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Reading the docufiction script: Harnessing the thin line between facts and fiction

ABSTRACT

The ethical issues raised by merging facts and fiction in docufiction screenplays as a genre suitable for social impact storytelling still linger. Hence, for the intended message to be effectively passed, the genre, formatting and narrative technique have to be clearly established for the readership's consumption. Therefore, this article will investigate how facts are reinforced by fiction in docufiction. Textual analysis of Nicodemus Adai Patrick and John Iwuh's Dissent (2019) is employed in exploring narrative techniques and formatting as indicators of the proportion of facts and fiction in a docufiction screenplay. It concludes that docufiction is a deliberate document with a mission in which the fact supplies the foundation on which fiction stands. Pre-knowledge of the embedded fact is primal to a deeper appreciation of a docufiction. It concludes that the readership's level of comprehension and satisfaction will be enhanced if the thin line between facts and fiction is spotted.

KEYWORDS

hybrid
screenwriting
genre
blending
script
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INTRODUCTION

The fluidity of the human mind and the power of imagination give fiction the limitless power to adapt and transcend all forms of boundaries and formulas against truth or reality which is fixed in nature. The blending of fact and

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fiction became natural as humans always strive to experiment and find new ways of doing things. The blending of fact and fiction in screenplays involves the manufacturing of truth and the manipulation of facts through imagination, symbolic representation and magic. This somehow reflected the nature of human beings as they interact with each other and their environment. In life, humans have the tendency of being 'real' and 'fake' on different occasions. Perhaps, the blending of facts and fiction naturally finds expression in screenplays and by extension, film as a medium that thrives based on its ability to reflect human behaviour. Thus, despite the opposition against the blending of facts and fiction, it will continue to thrive and evolve. The big question is how can readers differentiate between facts and fiction, truth and falsehood or imagination and reality? The knowledge of the world and the basic rules governing human existence translates into cultural backgrounds and personal beliefs, and provides writers needed information to dissect and navigate between truth and invented truth or reality. The question now is how does one get to conceive meaning or absorb information when reading a script? What informs the readers' interpretation of a script?

The study reviews some elements of narrative techniques and methods deployed in crafting *Dissent* (2019) as a docufiction script. The script is a mini television serial of six episodes and a product of academic screenwriting,

a practice in which the screenwriter makes use of the intellectual space offered by the academy and those within it to incubate and experiment with ideas, with the intention that their processes or their screenplays – or both – change as a result.

(Batty and McAulay 2016: 1)

It combines facts and fiction in investigating Nigeria's insecurity and sociopolitical challenges and how these techniques could aid the readers in comprehending, enjoying and differentiating between facts and fiction in a docufiction script. Focus will be on the storyline, themes, genre, characters, formatting and narrative structure.

GENRE HYBRIDIZATION

The distinction between the fictional narrative film and the documentary has attracted the attention of twentieth-century filmmakers (Rhodes and Springer 2006: 3). They further noted, nevertheless, that non-fiction films were more widespread than fiction films in the early days of cinema, and it was the successive successes of narrative filmmaking that eventually produced the fiction/non-fiction dichotomy. Consequently, serious questioning of this rigid categorization began in the last quarter of the twentieth century (Rhodes and Springer 2006: 3).

However, some observers believe that despite the widely known differences between fiction and non-fiction, each of them has compromised their sanctity due to the presence of other genres in them. For example, Jean-Pierre Candeloro is of the view that 'the fact-fiction divide was compromised in documentary since at least Robert Flaherty's 1922 *Nanook of the North* (1922)' (2000: 37, original emphasis). Whereas, Kent Jones (2005) observed that films like *Paisa* and *Fires* blurred the line in the 1940s, while Andy Warhol's films stretched the boundaries in the 1960s (Jones 2005: 31). Also, according to Jones: '[a]ny documentary filmmaker worth the name, from the

Lumieres to Frederick Wiseman sees the poetry, the metaphors, and the narrative contained in the material they catch/search for/cultivate. Likewise, any respectable fiction filmmaker moves away from artifice and toward simplicity' (2005: 31). Jones also noted that 'reality is always magic', that is, remaking of reality whether it is represented through documentary or narrative conventions (2005: 3). Hence, it will be safe to say that the merging of documentary and fiction is relatively new or an 'overlooked form' (see Brown 2010). Jones's 'reality is always magic' strikes a chord between literary consciousness and event, a blend arising from the invocation of actuality fused with authorial imaginativeness.

Some notable scholars who made observations about the hybrid genre's emergence and attempted to define it are Stephen N. Lipkin, Derek Paget and Jane Roscoe. Lipkin et al.'s (2006) work 'Docudrama and mock-documentary: Defining terms, proposing canons' categorizes the hybrid into four: 'Dramadoc' or 'Docudrama', the Documentary Drama, the Faction and the Mock-Documentary. According to Lipkin et al., the four categories are defined in part by their functions, that is, 're-tell[ing] events from national/international histories, either reviewing or celebrating these events, represent[ing] the careers of significant national/international histories, and portray issues of concern in order to provoke discussion about them' (2006: 14 cited in Brown 2010: 15).

Our focus in this study, however, will be on the docufiction. Rhodes and Springer (2005) described docufiction as the creative merging and synthesis of documentary and fictional narrative cinema (Rhodes and Springer 2005). Docufiction is a more flexible genre that enjoys creative freedom adopted from the fictional narratives. Its major focus is on portraying events as authentic as possible; hence, it gives the screenwriter the freedom to incorporate both the real and fictive elements in telling stories (Botha 2017: 1–2). This freedom, given or perceived, faces a great challenge in societies with overbearing government influence on critical arts, particularly film. *Dissent* (2019) was conscious of this stricture, but the pressure to speak out was more compelling with truth for public attention and public inquiry as the driving force. Docufiction is produced in different shades. 'Some use scripted dramatic reconstruction; some rely on improvised material, featuring characters riffing on their real lives; some experiment visually with the whole idea of truth' (Phillip. 2018: n.pag.). A good example is Kiarostami, who stated in an interview with Geoff Andrews from *The Guardian* that he usually starts with an outline of the character he wants in his mind but does not write any notes until he finds that character in reality. His notes, therefore, are not based on the character he had in mind but are based on the actual person he found in reality (Kiarostami 2005 cited in Botha 2017: 4). This makes the point of insertion of fiction in a docufiction fluid, particularly for readers of a docufiction script whose dual purpose is to get entertained and sieve facts from fiction on social issues.

However, there are controversies surrounding the hybrid genres, with some observers alleging that the combination of fact and fiction produces uncomfortable feelings and reactions. Some critics even go to the extent of describing it as 'dangerous and misleading'. Beattie (2004: 151) attributed this to the fact that many audiences still adhere to highly structured ways of thinking about 'truth' in film. He cited three British television docudramas – *The Scotland Yard* programmes of the late 1950s, *Cathy Come Home* and *Death of a Princess* (1980). Beattie stated that after the release of each of these docudramas, there were

numerous critics, newspaper columnists and politicians who argued that the blending of fiction and non-fiction was 'extremely dangerous and misleading' and that 'viewers have the right to know whether what they are being offered is real or invented' (2004: 151).

These criticisms and arguments about the blending of facts and fiction may continue to linger, but scriptwriting and filmmaking in general, as products of creativity, will also not remain static. Besides the notion 'that the experience of engaging with imagined scenarios, regardless of content can aid us in the process of imagining a better world' (Brown 2010: 5), the academy invites screenwriters to undertake creative practice research 'to bring multidisciplinary perspectives and creative research strategies to bear on issues and possibilities, and often to think outside the existing boxes' (Cherry and Higgs 2011: 13). According to Batty and McAulay, '[s]creenwriting is an emerging research practice within the academy, whereby the act of writing a screenplay is understood as a form of research' (2016: 1). They draw on Harper's (2007) work on creative writing research to contextualize the 'academic screenplay' in terms of capability and knowledgeability. That is, research about practice that then informs practice, resulting in a 'knowing screenplay' (Batty and McAulay 2016: 1). In addition, Batty and Baker also assert that screenwriting is used as a mode or approach to research within a broader understanding of creative practice as a research methodology. The use of fiction within this methodology offers a way of thinking through the screenplay, where narrative components – however, imagined and infinite – 'do' the research (Batty and Baker 2018: 3), implying that fiction as a methodology within the academic context is 'the deliberate act of creating an imagined world in order to enable the enquiry' (2018: 1).

This, no doubt, has given researchers and screenwriters the leverage to experiment with both existing ideas and invented ones to create pieces of work that will be relevant to the practice and, at the same time, contribute to knowledge. This practice gave birth to *Dissent* (2019).

PRELUDE TO *DISSENT* (2019) AS A DOCUFICTION

Pam's family has been wiped out following series of attacks, murder and rape and kidnappings by Fulani herdsmen. Traumatized Pam is determined to expose and bring to an end the needless killings and the security challenges bedevilling his country.

Writing *Dissent* (2019) as a docufiction was haunting, although it was reactive as well as predictive. Reactive in the sense that actual incidents inspired the writing, and predictive in the sense that such mindless incidents have continued to date. From the glaring evidence of conspiracy, collusion between federal security forces and the terrorists, there was no better way of showing artistic responsibility than through the docufiction genre. The incidents that form the content of the story had become commonplace among the northern populace in particular and Nigeria as a whole. For many years, the phrase 'insecurity' referred more to job losses, job and food scarcity rather than physical malicious attacks on human lives. These were the years of structural adjustment programmes of the Ibrahim Babangida administration (1986–89). By 2009, some state governments along with sectarian religious groups began public declarations of the right to impose Islam as a state religion in some parts of Nigeria's northern geopolitical zones. The success of this demand prepared the grounds for further claims by jihadists to displace, occupy, dominate and rule over the Indigenous population of Nigeria. This situation

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escalated gradually from 2009 with the burning of churches, markets, motor parks and sporadic bomb detonations in public places. By 2014, the Boko Haram terrorist group carried out a horrendous, heartrending abduction of over two hundred schoolgirls in Chibok. The progression continued as Nasir Ayitogo, in the *Premium Times* report of 8 January 2021, recounts about ten memorable attacks in 2021 alone. These include kidnapping and abduction of secondary school students, farmers–herders clashes, articulated jailbreaks and attacks on villages by bandits and herdsmen. Unarmed and defenceless citizens have remained vulnerable as reprisal attacks against insurgents meet government resistance.

Dissent (2019) chronicles these security challenges in Nigeria. Many scholars have also done a lot of digging and came up with various reasons for the persistent security challenges. Mark Lipdo (2015) is one of the most vocal voices and prominent researchers regarding the security challenges in Nigeria. His book *Killings in North and Central Nigeria: A Threat to Ethno-Religious Freedom and Democracy* captures the historical development of the security crises in Nigeria and the horrendous experiences of the Nigerian people. The book became a vital resource guide in scripting *Dissent* (2019). It is worthy of mention here that Mark Lipdo eventually bought the six episodes of *Dissent* (2019) and hopes to make a feature film out of it. When tracing the root causes of the security issues, Lipdo stated in the preface of his book that

[s]ome scholars see depravity; others blame corruption, while many say it is political manipulations. What is embedded in all these city riotings, herdsmen clashing with farmers and Boko Haram; a group whose intention clearly spells out institutionalisation of Sharia (Islamic law) in the country, have boldly claimed responsibilities for most of these violences as its campaign strategy, ‘poverty’ is continuously being blamed in an attempt to restrain them [...]. Nigeria operates a federal system of government with a constitution that expressly prohibits the adoption of a state religion. The demand and adoption of sharia law in a multi-ethnic and multi-religious society contravenes Human Rights; this obvious crime is inexcusable in any twenty-first-century society and a treacherous crime against Nigeria.

(Lipdo 2015: X)

Dissent (2019) tries to expose the mystery behind the root causes of the security crises and their effects on the Nigerian people.

Since 2015, Islamic insurgents have been on rampage, Fulani herdsmen lurking along the highways with thousands of cells in the major bushes, gunmen penetrated military bases with ease, kidnappers emerge from unsuspecting hideouts to pick defenceless innocent citizens and the police, army and other government security agencies invent propaganda for their inaction. The government had embarked on critical previewing of artistic products to check content capable of inciting the people. Youths yearn to join criminal gangs as the most available engagement on offer. The economy has made national aspirations hopeless, and the politics of domination and annihilation overrides constitutional provision. Authors of *Dissent* (2019) saw the danger of censorship and incarceration and opted for docufiction approach because its content would be incontrovertible as in Rouch and Edger’s *Chronicle of a Summer* (1961). Their film is about the working life of working people in Paris concerning a series of interwoven cause and effect regarding happiness, work,

money and politics. It is the first example of cinematic truth or cinema verité based on interviews along the streets of Paris. While Rouch's piece was 100 per cent realism, *Dissent* has some artistic embellishment because the direct victims were dead. The invented characters in *Dissent* were archetypes of the dead from a continuing carnage. However, *Dissent* (2019) inserted pictures, videos and interviews of actual incidents. A line in Rouch's film almost captures the situation in Nigeria's north thus, 'crimes are being committed out there, they're no mistakes, they're intentional' (1961: n.pag.).

CRAFTING OF *DISSENT* (2019)

Our major goal in deploying docufiction in crafting *Dissent* (2019) is to testify to the world the atrocities committed against the Nigerian people, especially in the North Central, North East, North West and South East. John Iwuh is a Ph.D. holder, a playwright and an Igbo man, one of the major tribes in Nigeria and the most marginalized. And Nicodemus Adai Patrick was, at the time of writing *Dissent* (2019), a master's student and a screenwriter from North Central Nigeria. Patrick's activism was ignited by the gruesome killing of his kinsmen and the annihilation of his community and dozens of others in his state by Fulani militias; a group which the security agency and the government pampers and refused to designate as terrorists despite the atrocities they have been committing against the Nigerian people.

After a thorough investigation into the security challenges, we decided to deploy the concept of character surrogate to create Pam, our major character. We made him a Ph.D. holder, an ace investigative journalist, an activist and a lecturer who lost his family in a Fulani herdsmen attack. Through Pam, we traced the history of the security crisis in Nigeria. We treated major themes like the Fulani jihad and Islamization agenda and the federal government complacency in handling the crisis, which gives the populace an impression of a conspiracy against them. We made Pam mobilize people affected by the crisis from different regions in Nigeria and organize protests, calling on the international community for intervention. The campaign draws global attention, and their effort yields result as the security council of the United Nations and the G8 invite Pam to testify to the claims of atrocities in Nigeria.

The meeting with the United Nations was sabotaged by some members of the Nigerian government, but the meeting with the G8 officials was successful because Pam and his team learned their lessons. Pam and his team request for think-tanks' assistance in strategizing a non-combative approach to winning the war against the ruling elite. They return to Nigeria and launch a silent campaign against the complacency and conspiracy of political elites. The result of their work pays off during the general election as the people shun financial inducement to vote for competent candidates who bring change. The people unite for meaningful development. As much as we want to expose the atrocities committed against the Nigerian people, we also want to inspire hope and proffer solutions to the existing security issues. Hence our choice of using the Joseph Campbell's The Hero's Journey or Monomyth narrative structure, where

[a] hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.

(1949: 23)

Guiding *Dissent* (2019), the hero's journey as a common template involves a hero (Pam) who goes on an adventure (a battle to convince the international community of the level of atrocities committed against the Nigerian people), is victorious in a decisive crisis (battle against insecurity in Nigeria) and comes home with the boon (wins support to change the political mindset of the people) changed or transformed (Singh 2021). Sabido methodology of serial drama (named after its creator Miguel Sabido) 'is a theoretical model for stimulating positive change in social attitudes and behaviors through commercial television and radio programming' (Kyere-Owusu and Boamah 2020: 5). This guided us to create realistic characters who evolved in their thinking and behaviour, serve as role models and, most importantly, gives the readers enough time to bond with the characters.

READING THE DOCUFICTION: DISSECTING AND THREADING THE THIN-LINE BETWEEN FACTS AND FICTION

Cynthia Levine-Rasky's (2019) 'Creative nonfiction and narrative inquiry', which by no means is exhaustive, presents creative non-fiction as a soluble navigator with a broad and almost limitless boundary since a writer could delve into any affective experience of social inquiry. The singular element remains the authorial impetus to decipher a most effective and acceptable approach. We duly considered some elements of narrative techniques or methods deployed before crafting our docufiction script, *Dissent* (2019), and also how these techniques could aid the readers in comprehending, enjoying and differentiating between facts and fiction in a docufiction script. Our focus will be on the storyline/themes, genre, characters and formatting/narrative structure.

STORYLINE AND THEMES

Global Centre for the Responsibility to Protect reported on 1 December 2021 that Boko Haram insurgents have killed at least 35,000 people since 2009. In addition, the United Nations General Assembly Report (Human Rights Council) of 2015 listed the following as atrocities and human rights violations within the Nigerian sociopolitical space: killings of civilians, abductions, torture, cruel and other inhuman, degrading treatments, lack of protection of civilians and killing of civilians during counter-insurgency operations, and destruction and appropriation of properties (United Nations General Assembly 2015). These are familiar incidents to Nigerians since 2015. The target communities have remained vulnerable and helpless ever since due to poverty, lack of firearms and military presence to prevent reprisal attacks.

Dissent (2019) narrates a fictitious story and invented characters but discuss familiar and real events. The story becomes a vehicle through which real social issues are discussed. The readers may recognize Pam as a fictitious character; however, they will be able to identify the familiar issues confronting him and empathize, identify with him and begin to think of solutions. The majority of the incidents captured in the script are true-life events reported on Nigeria's national dailies and other reputable sources like books and articles. Examples are the women who mistakenly killed their babies because of fear at the beginning of episode one, the killing of a whole family, the attacks on burial grounds by the Fulani militias and the military both being culprits in those attacks and always arriving late at the scenes of attacks. The kidnappings, gunrunning, Boko Haram and Islamic States of West Africa (ISWAP)

attacks, and protests of all sorts are all daily realities in Nigeria, as noted in United Nations General Assembly 2015. These issues were creatively woven into a story with both invented and real characters serving as mouthpieces that stimulate and drive the discourse with a view to creating awareness, stirring the readers to react to the issues being discussed and at the same time entertaining readership.

The dialogue between Pam and Alvin in the airplane in episode two captures our attempt to trace the genesis of the security challenges. Here we put hard and well-recognized facts on the lips of fictitious characters:

PAM

There are other perceptions as to what is going on in the country. Some believe it is a mere clash between herdsmen and farmers, while others believe the conflict has religious and political colouration to it.

ALVIN

What is your own perception, Sir?

PAM

I think the latter has more substance as history has documented a lot of facts on this matter. One of those facts was found in the statement of the pioneering leaders of Northern Nigeria. Our campaign was built on the discovery of this historical fact. We question the independence of this secular state called Nigeria. The content of that material exposes us to the root causes of the strings of violence erupting every now and then in our country and the impending doom that faces everyone that wants to live a free and civilised life in a fast-changing world.

Pam gives Alvin a copy of a newspaper. Alvin collects and read the cover page. CLOSE UP of the paper shows us The Parrot Newspaper 12th October 1960. Alvin flips through some pages and we see the picture of Sir. Ahmadu Bello, the premier of northern Nigeria.

ALVIN

(reads aloud)

The new nation Nigeria should be an estate of our great grandfather Uthman Dan Fodio. We must ruthlessly prevent a change of power. We use the minorities in the north

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as willing tools and the south as a
conquered territory and never allow
them to rule over us and never allow
them to have control over their future.
(goes agape looking at Pam)

(Patrick and Iwuh 2019: 194–95)

These are raw facts recounted by invented characters.

GENRE

As complicated as knitting different genres in one story can be, a good grasp of the conventions and trademarks of this form will surely help a reader of a hybrid or docufiction navigate through facts and fiction in a script. This is because genres are recognizable patterns that avail identified readers' specific information. Having background knowledge of how a genre operates will greatly enhance the readers' ability to identify the dichotomy between facts and fiction in the script as well as the general comprehension of the message the script is passing across. Docufiction is a blend of documentary with fictional elements; in some cases, filmed in real time as real events unfold and sometimes performed by amateur actors who play themselves or fictionalized versions of themselves in a fictionalized setting. However, docufiction scripts, meant to be read as an independent product, usually deploy the author surrogate narrative technique. This way, a writer will transfer personality traits, views, morality and motivation into a character that will drive the story. Capturing this perceived 'actuality' embodies complex deciphering mechanism in a politically oppressive atmosphere. In this respect, either as victims or oppressors, we agree with Leon de Kock that in the absence of the real and right way, 'people insistently express their own versions of themselves' (2019: 89). Even though *Dissent* shares a commonality with South Africa's post-apartheid challenges, 'pinpointing the culprit' is indirectly self-evident as against a blatant confrontation, which Louis Bethlem's 'rhetoric urgency' seems to imply (2019: 89).

Typologically, the biographical approach was avoided since *Dissent* (2019) was not about a 'life' as a non-fiction. The character, Pam, being a victim nevertheless, is a surrogate investigator confronting the antagonists of peace and peaceful coexistence. The insurgents have outrun the north, creating a 'Pam' in most northern families with attempts to spread to the south of Nigeria. However, *Dissent* met substantial criteria for creative non-fiction, that is, it deals with grieving people and debilitating events, truth, and the events are neither imagined nor manipulated. Yet, it has, as creative non-fiction experts would put it, that element of 'rebellion', which defies tyranny by fighting, sometimes, by nonviolent means. The creation of Pam's personality aims at presenting a man of objective reasoning, whose reactions are not informed by emotion or sensational journalistic reports. The title of Ph.D. positions him as a man of academic worth and rational thinking, whose research on the terrorist attacks on his people is accurate, factual, believable and capable of convincing international arbitrators on crimes against humanity.

CHARACTER

The medium of docufiction allows the authors to investigate and tell their personal stories through invented characters and use the real characters and events to serve as evidence. The fictional characters created serve as

mouthpieces and the story drivers of the authors. As mentioned earlier, in *Dissent* (2019), we deployed the author surrogate in developing our characters. Readers of our scripts may be aware that characters such as Pam, Gwomchomo, Gidado, Nirat and Mr J. Lewis are invented, but the persona the characters embodied may resonate with them. All they need is the recognition of the characters' struggles, especially an audience that is aware of the issues being addressed. They could also spot the differences between factual and fictitious characters the moment a real figure appears, whether through the insertion of interview footage or speeches or authentic dialogue. In the first episode of *Dissent* (2019: 5), for example, US former President Donald Trump's speech when he had joint press conference with President Muhammadu Buhari of Nigeria, addressing the security challenges in Nigeria was captured; the interview of the National Publicity Secretary of the middle belt forum, Isuwa Dogo and both the Secretary-General of Miyetti Allah Kautalhore, Sanni Alhassan and the Secretary-General Miyetti Allah cattle breeders association of Nigeria (MACBAN), Baba Othman Ngelzarma, the Fulani groups accused of attacking farmers and burning their villages on Chinnels TV Sunrise Daily was also captured. These were real people, and the invented characters in the story were commenting and questioning the response of the interviewees. The readers who are familiar with these real people could easily draw the line between factual characters and invented characters.

FORMATTING AND NARRATIVE STRUCTURE

In scripting *Dissent* (2019), we used the narrative formatting style as opposed to the documentary script, which has the video and audio columns formatted to synchronize the visuals and the audio (the narration, music and ambience sounds). We believe this is the first step in identifying the fictional aspect of a docufiction – the recognition of the narrative format of scripting. Narrative structure is the framework that determines the sequential arrangement of events as they are presented to the audience. The narrative structure helps grab the reader's attention and keep them engaged and entertained. We deployed this technique in order to cushion the effects of the harshness of reality and its tendency to get certain categories of audiences bored. We adopted Joseph Campbell's The Hero's Journey narrative structure to develop the six episodes with major transformation for the main character and the Five Acts Television series structure for each episode with a cliff-hanger at the end of each episode to ensure readers stay glued to the story. These narrative techniques can easily be spotted and appreciated by experienced script readers who will naturally see its deployment to reinforce reality as contained in the story.

CONCLUSION

This study investigates how facts are reinforced by fiction in docufiction scripts. Through textual analysis of Patrick and Iwuh's *Dissent* (2019), the thin line between facts and fiction was explored. Some elements of narrative techniques such as plot/storyline, themes, genre, character, formatting and narrative structures have been found to be indicators of the proportion of facts and fiction in a docufiction script. One distinct feature of docufiction is the eagerness that trails its expectation; stakeholder wait like hounds to consume and interrogate it. Docufiction is a deliberate document with a mission in which the fact supplies the foundation on which fiction stands. Pre-knowledge

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of the embedded fact is primal to a deeper appreciation of a docufiction. It concludes that the reader's comprehension and satisfaction will be enhanced if the dichotomy between facts and fiction is spotted.

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