

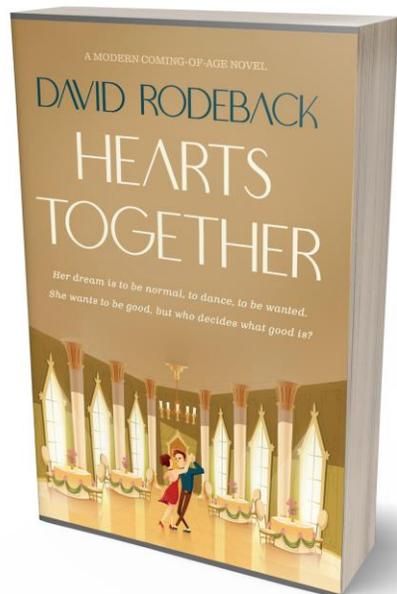
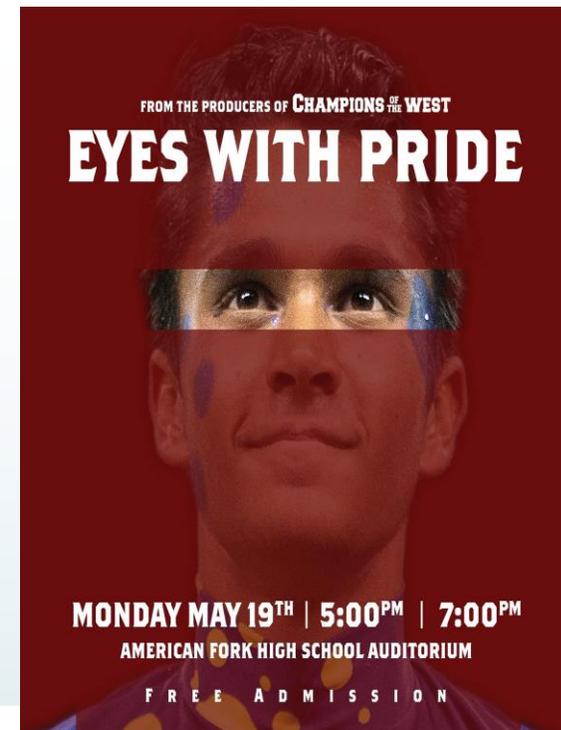
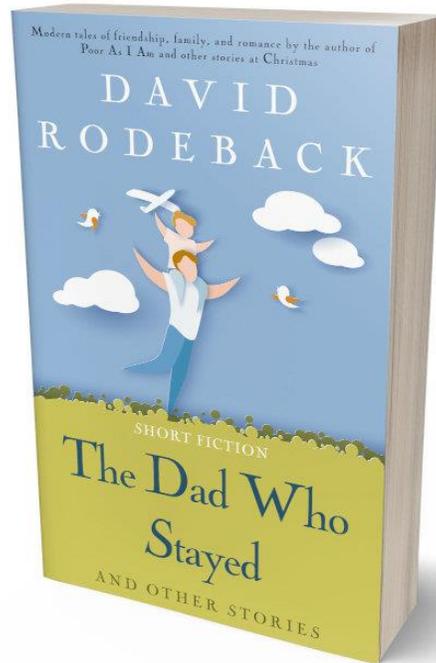
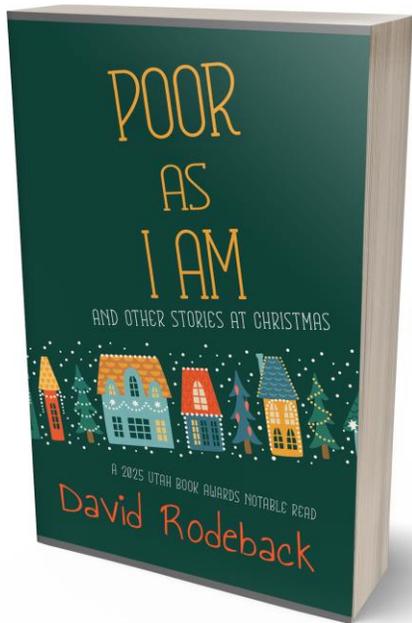


Writing Faith in Fiction with Depth and Respect

David Rodeback

March 2026—EMAA Writing Conference—“Unleash Your Voice”

- 
- Husband of one, parent of four, grandparent of two, uncle of 18
 - CMTO of a West Valley City manufacturing firm, where I write stuff: C#.Net code, SQL queries, marketing copy, video scripts, company policies, etc.
 - In a former life taught writing, Russian language, and Russian literature at BYU, Cornell, and elsewhere.
 - Current major project: a (short) book-length biographical essay about a special forces soldier
 - 2025 LUW Writer of the Year



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By AF Citizen

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OPINION: COLUMN: "The Lusty Month of May"

Published 3 months ago on May 19, 2025
By AF Citizen



“

Blessed are they who see
beautiful things in humble places
where other people see nothing.

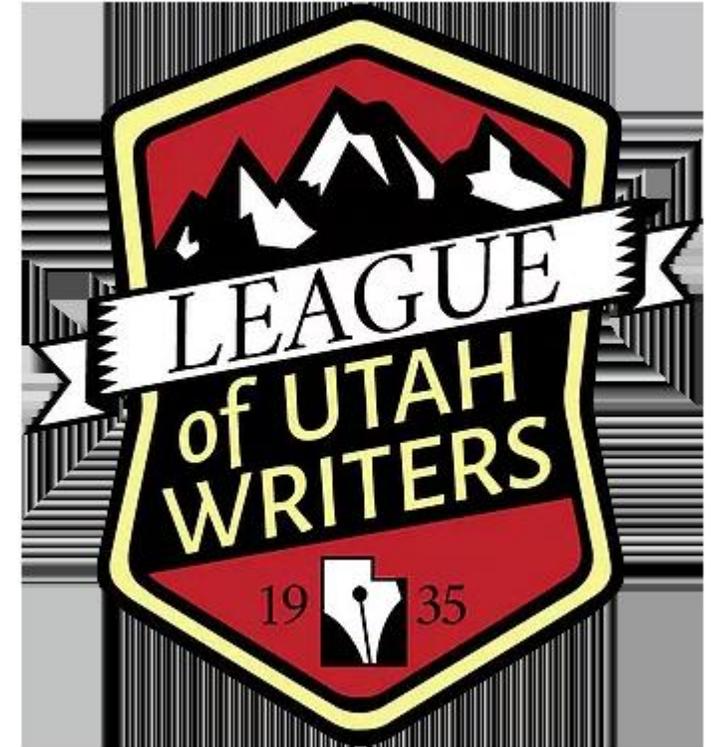
”

— *Camille Pissarro*



About the League of Utah Writers

- ▶ The League has 22 chapters around the state and online (some hybrid). They're all different, tailored to meet the needs and interests of their members. You can also join the League without joining a chapter.
- ▶ League membership is only \$30 per year, and \$15 for an additional chapter.
- ▶ You don't have to be a Utah resident. The League has members all over the country and a few international members.
- ▶ Two conferences for members and non-members:
 - ▶ Pre-Quill—one day—April—\$40
 - ▶ Quills—four days—early August—member discount
- ▶ Publication opportunities in two yearly anthologies and a quarterly literary journal.
- ▶ Discounted entry to our spring writing contests—awards announced at Quills—most offer written feedback from professional writers—some offer cash prizes



leagueofutahwriters.com



An extra bio slide, because why me?

- ▶ Lifelong Latter-day Saint (Mormon)—a variety of Christian—mostly outside Utah
 - ▶ Taught advanced Book of Mormon at the Cornell Institute of Religion
 - ▶ Taught literally hundreds of lessons in Sunday School, etc., on scripture and doctrine (including Old and New Testaments)
 - ▶ LDS proselyting mission in Pittsburgh, PA, and western NY
 - ▶ Served as an LDS bishop twice; in all about 33 years in lay leadership assignments
 - ▶ “The cross of living among too many Mormons.” – Marvin J. Ashton
- ▶ Extensive personal and academic exposure to Judaism, (mostly Russian) Orthodoxy, Catholicism, atheism, etc., and their adherents
- ▶ Have read the Koran and the Bhagavad Gita
- ▶ Published and presented academic papers on faith and religion in literature
- ▶ Now writing fiction, much of which somehow involves faith



In which I explain the title

“Writing Faith in Fiction with Depth and Respect”

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Faith

- Religious culture/society
- Church rites, history, and official doctrine
- What people actually believe
- **Ordinary daily life of believers**
- **How individual believers feel, believe, think, speak, and act under pressure**

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Respect

- ▶ For faith itself
- ▶ For particular faiths and their believers
- ▶ For characters' belief, unbelief, and mixes of both
- ▶ For readers and their belief, unbelief—and intelligence



Depth

- Beyond superficial stereotypes
- Beyond superficial explanations of a character's devotion or hostility to faith
- Not everyone of a particular faith is, believes, or thinks alike.
- More than just people finding their ways into and out of and back to faith; also people whose faith (or unbelief) is more stable.
- Not just what characters believe, should believe, or think they should believe, but also how that informs and affects their thoughts, words, actions, feelings, and relationships?



More dimensions

Instinctive is fine; intentional is better.

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Big and small roles for faith

- ▶ Scenery (figurative or literal)
- ▶ Local or historical flavor
- ▶ A minor attribute of a character
- ▶ Important to plot and character arcs
- ▶ Secondary theme
- ▶ Major theme
- ▶ (other)



Big and small roles for faith

- Scenery (figurative or literal)

“I Am Chuck Steak” (short story)—Setting for twenty-somethings navigating the meat market; long scene at a church activity; brief discussion of a doctrinal disagreement from a Sunday school class.

- Local or historical flavor (but not theme)

- “Missed You” (short story)—character mentions seeing a friend at Church

- A minor attribute of a character

“Orange Juice” (short story): I’d told [Mom] a hundred times, and it was true: I was happy. I enjoyed my job, and I had job security, even if I didn’t have a clear, upward career path. I went to plays and concerts, not always alone. I walked in the park and by the creek that bubbled and sparkled through my little neighborhood. I volunteered at church. I sat in my favorite chair for entire evenings, reading books I loved. There hadn’t been time or energy for any of that, when I worked 16-hour days in a cube.



Big and small roles for faith

► Key points of major plot and character arcs

“The Case of the Missing Hair” (short story)—“It’s not your business why Pastor John is bald,” Dad said. “It was rude and disrespectful of you to ask, especially in front of your Sunday school class.” One scene in the pastor’s office, long scene at a church Christmas breakfast

“Invisible”—secondary character gets grounded by her parents, considers finding a place at church on Sunday to make out with him, because she won’t be seeing him elsewhere.

Poor As I Am (novella)—some discussion of faith; a few pivotal scenes occur in a Catholic church, at Mass or in conversation with a priest.

The Dad Who Stayed (novella)—main characters go to church, some discussion among children of religious differences

► Secondary theme

► “Jesus Loves You” (short story)—words on a bumper sticker a daughter put on her dad’s truck; he and a friend discuss it. But friendship is the major theme; faith is secondary.

► “Unspoken” (short story)—a generic faith grows in secret under great tyranny, but the major theme is living under a tyranny which suffers no rivals

► “We’ll Never Be Like Those People” (short story)—Modern anti-Semitism is major theme. Main character is Christian but wrestling with his Jewish heritage.



Big and small roles for faith

► Primary theme

- “Abolishing Christmas” (short story)—a Baptist, a Catholic, an atheist, a Muslim, a Jew, and two Latter-day Saints comprise the city council of a fictional city in Utah County when a religiously-charged issue arises. The Jewish MC navigates that and considers his personal faith.
- *Hearts Together* (novel)—two LDS teens struggle to find their places at church and at school. They want to be good, but who decides what good is, and how do we treat each other when we disagree? And which of the many things they hear at church does God actually expect them to obey?



Conflict and stakes

- Conflict between faiths, or between believers and unbelievers
 - Lots of different kinds and levels of conflict—more subtle than Indo-Pakistani wars after Indian independence in 1947)
- Conflict within a faith. (Reach beyond stereotypes!)
- Conflict inside individual minds and hearts
 - Dmitri Karamazov: “God and the devil are fighting there, and the battlefield is the heart of man.”
 - Struggling with what to believe or whether to believe at all
 - Firm in some beliefs, shaky in others: “Lord, I believe. Help thou mine unbelief.” (Mark 9:24)
 - Struggling with the meanings and (perhaps conflicting) implications of what they believe.
 - Struggling between good choices, or bad choices, or good and bad choices.



Intended Reader experience

- ▶ Entertainment/just telling a story (about something else)
- ▶ Simply normalizing a life of faith
- ▶ Move reader to reflect more deeply.
- ▶ Trying to destroy faith
 - ▶ “Why would you assign this?” (and the writing convo)
- ▶ Trying to build faith
- ▶ Dostoevsky’s high-stakes gamble: guide the reader into and out of a crisis of faith, to a greater, stronger, truer faith.
 - ▶ Epigraph: “Except a corn of wheat fall into the ground and die, it abideth alone: but if it die, it bringeth forth much fruit.” (John 12:24)

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Author's viewpoint

Be conscious of your viewpoint; it will help.

- Outside a faith (or any faith), looking in.
- Inside a faith (possibly but not necessarily looking out).
- Believer, skeptic, opponent/enemy (of all faith or a particular faith)
- A character can wear rose-colored glasses, but the author never should. (Such a character will need a foil who doesn't.)

(Be conscious of the narrator's viewpoint too.)



How to . . . (author)

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Author: Be a storyteller, not a preacher

- Don't preach to the reader.
- If you need preaching, have characters do it. (Best if it's not the narrator, though the narrator is a character.)
- Don't tell the reader what to think about everything.

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Author: Focus on portraying faith, not . . .

- ▶ Focus on portraying faith, not instilling or destroying it.
- ▶ How does faith affect characters' everyday lives and their actions under (plot) pressure?
- ▶ Think beyond stories about people getting into and out of faith. People wrestle with different things in different ways. Believers wander for a wide range of reasons and often struggle when they don't wander.

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Author: The story should be about more than faith

- ... So it doesn't feel like a parable or a Sunday school lesson.
- ... So it's accessible to readers outside the author's faith, or with different views of that faith.
- ... Because breadth can give depth. Lorraine Murphy:
“If a story encourages us to pay careful, respectful attention to the world around us, that's going to tend to cultivate a sense of reverence.”

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Author: A sense of something greater

- ▶ Write with
 - ▶ humility
 - ▶ a sense that there is something greater
 - ▶ a sense that the hero/heroine is not the biggest or most important thing in the tale.

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Author: Light, darkness, honesty

- ▶ In fiction, light only works if there is enough darkness. Darkness only works if there is at least a flicker of light. Be sure to have enough of both.
 - ▶ In comedy, often more light than darkness'
 - ▶ In tragedy, more darkness than light
- ▶ Not saying your agenda should be neutral. Mine isn't. But the "right" voice can't be the only major voice.

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Author: Light, darkness, honesty (cont.)

Lorraine Murphy:

“Sin is real, death is real, we hurt one another, we hurt the creation . . . Any story that tries to say if we know God everything is great is not paying respectful attention to reality. There has to be a kind of honesty about the difficulties we face within ourselves and around us.”

“There is also light. Something in the human spirit or the resilience of creation, something in the mystery of our place in this world that can be affirmed and even celebrated. The beautiful thing is that you can trust that kind of hopeful insight when it comes **against the backdrop of a willingness to be honest and truthful about all that is discouraging, all that isn't hopeful.**”

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Author: Don't blur the details

Trust the reader. Don't be generic. (But sprinkle explanations as needed.)

My phone vibrated. I checked the caller ID and sat up.
“Excuse me. I should get this.”

My caller was Bishop Savage. He'd been the leader of our congregation—ward—for years. He'd been a family friend even longer. I grinned mischievously at Troy. “This will be fun.” (From *Hearts Together*)



Author: Don't blur the details (cont.)

[Much later in *Hearts Together*:]

I thought I was making small talk later on Skype, when I asked how his interview went, but his smile faded.

“Sucked. Made me angry.”

“Uh-oh. Something you can tell your girlfriend?”

“Tell you the whole thing. No secrets.”

I'd had similar interviews every six months since I turned twelve, with my bishop or one of his counselors—every bishop had two assistants called counselors—but every interview was different. Bishops were different too, and I already had my doubts about Troy's.



How to . . . (characters)



Characters: Three dimensions, please

- ▶ Believer, skeptic, opponent, enemy
- ▶ Degree of religious belief and commitment (these can vary)
- ▶ Attitude toward people of own and others' faiths
- ▶ Personal or family struggles and tensions involving faith
- ▶ Family tradition of faith: how powerful?
- ▶ How does faith affect a character's life? What is there about this character's faith that answers this character's needs and aspirations? (Or doesn't?)
- ▶ *Famous question: What would it take to get a good character to do that unthinkably bad thing, or vice versa?*

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Characters: Shades of gray

- ▶ Don't go anywhere near perfectly good or perfectly evil (human) characters. Realistic nuance is not a threat to faith.
- ▶ Even the hostile characters need an explanation for their hostility.
 - ▶ Discovering it can be part of a plot or character arc.
 - ▶ Shouldn't always be their misunderstanding, sin, or character flaw.
- ▶ The "right" voice shouldn't always be right.
 - ▶ When it's right it shouldn't always be completely right.
 - ▶ It shouldn't be the only dominant voice in the story.
 - ▶ The "wrong" voice shouldn't always be completely wrong.
 - ▶ If we fail . . . socialist realism
- ▶ If a character wears rose-colored glasses with respect to faith, you need another character to be a foil.



Characters: I am more than my faith

- ▶ People are more than their views, more than their faith, more than their intolerance for faith or other faiths.
- ▶ Faith touches on a character's identity, moral sense, reasoning, behavior—but it's not the only thing that does so.
- ▶ We want the reader to sense that (good and bad) characters not only resemble us, but that we are part of a shared story.
 - ▶ What does the character care about?
 - ▶ Engaging voice
 - ▶ Strengths we can admire
 - ▶ Weaknesses we can relate to.
 - ▶ Character learns something during the story.



Characters: Excommunicate stereotypes

Stereotype:

Attend church services regularly, you are faithful and good, one of the believers.

If you don't, you're not really a believer, and it's probably because you sin and enjoy it, and going to church would make you feel guilty.

Better:

Ask why might a faithful, righteous believer be chronically absent from services?

Ask why might an unbeliever attend church *faithfully*?

It's not binary, believer vs. unbeliever, sinner vs. saint.

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Characters: Complexity vs. stereotypes

In real life, does the wife and mother who teaches Sunday school *faithfully* every week ever face and finally succumb to the temptation to leave her husband and family and run away with the church organist?

Do people ever do things they know are wrong? Or do they only sin because they don't know better, or because they don't believe?

(Yes, yes, and no.)

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Characters: Ivan Karamazov

Ivan Karamazov argues (and perhaps he believes) that because there is no immortality of the soul and therefore no final judgment, all is permitted on earth.

So an atheist should be absolutely amoral, or in religious terms wicked, right?

Oops, that's a stereotype. My real-life, atheist friends and acquaintances are quite moral. Your atheist characters don't have to be villains.



Characters: Hypocrites?

Stereotype: devoutly religious people are hypocrites.

Better: Like real people, if our characters are striving toward ideals they haven't reached or mastered yet, they're not hypocrites.

Stereotype (see *Law and Order*): God told me to kill that person or starve that child or let her die without medical care.

Less tiresome: What if God tells a character to do something good sometimes? (See *Joan of Arcadia*.)

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Characters: An exercise

Whichever side you're on (or lean toward), how would you write the opposite character?

For many this is a matter of faith or ethics . . .

Often enough, each side looked at people on the other side and thinks they're crazy or at least severely misguided . . .

(We're not going to discuss this issue . . .)

Exercise

Whichever side you're on (or lean toward), how would you write the opposite character? Make her compelling. Don't be sarcastic or dismissive. Avoid stereotypes.

An intelligent, educated woman who sincerely believes having a large family is morally wrong or selfish because:

The planet cannot sustain more population.

OR

They'll grow up in a terrible world.

OR

She's surrendering her own will to the patriarchy.

OR

Parents of large families can't give each child enough attention.

OR

Children will limit her freedom, her fun, her time with her spouse.

An intelligent, educated woman who sincerely believes each child is a blessing from God and will welcome as many children as God sends and be grateful for each one.

She thinks motherhood is one of the things for which God created her. If possible, she would rather be at home raising children than at work raising money. She's content to eat out a lot less often and go on fewer, shorter vacations.

She expects it to be difficult, but God will provide.



Briefly: World-building



Writing faith requires world-building

Why do we need world-building in fantasy and science fiction?

We world-build when writing faith for the same reasons.

- ▶ Such a world may be strange to some readers.
- ▶ We may want to defamiliarize the world for readers who share our faith, to help them see it differently or more clearly.

In any case: The reader must see you trying to show the world as it is, trying to write truth. (Alison Randall)

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World-building: some guidance

- ▶ Plunge them into your world with just enough context. (*The Chosen*: Judaism and baseball)
- ▶ Sprinkle, not dump, explanations.
- ▶ Ursula LeGuin: “Crafty writers in any genre don't allow exposition to form lumps. They break up the information, grind it fine, and make it into bricks to build the story with.”
- ▶ Self-check:
 1. What will readers need to know?
 2. When will they need to know it?
 3. Where and how will you show readers you trust them, by letting them figure some things out?



Examples of religion in fiction



My list: Films, TV shows

Law and Order (TV series): religious people are kooks, fanatics, perverts
(if you want to be hostile to religion but not completely deranged about it)

Joan of Arcadia (TV series): teenage girl encounters God, starts doing things for him, and learns to appreciate how things are connected

The Brothers McMullen (film): Catholics struggling to reconcile faith with life in the modern world

Gandhi, Fiddler on the Roof, Yentl, Shadowlands

Groundhog Day: not religious, but often called deeply spiritual



My list: Books

David Lodge, *Souls and Bodies*: deep exploration of various Catholic responses to dogma and Vatican II specifically—people trying to figure out what a modern life of faith looks like.

Mesu Andrews, *Isaiah's Daughter*: epic historical fiction in the time of Isaiah, Hezekiah, Ahaz, and Hepzibah (treats faith with depth and subtlety)

Jodi Picoult, *Plain Truth*: an Amish murder mystery (Amish fiction: a lot of in and out)

Anything by Chaim Potok (*The Chosen*, *My Name Is Asher Lev*, etc.)—my role model, in a sense—quintessentially Jewish but accessible to others.

Fyodor Dostoevsky, *The Brothers Karamazov*



21st century novels I haven't read

featuring religious themes and characters

Cormac McCarthy, *The Road* (2006): Post-apocalyptic, centers on a father and his son who journey through a desolate world. Religion, faith, and spirituality are subtle, pervasive themes, especially in the father's reflections and the boy's potential for hope.

Joanna Brooks, *The Book of Mormon Girl* (2012): A fictional memoir about the (fictional) author's experience growing up LDS, challenges of living a faithful life in the modern world.

Yann Martel, *Life of Pi* (2001): MC practices Hinduism, Christianity, and Islam. Themes include faith and the nature of belief.

Khaled Hosseini, *The Kite Runner* (2003): Guilt, redemption, forgiveness; Muslims encountering moral dilemmas.

Arundhati Roy, *The Ministry of Utmost Happiness* (2017): Set in contemporary India; Muslim and Hindu characters.



Selected Challenges

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Characters conversing about religion

- ▶ Everything you know about characterization and dialogue is needed here.
- ▶ A neutral location can help. (Pivotal chapters in *The Brothers Karamazov* are a long conversation in a tavern.)
- ▶ They have to be three-dimensional characters having a realistic conversation. Don't make it a thinly veiled sermon or a religious info dump.



Writing moments of transcendence

(a character connects with something higher/unseen)

- Telling isn't enough. Showing may not be enough. Probably have to do both.
- Might require your best use of every tool you know.
- Take your time setting it (us) up. Take your time in the moment.
- Describe feelings, perceptions, thoughts, responses, changes—the characters' experience, the character trying to make sense of it—without too much explanatory discourse from a narrator who is outside the moment.
- The darkness must already be convincing if the light is to be convincing when it appears.

From “Not Here” (a short story)—what tools?

A young man just arrived in Ireland, at Dublin, where he has never been before. He plays the accordion. (The song is Morton Lauridsen’s “Dirait-on.”) Halfway through the story . . .

I played my music with the sea to my back, cobblestones under my feet, and Dublin in front of me, across the street.

The verse might have been a quiet dance. It started as a single line of melody, beautiful, simple, gentle, spun from clouds and dreams. At the end of the verse, two perfect four-note figures stirred my soul with the promise of what would come.

The first chorus fulfilled that promise. It was gentle, another simple line of melody, but it lifted me like few notes ever had. My spirit danced and soared.

The second verse was a simple melody again, and so was the second chorus, until a counterpoint emerged which seemed as inevitable as the sky. It split briefly into four voices. They echoed each other, like gently swirling zephyrs, until everything resolved in one long, harmonious chord.

There, with Ireland breathing into me and all around, my spirit was as light and free as ever, as always when I played this song.

The third verse was four voices, four melodies. Had I four souls, they could have pirouetted together on the breeze, unique and lively but still somehow one. Then came the same four-note cadence, but more complex, and then it came again, resolving into a single chord which promised an imminent chorus of eternal bliss.

Each chorus’s ecstatic flight was different. Now I played two voices with harmony, and my soul spread its wings full wide. The voices merged in diminuendo and an even softer, brief reprise, and I floated like a feather to the Irish earth.

Except it wasn’t just earth anymore, and the air was different. Sweeter, lighter, vigorous but ... peaceful. My music was my life. I was my music. And now, for the first time, I was home.

From “Not Here”—word choice and imagery

I played my **music** with **the sea** to my back, cobblestones under my feet, and Dublin in front of me, across the street.

The verse might have been a quiet **dance**. It started as a single line of melody, **beautiful, simple, gentle**, spun from **clouds** and **dreams**. At the end of the verse, two **perfect** four-note figures **stirred my soul** with the **promise** of what would come.

The first chorus fulfilled that **promise**. It was **gentle**, another **simple** line of melody, but **it lifted me** like few notes ever had. **My spirit danced and soared**.

The second verse was a simple melody again, and so was the second chorus, until a counterpoint emerged which seemed as inevitable as the **sky**. It split briefly into four voices. They echoed each other, like **gently swirling zephyrs**, until **everything resolved in one long, harmonious chord**.

There, with **Ireland breathing into me** and **all around**, my **spirit** was as **light** and **free** as **ever**, as **always** when I played this song.

The third verse was four voices, four melodies. Had I four **souls**, they could have **pirouetted** together **on the breeze, unique** and **lively** but **still somehow one**. Then came the same four-note cadence, but more complex, and then it came again, **resolving** into a single chord which **promised** an **imminent chorus of eternal bliss**.

Each chorus’s **ecstatic flight** was different. Now I played two voices with **harmony**, and my **soul** spread its **wings** full wide. The voices **merged** in diminuendo and an even softer, brief reprise, and I **floated like a feather to the Irish earth**.

Except it wasn’t just earth anymore, and the air was different. Sweeter, lighter, vigorous but ... peaceful. My music was my life. I was my music. And now, for the first time, **I was home**.

From “Not Here”—lofty language

I played my music with the sea to my back, cobblestones under my feet, and Dublin in front of me, across the street.

The verse might have been a quiet dance. It started as a single line of melody, beautiful, simple, gentle, **spun from clouds and dreams**. At the end of the verse, two perfect four-note figures stirred my soul with the promise of what would come.

The first chorus fulfilled that promise. It was gentle, another simple line of melody, but it lifted me like few notes ever had. My spirit danced and soared.

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Except it wasn’t just earth anymore, and the air was different. Sweeter, lighter, vigorous but ... peaceful. My music was my life. I was my music. And now, for the first time, I was home.



Portraying evil without celebrating or advocating it

Risk: Some readers will assume we approve of what we portray, and that our characters' words and thoughts are our own. (Their problem.)

Minor example: body image in *Hearts Together*

Major: anti-Christian atheism in *The Brothers Karamazov*

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Cormac McCarthy, *Blood Meridian*

I wrote to a friend:

“Some say it’s the greatest American novel. It may be the most darkly violent book I ever read, more than war histories, Holocaust literature, and Dostoevsky. . . .

“I saw as I read that McCarthy’s novel is loosely based on some history I’m glad I wasn’t present to witness. To a degree he reports, not invents, the violence in his tale. Nor, I think, does he celebrate violence, though he is at pains to portray his characters celebrating it. Scattered throughout are moments of generosity, sacrifice, and charity, reported in passing and without fanfare. Whether these moments are enough to redeem the novel is a question for each reader.”



Miracles

Can we portray miracles, large or small, in our fiction without slipping into *deus ex machina* or pushing an even slightly skeptical reader out of the story? How?

Is it like portraying magic in fantasy? Is it different?



Miracles: One way to do it

(A healing in “Unseen,” a short story)

He stood but signaled with his hand that she should remain seated. He moved quietly to her side and put one hand atop her head, saying nothing.

Something changed inside her—or left her or righted itself. She could scarcely have said which, but her relief was immediate and complete.

After a moment Morak removed his hand and returned to his seat, moving slowly as if exhausted. Still he did not speak.

Tears blurred her view of his sober countenance. “Thank you,” she whispered.

“It is gone?”

“It is gone.”

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Conversions/rehabilitating a villain

- The villainy has to be convincing.
- Even during villainy, show a few hints of potential.
- Change over time (even if some parts of change are sudden)
- Change must be plausible.
 - Sufficient cause
 - Struggles, relapses
- Helps if others start to notice, suspect, wonder, struggle to accept the change.
- Characters (at least some) start to believe in it so the reader can.

Humor

Difficult, but possible . . .

Usually, it's safer to laugh at (us) than at (them).





Personally . . .



How and why I include faith in my own fiction

(BTW, secular ideologies work like faith.)

- It's part of who I am.
- It's part of the people around us and the world in which we live.
- I do the small-scale stuff in part because I'm trying to re-normalize a life of faith.
- Where my novel started: In our religious communities we can make it very difficult for good people to be good. Lot of rules we can use to show people they aren't good.
- Fiction is a well-traveled road to truth . . .
- . . . and some of the most important truth is religious truth . . .
- . . . and I think some of our stories should wrestle with that.

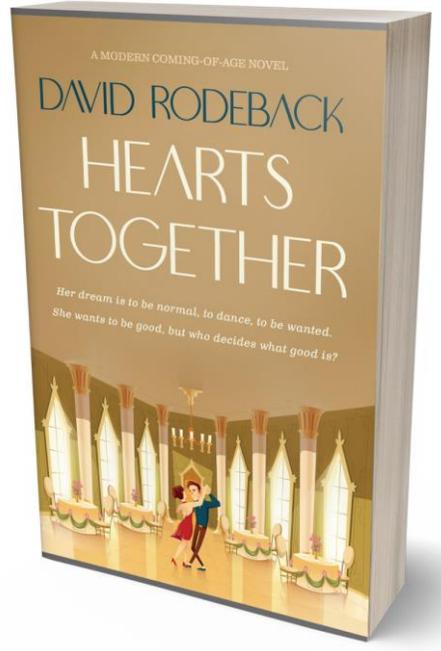
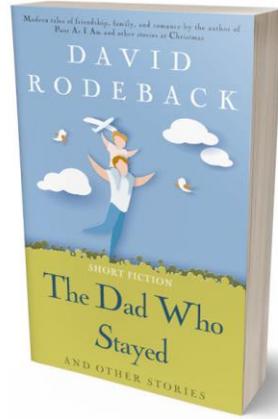
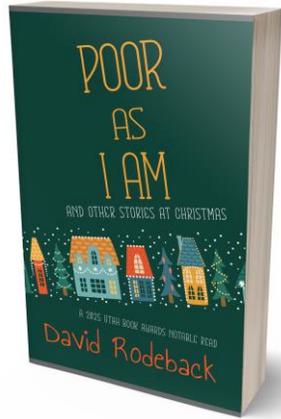


Q&A ASK ME **ANYTHING**



Thank you!

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Source

- ▶ **Title:** *Searching for the Soul: Faith in the Fiction of Chaim Potok*
- ▶ **Author:** Alison Randall
- ▶ **Institution:** Brigham Young University (Department of English)
- ▶ **Year:** 1992
- ▶ **Subject Matter:** The thesis explores how Potok's characters navigate the tension between their religious faith and the secular world, focusing on the "core-to-core culture confrontation" often found in his novels.