The desert, the devil, and maturation in the southwestern fiction of Paul Hogan.
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Abstract:
This paper explores chronologically the development of Paul Hogan’s sense of place within his southwestern fiction and shows how the desert setting embodies the themes of good and evil which in turn develop maturity in the characters as they gain knowledge and responsibility. In the southwestern novels and short stories Hogan develops a setting in which nature has great beauty and great harshness. His desert and mountain settings are not only attractive because of their beauty but are also dangerous because his characters must struggle to survive there. As the characters in the fiction come into conflict with nature they are forced to understand their own potential for either good or evil. The vast expanses of the West with its rugged mountains, its hot arid desert, and its violent weather detaches man from the softening influences of civilization and forces him to confront both the land and himself. In the confrontation he either survives or is destroyed and because of it he undergoes a process of maturation. The process is not just a loss of innocence in youthful characters but is a growth which occurs in men of all ages. The setting in Hogan’s fiction also serves as symbol. His dust storms and thunderstorms come to represent the storms of human passions; his trees and adobe houses become symbolic of the continuum of life and the peace men find; his poisonous snakes symbolize the evil inherent in men. Over a period of forty years Hogan has used setting to reinforce his themes of man's conflict with nature and himself and maturation. In his early novels and short stories the themes are less closely linked with the setting than in his later work. The novels A Lamp on the Plains, Far From Cibola, and A Distant Trumpet all embody excellent examples of the blending of setting and theme. One short story, “The Devil in the Desert,” reaches a high point in story telling and symbolism as well as vivid evocation of place. His latest novels Whitewater and The Thin Mountain Air are not so satisfactory for the first evokes no sense of place and the latter lacks realistic characters to develop within the setting. Hogan's work is so widely varied that it is difficult to evaluate, but his southwestern fiction is both symbolically satisfying and universally applicable.

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topics as God, humankind, sin, Christology, salvation, the church, and the nature of the Christian life. In the process Dunn engages, in a concise way, with what other important scholars have said regarding each area of inquiry. His work represents a major contribution to the ongoing discussion regarding what Paul's theology is and what its continuing relevance is to the study and practice of the church.

The Devil & The Huntsman Lyrics

Young man came from hunting faint and weary
What is that my Lord, my deary?
Oh, brother dear, let my bed be made
Right here, ripe of the woody nightshade.
(Instrumental Interlude)

Men need a man would die
As soon
Out of the light of a mage's moon
It's not by bone, but yet by blade
Can break the magic that the devil made.
And it's not by fire, but what's forged in flame
Can drown the sorrows of a huntsman's pain.
(Instrumental Interlude)

This young man he died fair soon
By the light of the hunters' moon
'Twas not by bone,