

A Single Shard

BY LINDA SUE PARK

contents

01

The Story

02

Genre

03

World Building

04

World Within

05

Confucianism

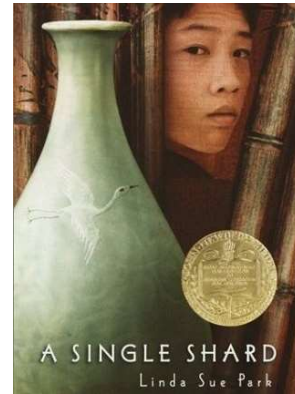
06

YA Readers

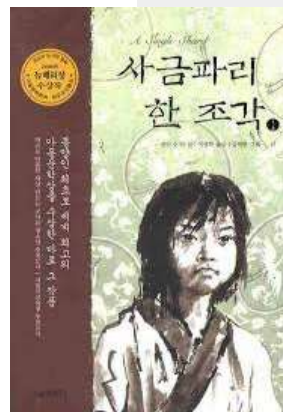
12C Korea

Unfold the Story

- history
- archetype
- the 'historical milieu'
- a concreteness and an accessibility
- easier to perceive the reality of a past



genre



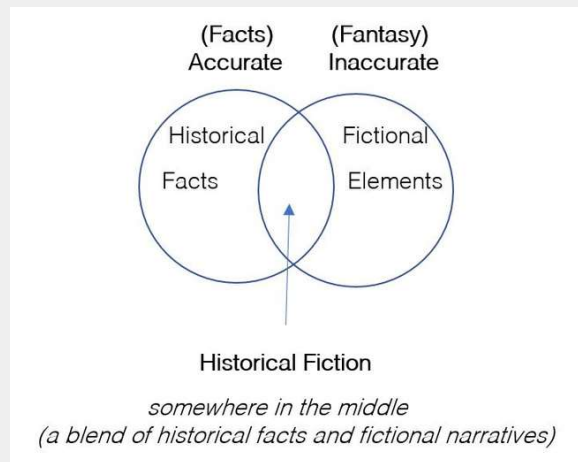
- some essential elements
- a good blend of real events and the author's own invented fictional events
- the reinterpretation of historical 'truth'
- question: just how the stories can make sense in terms of the context of the time period?
- the term 'historical fiction' - one of the most problematic literary genre

World Building

“Historical novels should be placed in the past, beyond forty to sixty years (or as Lynch-Brown indicated, ‘set in a time remote enough from the present to be considered history’), the plot must include a number of historical events and at least one historical character should be present. And historical fiction must present historical facts with as much accuracy and objectivity as books of history. This means that a setting must be described in sufficient detail as to provide an authentic sense of that time and that place without overwhelming the story. Details such as hair and clothing styles, home architecture and furnishing, foods and food preparation, and modes of transportation must be subtly woven into the story to provide a convincing authentic period setting.”

World Building

“[...] in historical novels, history is ‘foregrounded.’ When we read historical novels, we take their events, characters, settings, and language to be historical in one or both of two ways. They may represent societies, modes of speech, or events that in very fact existed in the past, in which case their probability points outward from the work to the world it represents; or they may promote some sort of historical effect within the work, such as providing an entry for the reader into the past, in which case the probability points inward, to the design of the work itself. Then, we find historical narratives should be embraced as a method of authentic representation of reality, for ‘the event, the individual, even the recapture of some mood or way of thinking of the past, one not ends in themselves, but the means of illuminating some wider questions, which goes far beyond the particular story and its characters.’”



- what could happen
- what typically happens
- what might have happened
- what actually happened

World Building



- THREE main types of historical narratives
- the limitation of writing historical fiction
- the parts left unexplained
- exists to entertain—a driving narrative
- within and outside of what is designed as 'history'

World Building

"According to" Narratives



- making judgment—the manipulation of history
- stay as close to the ascertained facts as possible
- essential for the 'world building' process
- the framework for representation—a different form in its final rendering
- a 'doubleness'
- *Historical fiction deals with issues, events and problems that history proper cannot.*
- Contemporary scholars—the similarity of how both authors and historians
- in the name of 'artistic license'—'lazy research'

World Within

- *The past is a foreign country. People spoke differently there.*
- character dialogue—challenge to verisimilitude
- a foundation of little facts here and there
- writing successful period dialogue—a balancing act
- the character—to reveal qualities that the reader can get behind
- the design of personality of that character
- employ hints of archaic language very effectively



RULES OF CIRCUMLOCUTION

Rule	Description
1. Purpose	1. Ensure there is a clear purpose for using circumlocution, such as creating tone or avoiding directness
2. Clarity	2. Despite being indirect, the meaning should still be clear to the reader.
3. Relevance	3. Make sure the circumlocution adds value to the narrative and is relevant to the context.
4. Engagement	4. Use circumlocution to engage readers making them think and interpret the meaning.
5. Balance	5. Avoid overusing circumlocution to prevent confusing or frustrating the reader.

CONFUCIANISM

“The ancients who wished to make illustrious virtue manifest throughout the world would first bring order to their states; those who wished to bring order to their states would first regulate their families; those who wished to regulate their families would first cultivate their own persons; those who wished to cultivate their persons would first rectify their minds; those who wished to rectify their minds would first make their intentions sincere; those who wished to make their intentions sincere would first extend their knowledge; the extension of knowledge consists in the investigation of things.”

CONFUCIANISM

Neo-Confucianism

- Joseon Dynasty
- adopted as official state learning
- a driving force in shaping Korean society
- the basis of maintaining the nation's socio-political order
- a common, national discourse

Influences

- classifies individuals into 4 different classes: Nobility (yang-ban), Middle Class (jung-in), Commoners (sang-min) and Slaves or Outcasts (cheon-min)
- distinguishes grammatically six levels of politeness: formal, semiformal, polite, familiar, intimate, and plain

A Single Shard

- *Korean language of morality and manners*
- *the trinity of filial piety*
- *feudalism and societal hierarchy*

CONFUCIANISM

Confucius said: "Let's take piling up earth to build a mound as an example: even if I stop when I only need to pile on one last basket of earth, I have still stopped. Let's take filling a hole in the ground as another example: if I have emptied the first basket of earth, I only need to keep on emptying more in order to continue to make progress."

CONFUCIANISM

It does not matter how slowly you go as long as you do not stop.

- patience
- perseverance
- discipline
- hard work
- the lasting success

- *People are capable of more than they realise.*
- *The only real failure is giving up.*
- *Ones can navigate life's trials with resilience and fortitude.*



Question:

What benefits do YA readers obtain from historical fiction?

- First, young readers realise that their lives are influenced by what other people have done before them.
- Second, they are also aware that their ancestors were people just like them.
- Finally, they have the possibility of learning how life was at other times.

Lynch-Brown 1993: 137

“[...] bring history to life by placing appealing child characteristics in accurately described historical settings. By telling the stories of these characters’ everyday lives as well as presenting their triumphs and failures, authors of historical fiction provide young readers with the human side of history, making it more real and more memorable.”