

## THE LAST HOBO LITERARY COMPARISON SHEET

Related Books	Similarities	Differences
<p><i>On the Road</i> by Jack Kerouac</p>	<p>Similar bittersweet look into the past</p> <p>Same ecstatic embrace of the world and the possibilities it presents. Its prosy style inspires reader to contemplate a richer, fuller life</p> <p>Ruminates about the world with an often skewed Catholic perspective</p> <p>Main characters act out their philosophy of spontaneity, non-conformity, and self-indulgence with mixed results</p> <p>Protagonists have restlessness and eagerness to experience the next big thing</p> <p>Both are on a nomadic journey and experience a sense of liberation after feeling caged in.</p> <p>Protagonists pushes the limits of what's acceptable by society</p> <p><i>Hobo's</i> Ted admires and even idolizes "insane" people like Rosie and Mick in a similar way <i>On the Road's</i> Sal puts Dean Moriarty on a pedestal.</p> <p>Both books are hard to categorize – tragedy or comedy? fact or fiction?</p> <p>Both protagonists Ted and Sal are insecure introverts, natural "spectators" and reluctant "actors."</p> <p>Both books meander from point to point like the actual journey</p> <p>The two books have a similar beginning: "I first met Dean Moriarty.." is like "I first Rosie"... and "I first met</p>	<p><i>The Last Hobo</i> has more of a plot than <i>On the Road</i> especially when viewed in the terms of the complete trilogy. It's main theme is the clash between youthful impulses: "do your own thing" and "change the world"</p> <p><i>On the Road</i>: 3 weeks to write <i>The Last Hobo</i> 35 years to write</p> <p><i>The Last Hobo's</i> narrator is much older and wiser than the narrator of <i>On the Road</i></p> <p>Several characters arguably assume "Dean" role:" Rosie, Blaise, Hooter, Crow – but most definitely Mick Rhodes. (Pete and Randal are more or less Ted's equals.)</p> <p>Climax of <i>On the Road</i> is Sal's stint in Mexico. In <i>The Last Hobo</i> trilogy it's a utopian religious cult, the Moonies, where Ted tries to literally "save mankind" from total destruction.</p>

	<p>Pete"... therefore the conflict starts immediately</p> <p>Both books depict life on the road as a string of complications</p>	
<p><i>Into the Wild</i> by Jon Krakauer</p>	<p>Both Chris and Ted are dangerously foolhardy; They show extraordinary hubris</p> <p>Both have idealistic visions, and, consequently, they're often labeled, mischaracterized, and misunderstood by others.</p> <p>Both are fleeing the conventional middle-class American way of life and are very extreme about it</p> <p>Both are into the idea of "the experience"</p> <p>Both callously don't call their concerned parents</p> <p>Books hard to classify, Is it fact or fiction, biography or novel?</p> <p>Books do not begin with the beginning of the journey but with an important turning point in trip.</p> <p>Chris and Ted assume different identities and reinvent selves (Chris becomes "Alexander Supertramp" etc. ) Ted becomes Woody Guthrie</p> <p>Both characters love classic literature, especially the likes Henry David Thoreau, Jack London, Robert Frost...</p> <p>Both aware of characters from American literature who reject society and its values by testing the boundaries and "being wild." Kerouac, Huck Finn, Holden Caulfield, etc.</p> <p>Both want to actually live the kind of life envisioned by these great authors</p>	<p><i>Wild</i>: third person / <i>Hobo</i>: first person</p> <p><i>Wild</i>: Chris's final goal: solitude and oneness with nature / <i>Hobo</i>: Ted's final goal: help reign in the new age of human solidarity and world peace</p> <p><i>Wild</i>: Protagonist dies / <i>Hobo</i>: Protagonist escapes mortal threat (from the Moonies in book 3)</p> <p>Chris is deep traumatized by his family situation. In particular, his father's bad choices, hypocrisy, etc. cause Chris to "chuck it;" Ted is just motivated by wanderlust, the promise of freedom, thrills, the glory of being a daredevil, and his general dislike of "society"</p> <p>Chris is rebelling against dad; Ted is inspired by his buddy Mick Rhodes rebelling against his dad.</p>

	<p>Both Chris and Ted reject hypocrisy and materialism</p> <p>Both consider the wilderness as a place of beauty and truth</p> <p>Chris and Ted are not stereotypical slackers. They are ambitious hard-working, intelligent college kids with a sound moral compass</p> <p>Both are drawn to solitude, in spite of the fact they enjoy meeting and making new friends</p>	
<p><i>Travels with Charlie</i> By John Steinbeck</p>	<p>Both narrators are humorous older guys who have no problem making fun of themselves</p> <p>Both insightful and interpret the world with wry humor</p> <p>Both oddballs who people think are nuts</p> <p>Both have mission to reacquaint themselves with America</p> <p>Both books cover the highs and lows of America, its setting, and its people through travel</p> <p>Both describe people and scenery</p> <p>Both unhappy about modern industrialized society</p> <p>Both highly aware of the socio-political climate of the times</p>	<p><i>Charlie</i>: America circa 1960; <i>Hobo</i>: 1979</p> <p><i>Charlie</i>: Protagonist drives around in a vehicle; <i>Hobo</i>: hitchhikes</p> <p><i>Charlie</i>: astonishment at racism in Deep South; <i>Hobo</i>: Three Mile Island; America's apathy, cynicism, and shallowness; all forms of social injustice</p>
<p><i>Fear and Loathing in Las Vegas</i> by Hunter S. Thompson</p>	<p>Both are funny and whimsical</p> <p>Both are vibrant portrayals of a culture that exemplifies autonomy, freedom, recklessness, and extremity</p>	<p><i>F &amp; L</i> is ultimately hedonistic, nihilistic, and self-destructive; <i>Hobo</i> is ultimately spiritual (in the traditional sense), moralistic, and redemptive</p> <p><i>F &amp; L</i> is mainly about the end of "the sixties;" <i>Hobo</i>, the end of "the seventies"</p>

	<p>Both critics of unfettered capitalism and greed, the hypocrisy of "The American Dream"</p> <p>Both sympathize with the sixties counterculture (at least at the beginning)</p> <p>Both lament over "the end of an era"</p>	<p><i>F &amp; L</i>: lots of violence; <i>Hobo</i>: virtually no violence</p> <p><i>F &amp; L</i>: Protagonist totally convinced of the left-wing point of-view; <i>Hobo</i>: protagonist is a hard-core leftist <i>but</i> things happen that make him question and doubt his leftist leanings</p>
<i>A Walk Across America</i> by Peter Jenkins	<p>Both about a young man's coming-of-age and self-discovery</p> <p>Both men have a high degree of innocence</p> <p>Both men to find something better about the country he lives in</p> <p>Both stunned by the warmth and thoughtfulness they experiences at every turn of the road</p>	<p><i>Walk</i>: earnest straight-forward non-fiction book; <i>Hobo</i>: all-out literary, humor-driven and mischievous. A true story with fictional elements.</p>
Blue Highways	<p>Both embark on a three-month soul-searching tour of the United States</p> <p>The extraordinary people they meet reveal something about America</p> <p>Trips are taken around during the late '70s</p>	<p>Main character is older– 38 years old</p> <p>Different cultural perspectives; Heat Moon has is part Native American, Ted is Polish Detroitter</p>
Bill Bryson novels	<p>Both use whimsical, witty, and funny observations to entertain the reader.</p> <p>Both describe his own escapades in a self-deprecating manner.</p>	<p>Bryson is older and is not meant to be taken too seriously. Granger is younger takes self too seriously</p>
<i>Odyssey</i>	<p>Both show a fantastic chain of events while traveling</p>	
<i>Forest Gump</i>	<p>Both provide a window to American history at a time when the country was losing its innocence.</p>	

<i>Huckleberry Finn</i>	Both see America in terms of innocence	
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