The application of the pseudo-documentary form in the film "The Evil"

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Abstract."The Possessed"is a horror film directed by Ma Kai, cast by hengdian walk-on actors and ordinary actors. The film premiered at the 10th FIRST Youth Film Festival on July 23, 2016. By imitating the creation technique and presentation form of documentary, "The Possessed" imitates the real context of the film, and uses the full DV perspective to narrate, bringing psychological oppression and game experience to the audience. This paper will start with the pseudo-documentary "The Possessed" of the horror type, and analyze its technical level and the formation mechanism of the terror psychology involved. This article through to the concept of pseudo documentary definition, origin and classification analysis, "The Possessed", for example, from the structure of the film the real context technique and USES the imaginary space of the narrative Angle of view to create two aspects, to illustrate how the pseudo documentary its style characteristics under the guidance of the theory of thematic to complete the actual filming and production, In this way, we will discuss what the film is worth learning and drawing lessons from and explore the innovation of the film director. Consider how domestic horror films should localize the emerging film form, how to rely on the form of "pseudo-documentary" to deepen the level of horror, so that the audience can experience the immersive film watching experience.

Keywords: Mockumentary;Horror movies;THE POSSESSED;True;fiction

1. The Concept of "Pseudo-Documentary" and a Brief Description of the Film "the Evil"

1.1 Identifying the Concept of "Pseudo-Documentary"

Pseudo-documentary, the English names are mock-documentary, fiction documentary, pseudo-documentary, flak-documentary, etc. Among them, mock-documentary is widely recognized and used. Mock" means "to mock; to ridicule; to parody; to imitate", and "documentary" means "documentary". Apparently "pseudo-documentary is a fictional story that imitates the style and artistry of documentary." [1] The term "mock-documentary" suggests that the main point of understanding pseudo-documentary is to grasp two characteristics: first, the imitation of documentary techniques, which is its representation. Second, the fictional storytelling core, which is the essence that distinguishes it from documentaries and classifies it as a feature film.

The origins of the pseudo-documentary "simulation" format can be traced back to the 1920s and 1930s. At that time, the United States had weak controls over broadcast programming and news, and many broadcasters would often air news with partially fictional content to boost ratings. In 1938, the radio drama "War of the Worlds" by Orson Welles, based on Herbert George Wells' science fiction novel "The War of the Worlds", was broadcast, in which the episode "Martians Invade Earth" brought about great social unrest. In terms of the social context of the United States at the time, the population was experiencing economic depression and cultural turmoil after World War II; in terms of economic conditions, studies have shown that in 1940, radio penetration in North America reached over 85 percent. With this economic and social environment guaranteeing both distribution and credibility, the public was convinced of this elaborate radio drama. This example was later cited as one of the most important examples of media history. This example has been repeatedly discussed and analyzed as a landmark in the history of media, and it also raises the possibility of a new creative technique - embedding fictional content into the established documentary format of the imitation in order to enhance the authenticity of the story.

According to the different types of imitation documentaries and the different forms presented, pseudo-documentaries can be broadly distinguished into two categories.

One is the imitation of the "real movie" type. Most of these pseudo-documentaries are shot with natural light, without lighting, resulting in a gray picture. Composition, often not too careful, appearing only the lower half of the character, or a random angle of tilt. In terms of lens use, there are many hand-held motion shots, mostly zoom lenses, more close-ups of pushing focus, and turbulent picture content. There are imitations of DV perspective recording of the film, there will be screen failures and reduced picture quality of the lens, according to modern filming equipment changes, as well as visual effects considerations, this feature will appear in the presence of surveillance or other low-quality equipment. This type of pseudo-documentary uses mostly simultaneous sound in order to restore the sound effects of the scene, and does not involve the use of music and sound. In the story, the camera is used as an extended view of the main character, and the role of the main character appears as an intervention and participant. The atmosphere created by these films is basically horror and suspense as the general tone, gray tones, handheld shaky camera, tilted composition will give the audience a sense of presence, with the horror theme, deepening the "fear of presence", such as the "Death Video" series.

The second is the imitation "direct-to-video" type. This type of pseudo-documentary is relatively bright in tone and rigorous in composition. The use of footage, more fixed shots, more stable images, motion shots to follow the main. In the story, the camera is in the position of a spectator, not involved in the narrative. This kind of film is more serious and professional, due to the fixed lens and other objective perspective, the picture is calmer and restrained, the subject matter is close to real life, such as "Gonzo" and so on.

On the one hand, due to the low requirements of the former in terms of images and shots, in order to simulate the real shooting, the film will deliberately choose poor and coarse shots, in order to pursue the formal art and greatly reduce the viewability of the film, which, in turn, is precisely the reason why such films are mostly low-budget and small productions. On the other hand, the formal artistic characteristics of such pseudo-documentaries are obvious, and the pattern of such films tends to be consistent, which leads to a great compression of the director's room to play. The low cost of production and the restrictions on directors make it difficult to break through in the creation of this type of pseudo-documentary.

1.2 Brief Description of the Film "the Evil"

"The Evil" is a horror film directed by Ma Kai, starring Dong Tianwen, He Jia, Zhao Shuda, Wen Zhongzhong and He Yuanyuan. The film tells the story of two college students who go to the countryside to shoot a documentary on the theme of "returning people" and follow a divine woman to a remote mountain village to visit a person who has been possessed by an evil spirit, followed by a series of stories. The film premiered at the 10th FIRST Youth Film Festival on July 23, 2016. The film won the Best Artistic Exploration Award at the 10th FIRST Youth Film Festival, and was the best film in the Douban Critics' Choice Awards with a high score, and director Ma Kai won the Weibo Excellence New Director Award at the 2017 Weibo Film Night.

Director Ma Kai is a dragon actor from Hengdian, not from the class, influenced by the films such as "Lost in the Canal", "Terror Ruins" and "Scary Ghost Studios" and deeply interested in horror films, "The Evil" is his debut film. As a small-budget pseudo-documentary on the subject of horror, "The Evil One" has a creative team of only 11 people, including only six main actors, all from Hengdian, one director, one scene recorder, one camera operator, one cinematographer, one producer, and a shooting cost of only 70,000 yuan.

In this paper, we take the case of "The Wicked" in the genre of imitation "real movies" and focus on how "The Wicked" uses the "pseudo-documentary" creation format, what difficulties it encounters, and what breakthroughs it makes in this format.

2. Mimicking Documentary Techniques to Create Realistic Contexts

2.1 Exposure of the Camera's Presence

First of all, it must be noted that the director made many efforts to emphasize the presence of the camera in "The Evil Dead": first, the camera participates in the narrative, being present as a narrative prop. Secondly, from the audiovisual point of view, the tilt in the composition, the false focus during the shooting, the shaking during the dribbling of the camera and the contemporaneous sound from the main character behind the camera. Thirdly, there are some special elements in the picture, such as the "Preview" caption in the upper left corner; the time and shooting time in the upper left corner when the footage taken by the pinhole camera is presented on the computer; and the crack on the screen after the camera falls on the ground in the second half of the film.

In traditional horror films, the emphasis is on the camera's invisibility and spectatorship, but in "Medium Evil", the director emphasizes the camera's presence through the above efforts, and through two of them, blurs the line between reality and fiction, allowing the audience to step into the real world and making the virtual complete the extension to the real world.

First of all, the camera is integrated into the film in the way of participating in the narrative in "The Evil One", and it is an explicit presence in the film, appearing as a necessary prop for the narrative and becoming a bridge between the real world and the virtual world. On the one hand, the camera serves as a necessary tool for filming the film in the real world, filming interviews with villagers in the countryside about their views on feudal superstition, with the camera being handheld, the interviewee looking directly into the camera several times, and repeatedly appearing in a tilted composition and voyeuristic perspective. On the other hand, the camera is also used as a tool for the documentary filmed by two college students in the virtual world, as they interview the villagers and record everything with handheld cameras. The camera in the film serves as both a real world camera and a virtual world camera, and the footage captured is simultaneously used as footage of "The Evil One" and the fictional documentary that the college students are trying to create, a coincidence that connects reality and fiction.

When the camera and the film screen have both real and fictional identities, as the audience also has a dual identity at the same time, that is, the audience is both the audience of the film "The Wicked" and the audience of the documentary film made by the two college students in the story, which makes the audience unconsciously question their own identity in the real world while watching, and then complete their identity in the virtual world.

Secondly, the unprofessional shaky defocused images always remind us of the existence of the camera, and the popularity of the public digital products, the growing group of civilian shooters, so that the unprofessional shaky images, the camera's clinical experience has been familiar to the audience, and it is closer to life than the professional stable images. From the 19th century bulky camera to today's compact and convenient photographic equipment, seemingly sacred images have gradually become civilian, there has been a senior television workers to make a distinction between professional cameras and DV, the image of the two compared to two things: "professional camera like a dog, although people because it is not malicious and weaken the fear, but its presence is always attracts attention. But the DV is really like a tap pen." [2] For cinematography, the professional camera demonstrates the strong purpose of filming, and its compelling presence requires it to be as "spectator" and "invisible" as possible, without influencing or interfering with the content or the viewer watching it. The faux-DV images, however, expose the camera in such a way that they become familiar images to the audience, extending to real life. For example, the shaky camera, cluttered material, and disorderly dialogue in "The Evil One" are all similar to the "civilian images" that people take with their hands, and "The Evil One" imitates "civilian images" because of the following two factors, which enable the audience to let down their guard and believe in its Authenticity.

First of all, from the subject matter, since the birth of DV, people have a sincere desire to record life and events, and this desire has been more obviously reflected in the recording of disasters and

paranormal events, people are very interested in and familiar with the images of such subjects. As a horror genre film, the subject matter of "The Evil One" is the spiritual events in the "feudal culture" - the evil one and the return of people, which aroused the audience's empathy for the shooting and their identification with the existence of the camera. Secondly, the civilian image of the camera also has a strong credibility, because "the masses are also the camera, the camera is also the masses, in such an equal relationship line, weakening the relationship of interest and social function gap, so that many people ...... willing to accept the idea of the camera wholeheartedly. " [3] On the other hand, this kind of civilian image will give the audience the illusion of uncensored and unedited, believing that it retains the true state of things and thus trusting it.

To sum up, in "The Evil One", the camera exposes its presence in a way that blurs the line between reality and fiction, making the audience fall into the fictional trap by means of two points: first, the camera performs the dual task of filming both outside and inside the scene. Second, the civilianization of the image makes the audience identify with the camera's presence and convince them of what is being filmed.

2.2 Imitation of the "Abnormal Shooting" State

The film's parody of "unnatural filming" involves two aspects: first, the peephole camera in the cigarette case. The second is the sound and picture recorded by the main character without any intention of filming.

Voyeuristic point of view has always been a common technique in movies, but the two episodes of this film about the cigarette box camera arrange the "voyeuristic point of view" under the real voyeurism, which is not exactly the same as the voyeuristic point of view of other films, because this voyeurism is not safe and is very likely to be discovered. The first time it is used, it is in the room of the heroine Liu Meng, Ding Xin used another camera to film the process of installing the pinhole camera and left the camera in Liu Meng's room, and arranged two more episodes so that these two cameras were discovered in turn, and the two cameras retired in Liu Meng's room in turn. This episode is not directly related to the main line of the film, but plays two roles: one is to explain the existence of the pinhole camera, so that its second appearance with a reasonable. The second is to pave the way for the fear of being discovered. In the "record peeping camera" was found, Liu Meng only found Ding Xin peeping intention, and this camera was mistaken for the "peeping body", and even make the safety of the pinhole camera an extra layer of security, at this point Liu Meng suspicion is still not eliminated, and finally still Discovered the pinhole camera, at this point the pinhole camera imaging to the computer, the audience and the peeper Ding Xin's point of view, then when discovered will also feel the real fear of peeping when discovered. The second time the camera is used, it is in Wang's room, and this time the pinhole camera broadens the perspective of the narrative, showing that Wang is a false master and has killed people's secrets, if the first time is an attempted voyeurism, then the second voyeurism gets substantial results, completing the action of voyeurism. The viewer's point of view is the voyeuristic point of view, with the first experience of being discovered, the audience has a greater fear of being discovered. Here the "voyeuristic point of view" is arranged under the real act of voyeurism, so that the phrase "the essence of movie watching is voyeurism" is truly embodied, the audience and the two main characters complete the action of voyeurism at the same time, becoming the third person present, for the main characters' The viewer becomes a third person in the audience and empathizes with the situation of the main characters.

Secondly, the images taken with the main character having no intention of filming are the most attractive. When the camera is placed on the ground, there is nothing to focus on in the picture, and the audience's attention is shifted from visual to auditory, when the off-picture space is maximally expanded. In "The Evil", Ding Xin and Liu Meng get separated, Ding Xin crouches in the corner of a dark room, the camera is placed aside, in the darkness the audience can only see a dark window, and this window and the possibility of danger at any time, and accompanied by Ding Xin's nervous breathing, the audience's tension is infinitely magnified, followed by Liu Meng from the window,

the two of them talk off camera, the camera was "This makes the audience believe that the main character is the most real state with his back to the camera, is the least with any traces of performance, the audience on the one hand with the main character, feel the crisis environment together, on the one hand, agree that they have observed the most real side of the main character - the side with his back to the camera. -the side with his back to the camera.

With two imitations of "abnormal filming", the film achieves the goal of breaking the audience's safe point of view in the real world and accomplishing the audience's empathy with the main character.

2.3 De-Starring in the Selection of Actors

First of all, from our country's film genre, the annual shooting of the release of horror films only occupy a very small share, and because of the immature content, most of the box office results were dismal, in turn, to the investors wait and see, horror films are difficult to obtain a lot of financial support, the stars in the domestic horror genre is an element of input and output is not proportional, this is one. The second is that most domestic horror films due to the general reputation, the stars are also reluctant to get involved, most of the films in this genre do not have the ability to invite stars to participate. These two points lead to domestic horror films rarely starring. But in the category of "pseudo-documentary" form of horror films, this "de-starring" is not entirely due to its own financial constraints and the willingness of stars these passive factors, but also in the director actively choose to "de-starring It is also the director's active choice to "de-star".

This "de-starring" was accomplished by filming two groups of people. In order to make the audience believe in the "authenticity" of the film, the main cast of "The Evil One" is made up of mass actors from Hengdian, who are less recognizable and are able to immerse the audience in the virtual world more easily, believing that "The Evil One" is a documentary based entirely on footage shot by two real college students; secondly The second is the interview part at the beginning of the film, where some shots are taken from real interviews with vegetarians, without informing the street fortune tellers and other interviewees, so that the dialogue is real and natural, and the audience even feels novel about Liu Meng's experience of the simple street fortune telling ceremony.

The purpose of "de-celebrity" is to avoid the star halo and fan effect from influencing the audience's judgment of the film - "this is a documentary based on the material shot by Ding Xin and Liu Meng". The director hopes to cause the audience to misinterpret the identity of Ding Xin and Liu Meng, identifying them as college students who traveled to Linyi, Shandong Province, and with the audience's familiarity with the stars, the appearance of the stars will inevitably break this illusion, so "de-celebrity" is the inevitable construction of the real context.

3. Mimicking the Exploratory Perspective of a Documentary Gives Room for Imagination

3.1 Psychological Oppression From a Single Perspective

The narrative point of view of "Caught in the Evil" is a single-line narrative using the persona point of view of Ding Xin and Liu Meng.

The film's initial dialogue is very loose, its dialogue is not very focused on the subject, including the two main characters interviewed various forms of fortune telling and exorcism "masters" to tell fortunes, and the street store owner's views on the gods and ghosts, interspersed with "call your sister or call your aunt "The director's intention is to use a single-person narrative to hide the true purpose of the horror film, the audience has no way to know the spread of terror elsewhere, and the director's primary goal is to The director's primary goal is to convince the audience that this is a genuine but unprofessionally shot documentary, thus achieving a surprising effect when the horror and uneasiness appear.

It is around 30 minutes into the film, when the main character finds Wang's wife and goes with her to the house of the evil one, that the film's title comes out and the atmosphere gradually becomes depressing and unsettling. The first small argument breaks out in the dimly lit room at night - Daqing serves three dishes, three of which are "divine" and five of which are "kingly", and Uncle Wang goes on to point out that Uncle Wang went on to point out that Daqing's toast was wrong, "half a cup of tea in a full cup of wine", half a cup of wine was driving people away, and that these cultural taboos, which they had never been exposed to, were oppressive to the two college students and psychologically oppressive to the audience. Immediately afterwards, Daqing reveals a major reason that may have led to Daqing's sister's evil - Daqing's brother-in-law killed a hedgehog. These cultural taboos about daily life are impossible for Ding Xin and Liu Meng, the college students from the city, to know, and they are also unfamiliar to the audience. The viewers will be worried about the situation of the college students and will extend to the real world, recalling whether they have ever acted in this way, thus creating tension and imagining the consequences of violating the taboo.

Since Ding Xin and Liu Meng came to shoot the documentary, they intervened as visitors to this rural area in Linyi, Shandong Province, so much so that they had zero knowledge of the evil, which was equal to the extent to which the audience was informed, the audience would neither feel the danger one step faster nor one step slower than the main character, the audience's perspective that is attached to the perspective of Ding Xin and Liu Meng, and then gradually the knowledge of the subject of the evil. For example, Ding Xin was informed the night before of the cause of Daqing's sister's evil, and filmed Daqing's sister sleeping, to be locked from the outside, but do not know the reason for it, Liu Meng went to shoot at night and found Daqing's sister is hanging around the door, which makes the main character and the audience perceive the locking of this security measure is useless. For example, in the second half of the film, Ding Xin placed a pinhole camera in Wang's house, only to learn that both Wang and Uncle Wang are deceptive tricks, at this point the last security - "Daxianer" can subdue the idea of the evil-doers also destroyed, the main character's survival was met with The main character's survival was challenged like never before.

In short, the single-perspective narrative brings psychological oppression to the audience from three parts: first, the director's concealment of the true purpose of shooting horror films, giving the audience the effect of surprise; second, the unknown nature of the consequences of cultural taboos, causing the audience to worry about the protagonist and their real-world selves; again, the audience's understanding of the evil step by step with the protagonist's point of view, the sense of horror gradually thickens, while safety and security are One by one, the security is broken, and the safety is gradually threatened and disturbed.

3.2 Full Dv Perspective Brings Game Experience

The full DV perspective in "In the Evil" brings a similar experience to first-person horror games, with similarities including the following: one, subjective shots. Second, low light environment. Three, chase game. Fourth, the interactivity of the horror subject.

The subjective camera imitates the viewer's own field of vision, and "The Evil Dead" is similar to a first-person horror game in that the viewer is unconsciously nervous when confronted with a series of blind spots such as corners, turning around or opening doors, due to the fact that the frame itself is "empty", but " ...... this terrible invisible thing outside the frame and constantly threatening his interior"[4] . Its main function is to first create an atmosphere of terror everywhere insecure, so that the people in it, that is, the viewers in a state of immersion, aware of the threat everywhere, so that they are always on the alert, even if the act of fright does not always happen, it does not prevent the viewers' perception of the effect of the threat of being watched at all times, in other words, the audience is not sure where the subject of terror is, but they still assume that it is The mechanism of formation here is similar to the "panorama of exposure", i.e. "the power does not control us simply through the gaze, but finds ways to make ourselves aware of the gaze, which in turn forces us to exercise self-restraint." [5]The subject of terror is the "power" in this case.

Low-light environment and chase game two points added to the sense of oppression. Low light environment is to reduce the visible range and create tension, low light environment, people can't maintain a safe distance to see the subject of terror, which means that when the subject of terror into the picture, the distance between the camera and it is already too close, which means that the current safe environment will be broken at any time. The chase game, on the other hand, makes it clear to the audience that there is a threat behind the camera, but once the chase game begins, the audience will not be able to see what is behind the camera, and will not be able to know whether the main character has escaped from danger, which keeps the audience in a state of tension.

A scholar analyzed the similarities and differences between faux-record style horror films and first-person horror games in the article "A Study of Contemporary European and American Faux-Record Style Horror Films (2006-2016)": "Both films and games are human dream-making machines, only that games focus more on interactive experiences, while films emphasize on the creation of a dream world." [6] The innovation of "Medium Evil" is that it adds interactivity to the horror subject. Daqing's sister's evil is intermittent, during the day, Daqing's sister will cook, can talk, everything is no different from normal people, which is different from other horror films, other horror films usually to create the mystery of the horror subject, will reduce the number of times the camera really shot it, but Daqing's sister still has moments of wakefulness, which leads to the main character and Daqing's sister there are interactive actions, and through interactive moments to obtain information about "evil" information. This is the same logic as in first-person horror games, where the player knows the danger of things in the room, but has to enter and investigate to get information to escape. The audience in "The Wicked" already recognizes that Daqing's sister is not normal when she is wicked, but has to follow the camera to get closer to the conversation and investigate in order to get important information to keep themselves safe. So when talking with Daqing's sister, with a sense of urgency, but had to get closer, when Daqing's sister will have a seizure is uncertain, so the safe distance of interaction is actually uncontrollable.

4. Conclusion

Pseudo-documentary is an emerging film form, the development and maturity of this form is more prominent in Europe and the United States, because the pseudo-documentary form has a natural blurring of the boundary between reality and fiction, the use of this form in the horror genre films has significant results. In contrast, the use of this form in China's film industry is still at the stage of waiting and imitation, and horror films are very marginal in China's genre film market, and under the restrictions of censorship regulations, Chinese horror films are usually shown with low cost and low box office, so the localization of this form of horror films is essential. This paper focuses on the Chinese horror pseudo-documentary "The Evil One", analyzing how the film creates a realistic context and how the audience plays with the imagination in this form from the perspective of film techniques and audience psychology, respectively. Through analyzing this case, we hope to turn the study of pseudo-documentaries back to Chinese mainland films themselves, so as to provide some theoretical support and feasible suggestions for the subsequent development of Chinese horror films.

The pseudo-documentary is an imitation of the documentary form, mainly in creating a realistic context, from the audience's experience of watching the documentary, the audience agrees that the film appears in certain forms, have a certain degree of authenticity and credibility. The author summarizes the above-mentioned "certain forms" in three ways: First, exposing the presence of the camera. Second, the imitation of the "irregular shooting" state. Third, the de-starring of the actors. The use of these three techniques in "The Evil One" is excellent, giving full play to the advantages of pseudo-documentaries, combining coarse camera language with the subject of feudal superstition in rural China, and giving full play to the strengths of small budget films.

On the other hand, from the psychological level of the audience, the unknown factors in the film give the audience room for imagination. The first is the single narrative perspective inevitably

brought about by the full DV perspective, which is utilized in "The Evil Dead" to fulfill the following three points: First, hiding the real purpose of shooting horror films, so that the horror atmosphere appears unexpected. Two, the unknown nature of the consequences of feudal cultural taboos brings tension and anxiety. Third, following the main character's perspective, the horror truth is clear step by step. Secondly, the game experience brought by the full DV perspective, this summary summarizes four similarities between the full DV perspective of the pseudo-documentary and the first-person perspective of the horror game, and based on this, analyzes the innovations made by "The Evil in the Middle", namely, adding interactivity to the horror subject in the setting of the characters, so that the audience can also feel the same psychological oppression when the interactive action occurs in "The Evil in the Middle" a film, as well as The audience can also feel the psychological pressure when the interactive action takes place, and always be worried about the safety distance.

Despite the limitations of the genre, the singularity of the story, the overly obvious artistic features that compress the director's room for maneuvering, and the less obvious traces of his personal creativity, it is still possible to see the director's efforts and innovations to localize the pseudo-documentary genre in "The Evil One". However, it is still possible to see the director's effort and innovation to localize the pseudo-documentary format in Evil.

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