), the head of state security. All interactions with him occur in the hotel room and are filmed with a hidden camera. Since he is talking, the translator is also present in the room. He informs Mr. Cortzen about the CAR's resources and advises him on what to do so Gilbert does not deceive them. He provides such information that corruption found in the CAR came from the French. He also comments about Charles Massi, who was captured by the CAR military and tortured to death in a secret prison. Together with the film's editing, some documented evidence was presented that he was killed. However, Yamande says he was working with the French, and if he disappeared, he just disappeared. In the film, Gilbert claims that he does not work with Sodiam (a person who is included in the business of diamonds), but Yamande claims that this statement is false and that they are working together. However, at the film's end, Brügger receives the news that Yamande was assassinated. He was lured to the football field at night and murdered. He provides documented

evidence that a professional assassin killed Yamande, and everybody knew who the killers were. Nevertheless, the document implies that he was killed by the regime he was working for. Due to the reason Mr. Cortzen has been meeting with him and filming those meetings, he became paranoid about what would happen if the same people came after him. The close-up shot of his paranoid face is shown to present that emotion. However, the movie does not point out why Yamande was assassinated. It leaves a mystery for the audience to guess why this happened. There might be several logical explanations for this reason. Firstly, it is necessary to mention that Yamande highlighted how the criminal circle in the CAR works and how corrupt the country is. He might have been assassinated because someone found out that he was providing information to someone. He was the head of state security, so he knew a lot about everybody. This knowledge might have killed him in such a corrupt country. Another reason might be that he was dangerous to the people in the high ranks of the CAR. Since the documents mentioned that everybody knew who killed him, it might be not just the regime but the criminal circle, which involves Gilbert and the president himself.



Figure 5. Filming Guy-Jean le Foll Yamande with a hidden camera in a book.

Acquiring the knowledge

This section discusses what ideas of epistemology were discovered after connecting the ways reality was represented by cinematographic tools with the theoretical background of epistemology. The analysis is based on Crumley's (2009) and Zagzebski's (1996) ideas.

Several aspects related to the philosophical concepts introduced in the theoretical background can be spotted in *The Ambassador*. Crumley's (2009) idea is that perception is a primary source of our beliefs

that allows us to establish the conditions of knowledge. The performative and observational modes of representation support this claim of Crumley (2009). The audience, due to the usage of modes of representation, was able to see how the filmmaker, who is a social actor in the movie, due to deception and manipulation, was able to acquire the knowledge. This shows that perception was the best way to acquire knowledge for the audience and the filmmaker. Considering such scenes as interviews with Guy-Jean le Foll Yamande, the filmmaker gained knowledge through what he saw and heard. However, it is also necessary to consider that due to perception, such aspects from cognitive processes as reflection and logical reasoning come out, and several aspects of knowledge were revealed due to them. Reflection refers to the film's beginning, where the filmmaker claims he is going "to a country where he can operate freely without moral boundaries." This shows that the filmmaker, at the very beginning, spreads a belief that in the CAR, there are no rules, and you can do whatever you want. As for logical reasoning, the film's conclusions can be drawn not only by the filmmaker but also by the audience. Another aspect of the theoretical background appearing in the documentary film is by Zagzebski (1996), who claims that intuition is equally essential to perception. The performative mode of representation and intertextual reference impacted the social actor during the film. At the very end of it, Brügger got paranoid about being in danger, this was when his intuition showed that the people he was dealing with were extremely not trustworthy. In other words, his intuition allowed him to judge his actions' impact on his truth-seeking journey.

Virtuous and vicious characters

This section discusses the ideas related to virtues and vices defined by Zagzebski (1996). The usage of modes of representation in the documentary provided the audience with many virtues and vices. However, in this section, I will only analyze the primary virtues and vices that most impacted truth-seeking.

The filmmaker, who acted as Mr. Cortzen, was the virtuous character leading in truth-seeking. Many virtues and vices can be assigned to him. These virtues and vices allow the audience to get to know the characters in the film better and see their strengths and flaws, together with their motivations. Due to the virtues and vices, some right and wrong acts were done in the film. Firstly, Brügger has perceptual acuity skills, which are related to the skills of a journalist. He contains such virtues as critical thinking, interviewing skills, research-making, and adaptability. The interviewing skills allowed Brügger to acquire much information from Yamande, which was mentioned previously. Critical thinking allowed him to adapt to society as a colonialist, which was the only way to acquire the knowledge the film

provided. Adaptability allowed him to remain safe in a dangerous environment and adapt to the country's culture. His investigative journalism skills might be seen as a vice for an ordinary person, but in this film, it takes part as a virtue. This has both right and wrong acts. As for the right acts, he revealed the reality of the CAR. Due to the virtues mentioned, the wrong acts were that people were given false hope, and the corruption was supported by the many bribes he gave to people in higher ranks. The film shows the resourcefulness of Mr. Cortzen, who was portrayed as an excellent negotiator who made many deals in the CAR. Even though he faced many problems during the film, he remained determined, which is another virtue. During the film, he was determined to take all the risks to base his business in the country. The main trait that kept him determined was courage and motivation to achieve his aim. Looking at these traits, we can assume that what he did was an excellent act to acquire the knowledge discussed in the epistemological chapter. However, he also had some vices, clearly shown in the film. The intertextual reference to Kurtz provides the filmmaker with many vices. One of the central vices was the absence of a moral compass. He was primarily interested in his gain while ignoring what the people surrounding him were feeling. Specific ethical and moral problems occurred due to the choice of the wrong act. People's hope to have a business of the matches in the country was shattered, and the ideas of racism were spread. Another vice that can be spotted is arrogance. During the film, he had too much confidence in his skills while underrating his risk in such a country. At the film's end, the filmmaker suffers the consequences of these negative traits by getting paranoia about the danger he got himself into. Lastly, opportunism can also be spotted. He took the opportunity to acquire the blood diamonds while again ignoring others around him. Nevertheless, even considering that there are also many vices in this truth-seeking journey, Brügger is seen as a virtuous person whose positive traits and skills made him break all the boundaries and acquire a tremendous amount of knowledge which will be discussed in the following sections.

However, the question arises, who is the vicious person in the documentary? M. Dalkia Gilbert has more vices than virtues. Two main virtues can be assigned to him: he is street-smart and resourceful. He can be seen as a resourceful person because he knows where to find diamonds, gold, and more recourse in the country, and also he knows how the environment of the CAR works and how things are done there. Gilbert is street-smart because he knows the local culture, which allows him to rise to a higher rank in the political chain. However, the vices of his traits are dominating, which shows that he is mainly doing only wrongful acts. Firstly, he is untrustworthy. He always tries to get more personal gain by trying to trick people. One of the good examples that support this trait is the scene where he tries to get Mr.

Cortzen to sign the contract, which tells that he would have to pay Gilbert's expenses for the rest of his life. This also shows that Gilbert is deceptive. The deceptive trait is also supported by the lies he tells others, such as not providing the correct information about whom he works with. He is also an opportunist whose primary concern is only his gain. The main vice is that he is corrupt. The documentary shows he is involved in many illegal activities: fraud, abusing people, and smuggling. Gilbert's actions can be seen as wrongful acts, making him a vicious character. It can be assumed that he intentionally acts this way for his gain.

Belief and doubt formed by the modes of representation

This section discusses the beliefs represented by the documentary and interprets the doubt. It is analyzed using the ideas of belief by Schwitzgebel (2011) and Kvanvig (2011). In this section, Descartes's hypothesis of "evil genius," described by BonJour (2010), comes into play.

It is rather difficult to determine true and false beliefs in the documentary because the vast mix of modes of representation represents many different understandings of reality. Since truth is closely related to belief, it will be discussed in the next section. Schwitzgebel's (2011) idea is that manipulation is vital in altering beliefs, and they come from such forms as propaganda and advertising. However, the performative and observational modes showed that the acting Brügger was manipulative and the primary source through which the audience could form beliefs. However, it is not easy to draw a line between truth and misconception due to how these beliefs are formed. With the help of perception, the following beliefs were acquired, such as corruption is a frequently spreading problem in the CAR; bribery is a highly effective tool in the country; Western countries impact the CAR and how they exacerbate the problems; the power of people in high ranks to manipulate local people (Brügger manipulated them too, by using Pygmies and other tactics). Here Kvanvig's (2011) idea becomes relevant that belief can be true if the things how they are in reality coincide with it. The reality represented by modes of representation supports all these beliefs, which, according to Kvanvig (2011), can be true. Performative, observational, interactive modes of representation and editing showed that corruption is spreading in every corner of the CAR by simply adding scenes where the *Envelope of Happiness* was given to corrupt people, which is a highly effective tool to get what you want. Mostly the performative and observational modes of representation with intertextual reference to Kurtz showed that Western countries negatively impact the CAR by exacerbating the problem the corruption in the country with blood diamonds and human exploitation. With the help of perception, the audience might form other beliefs, but looking at the reality represented by cinematography, these can be seen as the main ones. A massive number of scenes

provided by performative and observational modes of representation supports the belief presented by the filmmaker at the beginning of the film that the CAR is a country where everybody can operate without any moral boundaries.

Virtues and vices also impacted the beliefs formed by the documentary. Everything mentioned in the cinematography sections of the analysis makes us doubt the beliefs formed for one reason. Since Brügger's idea of impersonating Kurtz created so many vices, was it a journey to seek truth or a journey for self-exploration? This fact can make us doubt the information that was gathered by the documentary, and here comes Descartes's hypothesis of "evil genius" by BonJour (2010) into play. The intertextual reference showed so many vices that Mr. Cortzen could be seen as the "evil genius," which was clever and influential throughout the movie, except at the very end when he became paranoid about his safety and deceived everyone on this journey. The usage of manipulation and deception by the filmmaking makes us doubt the information gathered by him, it makes the audience question whether the results of these methods can be trusted. It leads to doubt if the information by the "evil genius" can be accurate. The ambassador makes us doubt not only the truth presented by the film but also the ways the documentary was created. It might make the audience question whether this self-journey can be considered a documentary or action film. The performative mode of representation was so dominating that the film lost the documentary effect and made the main character seem to be participating in an action film. The filmmaker tries to reveal the corruption, which in a way, he succeeds but makes the truth-seeking very questionable. However, even considering that everything mentioned above can be doubted, it still makes the film a unique documentary created by Brügger.

Does reality represent truth?

This section briefly discusses the truth which was represented by the documentary. It is based on the theories of Lynch (2011) and Blumenfeld (2010). It expands the ideas of belief, whether they are true or not.

Looking at the modes of representation, it is rather challenging to determine the truth in the films, but several aspects of it are reflected by Blumenfeld's (2010) idea of truths of reason and truths of fact and Lynch's (2011) idea of acknowledging whether the beliefs are true if their constituents are put in a particular order to a representational relationship with reality. Considering the method of doubt and that this documentary can be seen as a journey of self-exploration, it is difficult to determine if the beliefs presented by the modes of representation are right or wrong, or it can be claimed that the truth in the film

cannot be clearly defined. If we take Blumenfeld's (2010) idea that the truth is based on identity and that virtues and vices play a huge role here, it is not easy to justify the beliefs the documentary has formed. It is again because some of his virtues can be seen as vices by ordinary people, and the intertextual reference to Kurtz mainly created only vices. However, taking Lynch's (2011) idea that the truth is pursued indirectly by seeking evidence and reason justifies that these beliefs are true. All the beliefs in the previous section are justified by the reality formed and evidence obtained with performative, observational, and interactive modes of representation. However, at the beginning of the film, Brügger decides to explore the CAR because he believes it to be corrupt, and to do so, he adapts the persona of Kurtz to do so. The filmmaker pretends to be corrupt and successfully proves that CAR is a corrupt country. However, even considering they are true, skepticism questions more aspects of truth.

Remaining skeptic

This section shortly discusses what role skepticism plays when considering all ideas above. It is based on BonJour's (2010) idea of skepticism.

Considering that BonJour (2010) claims it is necessary to question whether the believer has adequately good reasoning for believing that the claim he or she provides is true is vital to consider. The film was supposed to be a journey to uncover the truth about the blood diamonds, but the information gathered about the blood diamonds could have been more extensive. This makes it very difficult to conclude about the blood diamonds, which leads the audience to uncertainty. The claims about blood diamonds may be seen as weak. However, it is still questionable whether the investigation provided by Brügger can be fully seen as a documentary.

Ethical problems arising

This section briefly discusses the ethical problems that were spotted during the movie. It is based on the ideas of Lemos (2002).

Ethical problems spotted in the documentary film play an essential role. According to Lemos (2002), it is not only necessary to look at the evidence and justification to point out what is ethically right or wrong but also considers moral factors and personal traits. As mentioned previously, many different virtues and vices can be assigned to the filmmaker, and some actions are right while others are wrong. When considering this information, it is rather challenging to determine who gathered it – Mr. Cortzen or Kurtz, who was impersonated. Considering those performative and observational moments of representation showed that only at the end of the film did Brügger put his role away, it is possible to

claim that Kurtz gathered the knowledge. Manipulation and deception show that this was achieved in the morally wrong way. At the same time, it is mainly focused on corruption and deception, along with how the filmmaker was on the hunt for knowledge. This also includes such aspects as whether it is ethically correct to use a hidden camera to film everything without the people's acknowledgment of being filmed and if the deception of people in order to acquire knowledge is the right way to act. It negatively influences the people who were deceived in the film. However, the movie reflects the reality that people are treated unethically in the CAR.

ANALYSIS OF THE MOLE: UNDERCOVER IN NORTH KOREA

Introduction

This chapter analyzes Mads Brügger's film *The Mole: Undercover in North Korea* (2020), and it is essential to note that this film aims to infiltrate North Korea to find out the truth about it. It is challenging to attain access to anything in North Korea, and in the documentary's progress, this problem is highlighted. Although, with Mads Brügger's investigative journalism skills, this journey was a success and provided a different attitude to the reality in North Korea. This film provided knowledge about the illegal activities in North Korea, governments endeavor to profit from those activities, the mental state of local people, and their being controlled. This film is an eye-opening ten year journey of several people, which can be analyzed in several ways. Firstly, I will analyze how Bill Nichols's modes of representation appear in the documentary. Secondly, I will reveal what knowledge this documentary exposed by using those modes of representation. It is necessary to mention that performative and observational representation modes are dominating in this movie, like in *The Ambassador*. However, interactive and poetic modes of representation also play essential roles in this film.

Characters as Truth-revealers

This section introduces the people who had the most impact on the journey to reveal the truth. It provides insight into Ulrich, Kang, Alejandro Cao de Benos, and Mr. James. In addition, intertextual reference related to Alejandro is provided.

Some people play considerable roles in the films, without them, such unique knowledge would not be acquired. The film is based on Ulrich's more than ten years of journey, who proposed Mads Brügger with a documentary suggestion. After Ulrich saw Brügger's movie *The Red Chapel*, he was inspired to become the mole and infiltrate North Korea. Another reason Ulrich did something so dangerous like this was that when he was a kid, he learned at the kid's party about the experience some kids had while growing up in an East German dictatorship. There are also several reasons why Ulrich is the perfect mole anybody could ask for: in real life, he was a chef who now lives off the aid of the state due to the reason he has a chronic disease that prevents Ulrich from working. He lives in the suburbs of the capital of Denmark, Copenhagen, together with his wife and kids. Ulrich acquired such performance skills that allowed him to adapt to North Korean society without revealing that he was undercover. He is the most crucial person in the film since he acquired knowledge about North Korea's regime, corruption, illegal activities made by the government, and the daily life of people suffering from the regime.

The journey to climbing the steps in infiltrating North Korea began with meeting Anders, who was the head of the Danish-North Korean friendship association. Ulrich slowly rose in the Danish-North Korean friendship association by gaining people's trust and pretending to be filming everything happening for his YouTube videos. Once he became a valuable board member, he got a chance to Visit North Korea in 2012. Anders did not play such a massive role in the film, but because of him, Ulrich was able to begin his journey of infiltrating North Korea. In 2012 when Ulrich traveled to Pyongyang, North Korea, he met a person who plays a significant role in this film. He met Kang, who worked for the Ministry of cultural affairs and was the primary contact person for Ulrich. Kang was valuable because he provided information about how you must act in North Korea – which actions are rightful and wrongful. However, that was not all. He also played a role in contributing some knowledge about the regime of North Korea.

One of the most influential people who play a crucial role in revealing the truth in this documentary is Alejandro Cao de Benos. Alejandro is a well-known person when the talk is going on about North Korea. He is the president of KFA (Korean Friendship Association), and according to Benos, there are hundreds of thousands of members in this association around the world. He is the only Westerner in the world with easy access coming to North Korea. He is the founder of KFA and is known as the gatekeeper of North Korea. He and other members of KFA view North Korea as a heaven on earth and that there would be no world without this country, which provides specific knowledge about people in this association. Alejandro is the main person discovering most truths about the weapon trades and how North Korea operates and plays a huge role in revealing them to the mole.

The film has an apparent intertextual reference to Slugworth in *Charlie and the Chocolate Factory*. In the film's first part, when Ulrich introduces Alejandro Cao de Benos, he is shown celebrating Brügger's claim that he likes sweets and candies and French pastries – which can be seen as a supervillain's diet (see Figure 6). Slugworth is seen as a businessman who is always scheming to steal a secret recipe. Since sweets are the main idea of *Charlie and the Chocolate Factory*, in my opinion, it refers to an idea that highlights the selfishness of the adult, where the obsession with eating sweets is a huge flaw. Slugworth shows the dark side of sweets, which is related to corruption. Alejandro is also greedy and corrupt, and by the phrase “I guess, the perfect diet for a supervillain”, the filmmaker wanted to assign Alejandro to the role of Slugworth. They both share an identical sense of deceit and manipulate people similarly. Both Slugworth and Alejandro are in powerful positions and illustrate propaganda similarly.



Figure 6. Alejandro celebrating together with Kang.

Lastly, one of the most influential people who played a significant role in discovering the truth about North Korea is Mr. James, whose real name is Jim. Mads Brügger chose Jim to play the role of investor, who is a mystery to the world. In real life he was a cocaine dealer in Copenhagen. Before that, he was a former member of a French foreign legion. He went to prison for eight years and is now a legitimate businessman. In Brügger's point of view, he is a person who was created “for intense gameplay” due to the reasons mentioned above. Without Mr. James, the knowledge acquired from this film would be significantly reduced. He is the businessman to whom much of how the North Korean government operates information is revealed. Nevertheless, he also participated in conversations which people in high ranks without the mole being there.

[Developing a double life while performing](#)

This section discusses the performative mode of representation moments which were the most important in the film. It is analyzed using Nichols's (2001) and Pernin's (2014) ideas of performative mode and terminology by Bordwell & Thompson (2013). It also includes ideas of the poetic mode of representation mentioned by Natusch & Hawkins (2014) and some information on Nichols's observational mode of representation (2001).

To begin with, the film is based on the performative mode of representation, which is why it is one of the dominating modes of representation. Firstly, it is necessary to glimpse the performance of the mole – Ulrich, the leading social actor in the documentary film. At the very beginning of the film, a scene appears where Ulrich is standing in his kitchen looking through the window (several scenes in the film

occur where the mole is looking through the window), performing to live an ordinary life, while Brügger is talking in the background about the situation and dangers the mole will be putting himself to (see Figure 7). This scene refers not only to the idea of living a double life from the beginning of the film but also has some poetic mode of representation aspects. This scene, where the mix of poetic and performative modes of representation occurs, might be interpreted in two ways. It might be related to the feeling of loneliness, which is a consequence of living a double life. Another idea is that he might be reversing on the thoughts of what he experienced during the film, and the window is a metaphor for a barrier between his two identities.



Figure 7. Poetic mode of representation.

Ulrich's performance in the documentary was extraordinary. He could steer through the whole infiltration process without ever revealing that he was the mole (except for talking with Max, which was necessary). It requires excellent acting skills to maintain this identity in situations where the circumstances may be the cause of death. By performing to be a friend of North Korea and supporting this country, Ulrich could channel his way through KFA to discover their secrets. In order to be able to perform and get a feeling that the mole now will be under the flag of North Korea, he always does one specific thing – he uses a perfume that has the same smell as the people in that country. This perfume has a smell of alcohol and does not smell nice. The mole might be doing it to avoid standing out from the crowd and blending in. This way, he avoids too much attention towards himself and gives the impression of being one of them. It allows Ulrich to perform better and shows his adaptation to a new culture.

In the documentary's second part, when the mole and Mr. James went to North Korea in 2017, they made a significant discovery. It is important to note that Ulrich had a camera everywhere with him, and the people in North Korea approved it because they thought he was filming a propaganda video for YouTube. The first few days in a foreign country were mainly sightseeing, and after two days, it became tough. All the time was spent in the city center, but that day they went to the slum area, where all the houses seemed in terrible condition. Once they descended the stairs to the basement of one of the houses, they entered a luxurious restaurant, a hidden layer in North Korea. Here they made a significant discovery. The movie includes short footage from a book about North Korea and claims that more is needed to be known about the prices of weapons produced by North Korea. However, Mr. James and the mole acquired a full menu of weapons with prices. Because of their performance of being interested in buying the products of North Korea, they made a significant revelation in revealing the actions of KFA.

However, the performative mode in the movie was used not with good intentions only. Sometimes false hopes must be spread by a social actor to infiltrate a particular country. This is what happened in the scene where Mr. James arrived in Uganda. He was met by the people on the island, who were told that he would build a hospital there. Even considering that this false belief was spread by the officials of North Korea together with their associates in Africa, Mr. James had to play along with this idea. He had to stay in action to support those false beliefs of local people getting a hospital there. This performance revealed the reality of how in order to do their business, North Korean officials are willing to remove people from their homes (the island). Additionally, the information that this is not the first time North Korea has done this kind of business is acquired. The social actor revealed many aspects of reality by staying in the performance.

Observing the truth

This section discusses the observational mode of representation moments. It is analyzed by using the ideas of the observational mode of representation by Nichols (1992), Nichols (2001), and Nash (2009), and terminology by Bordwell & Thompson (2013). In most scenes in the film, the performative mode works together with the observational mode of representation. This section also supports my claim that a hidden camera can be seen as a part of the observational mode of representation.

The observational mode of representation in the documentary plays a crucial role. It is important to note that, in most cases, it is mixed with a performative mode of representation. In most of the most salient scenes of the observational mode of representation, the hidden camera was in use because the

people who reveal detailed information would never be willing to tell those things in front of a camera. However, even though a hidden camera is morally wrong and raises some ethical problems, it is the only way to capture reality.

One of the scenes which build a path towards the truth is in the first part of the movie, where Ulrich takes a fake investor, Mr. James, to meet Alejandro in Oslo. The camera in this scene is placed where the viewer can see most of the room and people sitting on a couch. This camera position allows us to see all the emotions and activities in the room. In this scene with the hidden camera, it was revealed that even though there are many sanctions from the US on North Korea, they have companies in China, Malaysia, and other countries that make transactions for them. Alejandro also admits that North Korea is producing things from the pharmaceutical industry that are forbidden worldwide, and they manufacture methamphetamine for someone in Canada. However, the main thing that North Korea produces is weapons. Using a hidden camera to observe while staying in a performance provides the audience with essential information about North Korea.

One of the scenes where only observational mode occurred without any necessity of performative mode of representation was in the scene with Ulrich, together with Mr. James, attended a cultural event in Pyongyang. This scene is shot from different angles while showing people with close-up shots and distant shots, with some shots of Mr. James interacting with performers. It is an important scene because the social actors are interacting with the culture of North Korea, where the national dances and music of the country appear in the footage. This allows the social actors to attend this cultural performance and lets the audience observe some positive aspects of the country.

At the beginning of the movie's third part, once both social actors' paranoia was getting higher and they were more deeply involved in doing business with North Korea, even more knowledge about the people from that country came to light. Using observational and performative modes of representation provided more insight into how North Korea operates in the sphere of its business. In 2018, the mole and Mr. James met Alejandro to discuss the concept of the triangle business. This scene was filmed in a boat from many different angles, with primarily close-up shots of people talking. This scene provides the emotions of people talking to the audience while providing necessary knowledge, about the truth of how North Korea does their business. North Korea has problems due to sanctions – they must look for oil. Alejandro proposed an offer: to make a deal between *Narae* and Hisham Al-Dasouki (a Jordan businessman who provides oil for North Korea). Mr. James would have to buy oil from Dasouki, and his

price would be deducted from what he must pay North Korea for producing weapons and methamphetamine. The hidden camera is also captured when Alejandro claims he has a very high position in the ministry and cannot talk about it. In one year, North Korea began to seem desperate. It seemed like their business was suffering, and Mr. James was their last hope. This is when Mr. James vanishes from his role in this film and becomes a ghost. Nobody from North Korea knew where he had disappeared. It was probably because things got too severe, and the knowledge acquired was enough.

Presumably, the most crucial scene in the movie of the observational mode of representation, with some fragments of performative mode because the social actor had to stay in the act, was when Ulrich met with Alejandro in Spain (see Figure 8). The hidden camera only observes this scene in the jacket of the mole, allowing the audience to observe it as the social actor did. This scene exposed several essential factors. Firstly, the racist attitude of North Korean officials was revealed. In this scene, Alejandro says Afro-Americans are animals who need a white master. Otherwise, they are not able to behave themselves. He believes they will steal from you simultaneously when you look away for the moment. Secondly, the hidden camera presented to the audience how paranoid the officials of North Korea are. The social actor was endangered in a problematic situation because Alejandro took all possible precautions to hide his actions. Alejandro forbids Ulrich to use the words methamphetamine and guns while talking about business. He requests Ulrich use other words, such as canned seafood and woods. Secondly, Ulrich is endangered during this scene when Alejandro shows him a bug detector and checks him. The bug detector caught some signals, but Ulrich evaded this situation by saying that his car keys might have given this signal.



Figure 8. The mole talking with Alejandro in Spain.

Gathering intelligence to acquire the knowledge

This section discusses the moments of interactive modes of representation. Due to the reason that it is often used in the documentary, it plays an important role. This section is analyzed by adapting the ideas of Nichols (1992).

The interactive mode of representation plays a crucial role in the documentary. It appears several times in short-length scenes, but it implies fundamental ideas. In order to get all the facts together to figure out the truth, Brügger's had to hire an expert who would help with that. He hired one of the best professionals possible, Annie Machon, an intelligence officer who debriefed the agents for the British Security Service (MI5). The debriefing process includes gathering information from individuals by questioning them about their involvement in some activity. The information gathered is used to develop leads or expand the knowledge about something already known. In other words, it is a significant gathering of intelligence and analysis that hands over important information from people being debriefed. She was hired to debrief Ulrich about the past ten years of his life. Annie is essential in Ulrich's journey because she guides the viewer toward the truth by asking the most important questions. Due to the interviews with Annie, an interactive mode of representation occurs many times during the film.

At the beginning of the movie, after the intertextual reference to Charlie and the Chocolate Factory, a pseudo-dialogue between Annie, the interviewer, and Ulrich, the interviewee, appears. They both are filmed with close-up shots, while Annie's face looks interested in the questions about what Ulrich thinks about Alejandro. How Ulrich's face is framed in a close-up shot provides a sense of discomfort and fear. The audience acquires the information that he is probably the most dangerous person who will be presented in the documentary. Pseudo-dialogue revealed that Alejandro is a perilous person, especially in North Korea. It shows that he has acquired tremendous power by creating the KFA and has the power to react to everything he does not like. Ulrich calls him a tiny dictator in his universe. The footage of Alejandro talking to the audience, who is clapping, appears while, in the background, playing a mysterious, long-lasting sound. This sound is used when the topic of criminals is present, allowing the audience to understand that the dangerous person is represented here. Using footage and providing a long-lasting mysterious sound might be the filmmaker's ways to attract the audience's attention so they would remember the events presented.

During the documentary, another pseudo-dialogue between Annie and Ulrich appears, where the mole is asked why Alejandro likes the mole. The edited scene with the answers appears where the speaker

shifts the positions where he is sitting, saying that Alejandro wants him to find people who will invest in North Korea. It creates a visual effect providing the feeling to the audience that the person shifting position is uneasy. It may also mean that Ulrich did not know the answer at first or had to take some time to think about it. However, he concluded that Alejandro started trusting and thinking of him as a close ally.

At the beginning of the film's second part, the first interaction between the filmmaker and social actors occurs in Copenhagen, filmed in the café from many angles— a common interview (see Figure 9).



Figure 9. Common interview in the café.

As Nichols (1992: 141) claims, the common interviews usually occur in a café, the same as in this scene. This is the only common interview that occurs in the documentary. It is unique because the information here is gathered from the filmmaker, not the social actors. As for the filming aspect, they reveal particular emotions to the audience. Mr. James and Ulrich's faces are filmed with close-up shots, while their faces get red cheeks. This provides a sense of fear and anxiety about their first trip to North Korea, which will happen soon. The red cheeks are an important signal to the audience that the social actors are feeling pressure in this situation where the filmmaker provides essential information to them. This common interview was necessary because of the concern for the two social actors' safety. Brügger's provided them with information that is supposed to keep them safe, such as giving presents in North Korea is very important in business meetings, and the best is Hennessy cognac. The filmmaker also states that no other country in the world consumes as much alcohol as North Korea, and people who cannot handle much alcohol should not go there. It is also essential to never make fun of any North Korean leaders and not

use hidden cameras or do something in secret. Brügger says that the less you provoke the results and let them come to you, the better you will get, which might be seen as observational and performative attitude. This interaction between the filmmaker and social actors might have kept them safe in the foreign country, and it showed that both social actors were nervous about their upcoming trip to North Korea.

Due to the reason that Ulrich was so seriously involved in being the mole, he had to interact with the CIA agent Max. Max was trusted with Ulrich's identity and intentions. After all, he could be trusted because he was fired from the CIA and now has terrible connections with them. In this scene, a vital pseudomonologue appears where Max is talking while the interviewer is absent. This scene provides a variety of different emotions because Max puts on a mask in front of a camera, so he would not be recognized. In this way, Max's safety is guaranteed, providing mystery with the suspense element for the audience. While Max is talking while being filmed in a close-up shot of his face covered by a mask with army colors which refers to camouflage, the background is made to look blurry, in another words out of focus scene, which creates another essential sense for the audience. It frames the viewer's attention to the words of the speaker that if the mole makes even the simplest mistake – he will be killed in the center of the city, as an example for other people not to make the same mistakes. Following this pseudomonologue, scenes occur where the mole is interacting with Max, learning necessary knowledge and combat skills. This interaction was vital because he learned essential survival skills. Firstly, he acquired the knowledge of how to take away the gun of the enemy once you are attacked. Secondly, he learned observational skills to spot if something stood out. These skills are necessary knowledge gained through interaction with the formal CIA agent.

At the end of the film, a unique pseudo-dialogue with Annie and Brügger appears, equating to confession. This pseudo-dialogue is unique and does not refer to Nichols's (1992) idea of it. This is because not only is the filmmaker being interviewed, but the audience cannot see his face, only the back of his head, while the interviewer is being framed with the distant shot. Since the audience knows that Brügger is talking, this filming method was not used to protect his identity but to emphasize that the filmmaker is discussing a sensitive topic while being vulnerable. The question intended for the filmmaker appeared in this scene "How are you going to protect these two guys from any reprisals from the North Koreans?" This is an essential question due to the dangers the two social actors can face from infiltrating North Korea. Mr. James did not want any protection and refused to be advised. In contrast, the mole has received an after-care program where his security will be cared for by his family. It also concerns how the mole will adapt to his everyday life since he has been the mole for more than ten years. The pseudo-

dialogue mentioned above highlights an essential idea of a person living a double life. He might have experienced some trauma during this way of life due to the reason that he has been exposed to some events that, in a way, are traumatic. The most important aspects are the feeling of stress and the crisis of the mole's identity. After living a double life for ten years, he might be uncertain about how he can identify himself, and he might struggle with the feeling that he lied to people during this period. He might also distance himself from the people most important to him, making him struggle in relations with his family. The way this scene was filmed makes the audience question this topic themselves, which is essential.

The usage of editing to evoke different emotions in the documentary

This section shortly discusses how editing a documentary impacts the audience. It is analyzed using the editing ideas by Nichols (1992) and terminology by Bordwell & Thompson (2013).

In the documentary film, several scenes are edited to provide a specific meaning for the audience. At the beginning of the film, the filmmaker talks about why Ulrich decided to make this film. The scene is edited, and while the filmmaker explains the reason, the shots from his previous film about North Korea, *The Red Chapel*, are included. This can be seen as a flashback to remind the audience that North Korea is an evil country. It also serves as an idea that creates a continuity between these two films. Since Brügger was not allowed to enter North Korea, he could not make this film only by himself. If the audience saw the previous film, they might acquire some expectations of what they see in this film.

In the middle of the movie, between the scenes, Ulrich and Mr. James are making deals with the weapons, and actual footage from CNN is included. It shows the students from the USA's death who stole a poster in North Korea. He was imprisoned for that and presumably killed by North Korea. Editing the film to include scenes from the news emotionally impacts the audience. This is due to the reason that the footage from CNN can be seen as a reliable source. This editing might include feelings of sadness for the viewer, which constructs a sense of realism. This edited scene represents what happens if you disobey the rules in North Korea.

Lastly, when the film is finished, an important scene with credits appears (see Figure 10). It shows the audience that the filmmaker is aware that filming with a hidden camera evades people's privacy and is willing to correct this mistake. These credits include the answers of North Korean officials who deny the legitimacy of the footage which Brügger's received. The filmmaker might have been trying to repair the ethical problems by informing the people that they were secretly filmed. From the answers presented,

the audience can conclude that even when North Korean officials were caught by a camera doing illegal activities, they remained disclaiming the evidence.

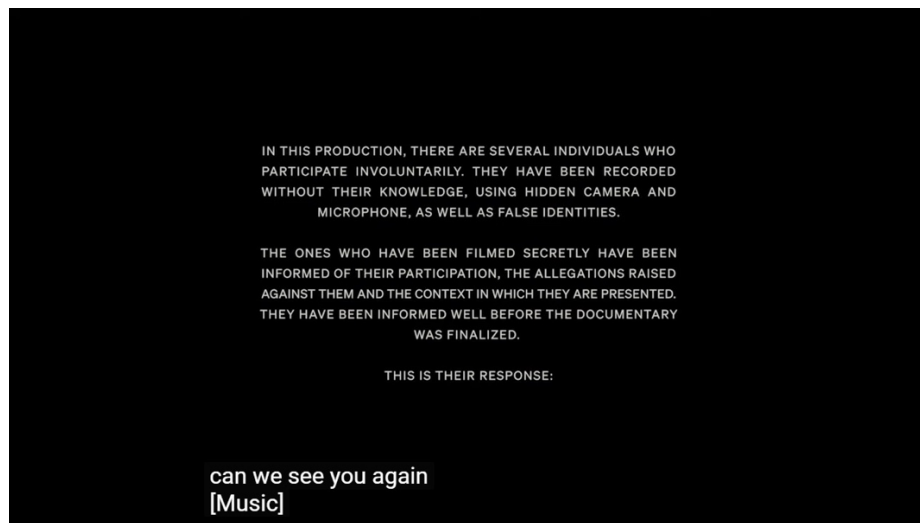


Figure 10. Credit scene.

Acquiring the knowledge

This section briefly discusses the ways the documentary acquired knowledge. It is based on the ideas of Zagzebski (1996) and Crumley (2009), together with analyzing the modes of representation.

The knowledge in *The Mole: Undercover in North Korea* was acquired uniquely, as the performative, observational, and interactive modes of representation have shown. Due to the interactive representation mode, a unique debriefing method was applied in this documentary. Zagzebski (1996) claims that knowledge is mainly obtained through perception, but intuition is equally important. The audience acquires much information about North Korea by perceiving the footage gathered by the mole and cognitive processes such as reflection and logical reasoning. With reflection, the filmmaker can analyze his beliefs presented at the film's beginning about North Korea, such as North Korea being an evil and criminal enterprise. Brügger claims that he tried to prove this before when he was filming *The Red Chapel*, but he is now not allowed to come into that country. This time, the mole did the work that the filmmaker wanted to do, and now they can reflect on the assumption about North Korea and use logical reasoning to make the conclusions. Intuition also played a role when the mole got into danger of being caught, but succeeded in revealing the information of how paranoid people in higher ranks are. Considering Crumley's (2009) idea that it is crucial to how and under what circumstances we acquire knowledge, several ideas come to mind. In this documentary, the social actor endangered himself in an

extreme situation for ten years, which caused him to live a double life and impacted his personality. However, the knowledge acquired by being undercover for ten years was incredibly unique.

Virtuous and vicious characters

This section discusses the virtues and vices that Zagzebski (1996) defined. It focuses on whom we call a virtuous and vicious character in this truth-seeking journey.

To begin with, virtues and vices play a central role in acquiring knowledge. They show the rightful and wrongful acts, which can lead to some unique aspects of the knowledge. It is necessary to point out virtues and vices of two people in the film: Ulrich and Alejandro. They both have some positive and negative traits. However, the mole can be seen as a virtuous character in the documentary. Ulrich had several virtues in his journey of infiltrating North Korea. As mentioned above, he was courageous to take risks by being the mole in this film. Due to the virtue which is courage, he had to put aside his safety in order to retrieve the truth. Another virtue to which Brügger contributed is resourcefulness. It seemed easy to blend in with North Korea's officials for the mole because he was resourceful. Because of this virtue, he remained safe and gathered much important information. Lastly, he was persistent. He had to overcome all the dangers and obstacles in this journey, lasting more than ten years. Persistence was the most necessary virtue. However, one vice can be assigned to Ulrich. He was also deceptive in this journey. He had to deceive the officials of North Korea to gather all the information he needed. However, even considering that deception was used here for good purposes, it still raises some ethical problems.

Alejandro is the biggest villain in the film, who can be seen as a vicious character, but several virtues can be assigned to him despite this fact. During the whole film, he was passionate. This passion was presented by how dedicated he is to North Korea. He was also knowledgeable because he knew everything about the culture of North Korea and its ideologies. However, many vices can be assigned to him. Here comes the relation to an intertextual reference to Slugworth. As mentioned above, such vices can be assigned to him, like Slugworth, greed, deceit, and manipulation. However, more vices were revealed in the course of the documentary. Alejandro is biased, he ignores the fact that human rights are abused in North Korea and that the regime has a lot of negative aspects. He is also defensive when the conversation is going on about the negative aspects of North Korea. These vices make him a vicious character.

Belief and doubt formed by the modes of representation

This section discusses the beliefs and doubts that come from analyzing the modes of representation. It is analyzed using the ideas of belief by Schwitzgebel (2011) and Kvanvig (2011). In this section, Descartes's hypothesis of "evil genius," described by BonJour (2010), also plays a small part.

The beliefs shown by the movie were revealed uniquely due to the filmmaker's investigative journalism skills that inform the viewer about the particular beliefs, and the ten-year truth-seeking journey of the mole. Kvanvig's (2011) idea that belief is true if it coincides with reality plays an important part here. It is connected to the information gathered by the modes of representation. The filmmaker presented the central belief at the beginning of the film that North Korea is an evil and criminal enterprise. Another belief is the importance of the culture for people in North Korea. This claim is justified by the observational mode, where even the performative mode of representation was not needed. Diving deep into their own culture helps the native people to forget the repressive regime they are suffering from. Talking about investigative journalism, one idea comes to mind. The film also implies the belief that a tremendous amount of sacrifice is needed to reveal such truths presented in the film. It took more than ten years to make this film and put the people making it in incredible danger, which could cost them their lives. As the interviews with Annie highlighted, it also causes many problems for a person to live a double life. For these reasons, the movie spreads a belief that it requires courage and many sacrifices to infiltrate a country and reveal the truth and reality. However, Schwitzgebel's (2011) idea that manipulation in such forms as propaganda and advertising affects our beliefs is very clear in the documentary. The usage of modes of representation and process of editing revealed a belief that people are highly affected by the regime in North Korea. The regime can make people obedient and view the country's leaders as figures who can be described as God. The documentary shows that not only the propaganda which is spread in the country makes people suppressed, but it also makes them think of countries like the USA as enemies. However, is there any reason to doubt these beliefs since they are justified by the footage presented to the audience?

Descartes's hypothesis of "evil genius" comes to mind, explained by BonJour (2010). Due to the virtues and vices in this film, the vicious character can be seen as an "evil genius," who is Alejandro. The intertextual reference to the villain makes him even more suited for this role. He is a very deceptive and manipulative person whose actions and words makes the audience to question his facts and whether they are true or mistaken. He is one of the prominent people spreading propaganda, and due to this reason, it

is not possible to call any information that he spreads true. However, the mole managed to reveal many truthful facts with Alejandro's help since he was not aware of being filmed in most of the scenes.

Does reality represent truth?

This section briefly discusses the truth which was represented by the documentary. It is based on the theories of Lynch (2011) and Blumenfeld (2010). It expands the ideas of belief, whether they are true or not.

When considering Lynch's (2011) idea that beliefs are true if the entrails of belief are put in a particular order with a representational relationship with reality, the beliefs mentioned in the previous section seem justified by the modes of representation. Considering that Alejandro froze and disappeared when he was informed that he was filmed with a hidden camera makes the audience consider the beliefs mentioned before true. The film even provides such paper evidence as the menu of weapons provided by North Korea, which not only justifies beliefs of corruption but also provides knowledge about North Korea that we did not have before. As the performative and observational mode of representation showed, people are struggling in the slum areas. At the same time, the government officials have secret lairs built in them, which remind them of fancy restaurants. They succeeded in the country by supporting the regime that suppresses its people. Not much information was known about how corrupt this country is, but the performative and observational modes of representation revealed a lot about it. They are mainly included in the weapon trades and making drugs. It is also necessary to consider Blumenfeld's (2010) definition of truths of reason. The identity of the mole here also plays a huge role. He had the integrity to acquire the truth even then, the circumstances around him remained in extreme condition, he went on with his undercover identity and achieved the most astonishing results possible in more than ten years. Not only willing to risk his life to acquire that knowledge. Most importantly, the documentary film confirms the belief mentioned by the filmmaker at the beginning of the film, which he tried to prove in his earlier film, *The Red Chapel*, that North Korea is an evil and criminal enterprise. The mole proved that the regime is deceptive and that the regime himself is lying to the country's people.

Ethical problems arising

This section briefly discusses the ethical problems that were presented by the analysis of modes of representation. It is mainly based on the ideas of Lemos (2002).

Many ethical problems can be determined in this documentary. Lemos (2002) claims that we should not only look at evidence and justification to point out what is ethically right or wrong but also

consider moral factors and personal traits. The observational and performative modes and vices revealed that Alejandro is spreading racist ideas. As he calls Afro-American people animals who need a white master, some ethical problems occur. It leads to discrimination against a particular group and creates unequal opportunities compared to another race. It does not only undermine this group but also presents harsh behavior towards them. As mentioned before, the people on the island of Uganda were supposed to lose their homes. This also shows that the North Korea's officials only care about themselves. The scene with observational and performative modes where Alejandro tries to manipulate Mr. James into doing a triangle business with him highlights several problems. The manipulation is closely related to deception, which is unethical because it leads only to negative consequences. Another problem is related to exploitation, which uses manipulative ways to get people into the business. Alejandro's vices were also why he spread propaganda in North Korea, which is the most severe ethical problem that undermines the country's local people.

The truth provided by both documentary films

This section briefly discusses the truth gathered by *The Ambassador* and *The Mole: Undercover in North Korea*.

Both documentary films by Mads Brügger used the same strategy to acquire the truth: using the performative mode of representation to create a unique character who could adapt to different societies and using the observational mode of representation to capture everything in the footage. However, by using the same method in the two documentaries, the results gathered were highly different. *The Ambassador* lost the documentary effect and, in a way, became an action film where the filmmaker went on a self-exploration journey. However, the film managed to justify the belief that the CAR is corrupt and that you can do anything you want without any moral boundaries. The documentary makes the audience question not the truth presented by the film but the documentary film itself. On the other hand, *The Mole: Undercover in North Korea* used the same method but acquired extraordinary knowledge about North Korea. It proved the belief that North Korea is an evil and criminal enterprise without making the audience doubt the strategy of how the documentary was made. It is also necessary to consider the “evil genius” hypothesis. In *The Ambassador*, the “evil genius” is assigned to the filmmaker, while in *The Mole: Undercover in North Korea*, the “evil genius” is Alejandro, who plays a slightly different role than Brügger. The same method used to create a movie made Mr. Cortzen an “evil genius” while Ulrich remained a virtuous character. This is due to the reason that the performance of Mr. Cortzen overpowered

all the other aspects of the film. However, both films managed to justify the beliefs mentioned at the beginning of both films.

DISCUSSION

This chapter compares the results I gathered with the previous research made on Brügger films, and the research about epistemology in documentary films. This master thesis contributes to the field of cinematography by providing an analysis of modes of representation, and the field of epistemology, by analyzing the aspects of the theory of knowledge in documentary movies by applying modes of representation to it.

Considering Jaconsen's (2019) analysis of *The Ambassador*, he found out that the real people involved in interactions with social actors are judged for their actions, and irony is used in the context of politics to convey a message of corruption in society. My analysis showed that the judgment of people involved with social actors only occurs in the unethical actions that they do daily. As for the part of the usage of irony, the film provides some aspects by adding some effect with editing, such as old music in particular scenes. However, it was impacted mainly by Brügger impersonating Kurtz, which created a unique effect. Irony can be seen as an additional effect of his performance for the viewers while investigating the truth and revealing the corruption was the main critique.

Reestorff (2012) states that the audience receives a view that Brügger does not exploit people and that inequality is occurring in the film. She also claims that *The Ambassador* cannot be called a documentary or satiric media text. However, my analysis showed a slightly different point of view concerning this topic. The intertextual reference to Kurtz made Brügger's journey a self-exploration one, which did cause him to exploit people. He may not have done it on purpose, but he supports the exploitation of people working in the mining fields by supporting corruption and giving bribes to acquire access to blood diamonds. However, this might have been done due to the reason that to reveal the truth and the depth of corruption, it might be necessary to participate in the corruption by yourself. The inequality in the film was also exacerbated by the filmmaker giving false hopes to local people about the fake match factory. *The Ambassador* can be considered a unique documentary where Brügger has his unique method to create the film or an action film of self-exploration. However, even considering that the film loses the documentary effect due to the dominating performance of the filmmaker, it is still a documentary film that shows some aspects of corruption in the CAR.

Salisbury (2022), in the analysis of the film *The Mole: Undercover in North Korea*, found that North Korea's officials are portrayed as naïve and lack security and that the film does not provide enough information to understand how the criminal network of North Korea works. However, my analysis found

noticeably different results. Even because Alejandro failed to catch the mole with a bug detector, North Korea remains highly cautious about its actions. Before this film, there was no information about the prices of weapons North Korea sells, which shows that they did not lack security and could hide their illegal activities for a very long time. The film provides a belief that North Korea is an evil and criminal enterprise and a lot of information and footage that justifies this belief.

Lastly, Lane (1997), in the epistemological analysis of a documentary film by Ed Pincus, found that the film he analyzed has an epistemological shift due to the time gap between editing and shooting and that documentary films can objectively and accurately represent reality. My analysis of *The Ambassador* and *The Mole: Undercover in North Korea* showed different results. The epistemological results gathered of truth and belief that make up the knowledge are highly impacted by the cinematographic choices of the filmmaker, such as the usage of performativity and observational mode of representation. Editing and poetic mode of representation also plays an essential role in creating different effects with particular meanings. The interactive mode of representation provides much essential information that makes up the knowledge we acquire from documentaries. Overall, using cinematographic tools in documentaries helps to represent reality accurately.

CONCLUSIONS

This chapter presents the results gathered after analyzing the films *The Ambassador* and *The Mole: Undercover in North Korea*. These conclusions can be made:

Cinematographic tools have different effects on the truth that documentary provides due to the modes of representation used. They represent reality in different ways. The performative mode of representation was used similarly in both documentaries and was the dominating mode of representation. The performance allowed the social actors to adapt to their undercover identity and get extraordinary results. In *The Ambassador*, the filmmaker, a social actor, got lost in his performance. It became more of a self-exploration journey due to the intertextual reference to Kurtz rather than truth-seeking. The dominance of performativity was so prevailing that, in many ways, the film lost the documentary effect and can be considered an action film. However, the use of the performative mode of representation allowed the filmmaker to find out the truth about the blood diamond market and expose the corruption happening in the CAR by showing how colonialists can succeed in that country. In *The Mole: Undercover in North Korea*, the truth-seeking journey of the leading social actor Ulrich has incalculable value by making him live a double life. His journey was extremely fruitful because, in ten years, he uncovered the truth they never knew about North Korea, such as the prices and types of weapons they sell, the propaganda spread by the people in higher ranks, and never-ending corruption. The observational mode of representation was also the dominating mode, which was used in almost all scenes with the performative one. By following the action and filming critical moments with a hidden camera, the observational mode represented reality by showing the actual truth, which is justified by the footage. The editing process also played a part here by creating different feelings for the audience, which allowed them to form ideas about how particular scenes could be interpreted. Editing also provided some evidence from newspapers, footage of news, and other sources to support the beliefs presented by the filmmaker. The interactive mode of representation played a more minor but essential part in both documentaries. In *The Ambassador*, it was used to gather information from one person. However, in *The Mole: Undercover in North Korea*, the film's structure was based on the debriefing process. It frequently used pseudo-dialogues and pseudomonologues to build the story of the ten-year truth-seeking journey. The poetic mode of representation played the smallest part in the films by simply representing the feelings of the social actors.

The documentary provides the knowledge just by itself, but the theory of knowledge uncovers more aspects of the truth in the documentary films. In *The Ambassador*, many aspects of the theory of knowledge can be pointed out. The different modes of representation represent them. The beliefs in the documentary that are formed are justified by modes of representation. These beliefs are that CAR is a highly corrupt country, where bribery is the most effective tool. Western countries have a significant impact on the CAR. They exacerbate the problems occurring in the country, and the power of people in high ranks to manipulate local people is shown. All these beliefs are justified by performative, observational, and interactive modes of representation and the usage of editing. In the film, many ethical problems arise from the methods the filmmaker uses to acquire knowledge – manipulation and his contribution to corruption. The self-exploration journey, in a way, presents another truth that the person who takes his role too far will suffer the consequences of feeling in danger and getting paranoid. In *The Mole: Undercover in North Korea*, the theory of knowledge allows us to make different insights about truth. It uncovered such beliefs as North Korea itself spreading propaganda to take control of the people, they are highly included in illegal activities which involve making drugs and weapons and shows how people are suffering from poverty. However, it also creates a belief, that a person who lives a double life suffers the consequences of losing his true identity. The documentary also raises many ethical problems, such as the impact of spreading racist ideas and the impact of people losing their homes when corruption is spread to different countries.

Lastly, there is a strong connection between epistemology and the theory of knowledge since they both concern the nature of knowledge. The representation of reality, provided by the modes of representation, has a tremendous impact on epistemology. The cinematography provides the perception of reality, while the epistemology questions how we gain knowledge. Reality, represented by the modes of representation, provides a wide variety of beliefs and evidence that supports something truthful and provides new information we did not have before. Both epistemology and cinematography explore the truth differently and provide unique conclusions about documentary films. *The Ambassador* lost the documentary effect and, in a way, became an action film where the filmmaker went on a self-exploration journey. However, the film managed to justify the belief that the CAR is corrupt and that you can do anything you want without any moral boundaries. The documentary makes the audience question not the truth presented by the film but the documentary film itself. On the other hand, *The Mole: Undercover in North Korea* used the same method but acquired extraordinary knowledge about North Korea. It proved

the belief that North Korea is an evil and criminal enterprise without making the audience doubt the strategy of how the documentary was made.

SAMMENDRAG

Denne masteroppgaven analyserer epistemologien til dokumentarer i to Mads Brügger-filmer: *The Ambassador* og *The Mole: Undercover in North Korea*. Studien har som mål å analysere på hvilke måter dokumentarfilm gir kunnskap. Den tidligere forskningen viste at formålet med å analysere disse filmene ikke er plassert på aspektene ved epistemologi, men på å identifisere hva dokumentaren presenterer. Av denne grunn er det fascinerende å analysere hvordan kinematografiske verktøy og kunnskapsteorien presenterer sannheten. Den teoretiske bakgrunnen består av teoriene til BonJour, Lynch, Schwitzgebel og Zagzebski. Metodikken er hovedsakelig basert på ideene om Nichols' representasjonsmåter og Bordwell & Thompson kinematografisk terminologi. Analysen av begge dokumentarfilmene ga ulik innsikt. *The Ambassador* mistet dokumentareffekten og ble på en måte en actionfilm der filmskaperen dro på en selvutforskningsreise. Imidlertid klarte filmen å rettferdiggjøre troen på at den sentralafrikanske republikk er korrumpert og at du kan gjøre hva du vil uten noen moralske grenser. Dokumentaren får publikum til å stille spørsmål ved ikke sannheten som filmen presenterer, men selve dokumentarfilmen. På den annen side brukte *The Mole: Undercover in North Korea* samme metode, men skaffet seg ekstraordinær kunnskap om Nord-Korea. Det beviste troen på at Nord-Korea er en ond og kriminell virksomhet uten å få publikum til å tvile på strategien for hvordan dokumentaren ble laget.

SANTRAUKA

Šis magistro darbas analizuoja dokumentikos epistemologija dviejuose Madso Brüggerio filmuose: *Ambasadorius* ir *Kurmis: po priedanga Šiaurės Korėjoje*. Šis tyrimas siekia išanalizuoti, kokiais būdais dokumentiniai filmai suteikia žinių. Ankstesni tyrimai parodė, kad šiuose filmuose yra analizuojami ne epistemologijos aspektai, o tai, kokias žinias suteikia pati dokumentika. Dėl šios priežasties įdomu analizuoti, kaip kinematografijos įrankiai ir žinių teorija pateikia tiesą. Teorinį pagrindą sudaro BonJour, Lynch, Schwitzgebel ir Zagzebski teorijos. Metodologija daugiausia grindžiama Nicholso realybės vaizdavimo būdais ir Bordwell & Thompson kinematografijos terminų idėjomis. Abiejų dokumentinių filmų analizė suteikia skirtingų įžvalgų. *Ambasadorius* praranda dokumentinį efektą ir tam tikra prasme tampa veiksmo filmu, kuriame filmo kūrėjas leidžiasi į savęs pažinimo kelionę. Tačiau filmui pavyko pateisinti įsitikinimus, kad Centrinės Afrikos Respublika yra korumpuota ir ten galima daryti ką tik nori, be jokių moralinių ribų. Šis dokumentinis filmas priverčia žiūrovus suabejoti ne filmo pateikta tiesa, o pačiu dokumentiniu filmu. Kita vertus, *Kurmis: po priedanga Šiaurės Korėjoje* naudojo tą patį metodą, tačiau įgijo nepaprastų žinių apie Šiaurės Korėją. Šis dokumentinis filmas patvirtino įsitikinimą, kad Šiaurės Korėja yra pikta ir nusikalstama šalis, nepriversdamas žiūrovų suabejoti dokumentinio filmo kūrimo strategija.

BIBLIOGRAPHY

- Arneson, K. (2012). *Representation through Documentary: A Post-Modern Assessment*. The University of Missouri.
- Audi, R. (2011). *Epistemology: A Contemporary Introduction to the Theory of Knowledge*. Taylor & Francis.
- Blumenfeld, D. (2010). "Truths of Reason/Truths of Fact". In: *Blackwell Companions to Philosophy: A Companion to Epistemology*. John Wiley & Sons, Ltd., Publications, 777-778.
- BonJour, L. (2010). *Epistemology: Classic Problems and Contemporary Responses*. Rowman & Littlefield Publishers, Inc.
- Bordwell, D., & Thompson, K. (2013). *Film Art: An Introduction*. The McGraw-Hill Companies, Inc.
- Bruzzi, S. (2000). *New Documentary: A Critical Introduction*. Taylor & Francis.
- Carta, S. (2012). *Documentary Film, Observational Style and Postmodern Anthropology in Sardinia: A Visual Anthropology*. University of Birmingham.
- Crumley, J. (2009). *An Introduction to Epistemology*. Broadview Press.
- Dancy, J. (2010). "Ethics and Epistemology". In: *Blackwell Companions to Philosophy: A Companion to Epistemology*. John Wiley & Sons, Ltd., Publications, 348-349.
- Jacobsen, L. (2019). *Fictional Characters in a Real World*. Aalborg University.
- Kellner, D. (2013). "On Truth, Objectivity and Partisanship: The Case of Michael Moore". In: *The Documentary Film Book*. Palgrave Macmillan, 59-67.
- Klein, P. (2002). "Skepticism". In: *The Oxford Handbook of Epistemology*. Oxford University Press, 336-361.
- Kvanvig, J. (2011). "Epistemic Justification". In: *The Routledge Companion to Epistemology*. Taylor & Francis, 25-36.
- Kupfer, J. (2006). "Film Criticism and Virtue Theory". In: *Philosophy of Film and Motion Pictures: An Anthology*. Blackwell Publishing, 335-346.
- Lane, J. (1997). *The Career and Influence of Ed Pincus: Shifts in Documentary Epistemology*. University of Illinois Press.

- Lemos, N. (2002). "Epistemology and Ethics". In: *The Oxford Handbook of Epistemology*. Oxford University Press, 479-512.
- Lynch, M. P. (2011). "Truth". In: *The Routledge Companion to Epistemology*. Taylor & Francis, 3-13.
- Markie, P. (2010). "The Power of Perception". In: *Blackwell Companions to Philosophy: A Companion to Epistemology*. John Wiley & Sons, Ltd., Publications, 62-74.
- Marselis, R. (2008). "Descendants of Slaves: The articulation of mixed racial ancestry in a Danish television documentary series". In: *European Journal of Cultural Studies*. SAGE Publications, 447-469.
- Nagib, L. (2018). *Realist Cinema as World Cinema: Non-cinema, Intermedial Passages, Total Cinema*. Amsterdam University Press.
- Nash, K. (2009). *Beyond the Frame: A Study in Observational Documentary Ethics*. University of New England.
- Natusch, B., & Hawkins, B. (2014). *Mapping Nichols' Modes in Documentary Film: Ai Weiwei: Never Sorry and Helvetica*. The AIFOR Journal of Media, Communication and Film, 103-127.
- Nichols, B. (1992). *Representing reality*. Indiana University Press.
- Nichols, B. (2001). *Introduction to Documentary*. Indiana University Press.
- Pernin, J. (2014). *Performance, Documentary, and the Transmission of Memories of the Great Leap Famine in the Folk Memory Project*. OpenEdition Journals, 17-26.
- Reestorff, C. (2013). *Buying blood diamonds and altering global capitalism. Mads Brügger as unruly activist in The Ambassador*. Journal of Aesthetics & Culture, 1-14.
- Salisbury, D. (2022). *Of Moles and Missiles: Anatomy of a North Korean arms deal?*. Taylor & Francis, 199-211.
- Schwitzgebel, E. (2011). "Belief". In: *The Routledge Companion to Epistemology*. Taylor & Francis, 14-24.
- Sørensen, B. (2010). „A Fly on the Wall: On Dom kallar oss mods and the Mods Trilogy“. In: *Swedish Film: An Introduction and Reader*. Nordic Academic Press, 173-181.

Zagzebski, L. (1996). *Virtues of the Mind: An Inquiry into the Nature of Virtue and the Ethical Foundations of Knowledge*. Cambridge University Press.

SOURCES

Brügger, M. (Director). (2011). *The Ambassador* [Motion Picture]. Denmark: Zentropa Real.

Brügger, M. (Director). (2020). *The Mole: Undercover in North Korea* [Piraya Film]. Denmark: Wingman Media.