CHAPTER IV

Succour and Salvation

Where am I now? is this the love and care
Of Jesus for the men that Pilgrims are
Thus to provide? That I should be forgiven!
And dwell already the next door to heaven!

- John Bunyan PP 66

Upon a cross on a mount
The dying Prince I beheld
Like a bright sun radiant;
And my burden fell as I beheld.

- Krishna Pillai Ira Yâ Cumai 7

The enormity of sin and suffering, and the human helplessness in desolation and despair

evoke the urgency of divine intervention for redemption, for “Sin produces alienation between
man and God, between man and himself, between man and the natural world and between
man and his neighbour,” as Newbegin puts it (33). This alienation renders human efforts for
redemption totally futile which consequently necessitates divine succour.

All major religions emphasize the imperative necessity to be liberated from the limitations
of the flesh. In Hinduism one earns salvation through penance or performance of Karma in
accordance with Dharma. In Islam a human being receives it through the practice of Koranic
injunctions and the sovereign mercy of Allah. The Buddhist seeks it through enlightenment.
But the Christian is totally dependent on divine election and grace which alone engender in
the lost soul the faith, the hope and the love that nullify the estrangement caused by man’s
disobedience of the divine decree; yet the follower of Christ is endowed with the power of
choice. “Christianity is substantially a soteriology, a message of salvation” as Eminyan sums up
(Introduction 17). As humans cannot save themselves from sin, God, the author of salvation,
provides them with the succour they need for salvation. The lost soul, when saved from sin thus, “not only does good but is good” (Newbegin 38).

John Calvin (1509-1564) profoundly influenced the Dissenters1 who fled England in the wake of their dissatisfaction with the religious settlement accepted by the major Protestant sects. The Dissenters were so persuaded by the call of Calvin to purge the church of its external ritualistic accretions that these Calvinists came to be dubbed “Puritans” in England and “Huguenots” in France. Calvin’s ideas fired the imagination of these fierce reformers so much so that their attitude to “divine succour” and “human salvation” came to be viewed strictly in the light of the revelations that Calvin had culled from the different contexts within the biblical framework. Calvin’s brilliant mind, powerful presentation of homilies, penetrating ideas propagated through his prolific writings and his organizational skill combined with his administrative ability helped him dominate in the realm of reformation.

The Puritans of England were particularly impressed with Calvin’s doctrine of predestination and election. This creed of his is based on the belief that God foresees and wills the course of events in human life and that some humans are to be provided with succour and salvation through divine grace and others are to sin and suffer eternally.

It is in the *Institutes* that Calvin has put forward his controversial concepts of predestination and election which have generated more heat than light. The first chapter of his book is entitled *Eternal Election, By Which God Has Predetermined Some To Salvation, Others to Destruction* (McNeil 3: 21). The title clearly brings out the thesis that God much before creation had decreed who should be saved and who should be damned. The question that one tends to ask in this context is how one could incorporate these concepts within the

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1 Dissenters are the non-conformists who disagreed with the established Church of England.
Christian theological framework which does not deny any one individual the privilege to seek 
divine succour and salvation. This doctrine of predestination and eternal election could militate 
against the universally accepted Christian theological concept of redemption through faith in 
Jesus Christ.

It is to be noted that Calvin totally rules out the slightest comprehension of this eternal 
decree of God through human efforts. He further forbids the very formulation of this concept 
as it defies definition. Consequently the investigators who have tried to pin him down only fall 
into a labyrinthine maze of fallacious fancies. Calvin considers it blasphemous to bring in any 
speculative idea other than what is found in the Word of God, or apart from the revelations 
made therein. It is equally irreverent to fathom the hidden depths of God’s wisdom prior to His 
revelations.

Calvin’s theology, being rather revelational than metaphysically speculative, we are 
only exhorted to “pay heed to what we are told in the gospel” (qtd. in Niesel 162). Niesel 
contends that when we encounter Jesus Christ in the Bible and accept his offer of grace, “then 
we know ourselves to be members of this chosen people” (163). Niesel here reinterprets 
Calvin’s concept of “eternal election as others before and after him have done. Salvation is 
wrought through the mediatory role of Christ who is viewed as God’s sacrificial Lamb. Some 
theologians have focused on human freewill while others like Martin Luther (1483-1546) have 
stressed the part played by divine grace in human salvation. Saint Augustine (345-430), 
Thomas A Kempis (1380-1471), Cardinal Newman (1801-1890) and Francis Thompson 
(1859-1907), like the puritan poet of England, John Milton, have underscored the fact that 
redemption is the outcome of God’s freely given grace. Christian theologians prior to 
Reformation had proclaimed “Justification by faith” which St. Paul emphasized in the New 
Testament (Eph 2:8-9). Precisely on the strength of the Pauline theology Saint Bernard of
Clairvaux in the twelfth century had written, “Grace freely justifies me and sets me free from slavery to sin (qtd. in Whale 45).

The simple Christian faith in its quintessence is that it is in Jesus Christ that sinners obtain their forgiveness of sins. It is as one walks in the steps of the Son of God that one passes through the stages of “Redemption, righteousness, sanctification and eternal life” (McNeil 2:17). Calvin also subscribes to the view that one’s liberation from slavery to sin is effected by “the secret and incomprehensible power of the Holy Spirit” (qtd. in Niesel 223).

While salvation is the free gift of God, man has also his part to perform. This work of salvation is begun by the Holy Spirit through the Word of God and it is realized and accepted by the individual soul which comes to be aware of its perilous predicament like the protagonists of Bunyan and Krishna Pillai do. Calvin’s influence on John Bunyan could be discerned in the primacy that he gives to faith over good works in The Pilgrim’s Progress. It is on the Bible that John Bunyan solely relies in his quest for salvation. The very fact that Christian, the central character, pursues his independent path protected by the Holy Spirit alone reflects Calvin’s creed of “the Universal priesthood of all believers.” The role of the church in the salvation of individuals gets almost overlooked in the context of Bunyan’s adherence to the Calvinist protest against the traditional church with its hierarchical structure and its claim to the monopoly of its soteriological function.

Bunyan’s presentation of the heroic struggle of Christian in a puritanical manner has enabled him to project major and minor moral and ethical failings of humans and the mysterious ways in which those sinners are led by divine grace through various phases of succour for ultimate redemption. The sins of the flesh that Bunyan himself was once subject to and the divine succour that sustained him could be seen powerfully portrayed through the allegory of
The Pilgrim’s Progress. The incomprehensible ways of salvation provided by the different agents of divinity are dramatized here against the backdrop of iniquities that Bunyan had witnessed around him. Thus the peculiar mould of Calvinistic dogmatics could be detected in their hardened as well as softened forms in this chief work of John Bunyan.

Krishna Pillai, on the other hand, nowhere seems to reflect the kind of Calvinistic creed which is based on divine rejection and selection of humans for salvation so clearly as does Bunyan. But Krishna Pillai refers to the prophetic foreboding as predestination when he describes Pilate who, in the larger plan of God, was also an instrument in consummating God’s plan, himself being unaware of the predestination of Christ absolutely as foretold by prophets:

He was an easy instrument of God
For the salvation of the World,
Know that this king deviated from
Prophets’ words of predestination. (Irat. Carita. 258)

Although Krishna Pillai uses the Tamil word “munkupittal” implying predestination, he does not seem to have stood firm on the theological implications of the doctrine so strictly as Bunyan does.

Unlike Bunyan, Krishna Pillai was a convert to a Protestant sect of Christianity known as the Society for the Propagation of the Gospel (S.P.G.). Bunyan on the other hand, belonged to a congregation of staunch believers outside the Church of England who gathered “in the House of Josias Roughed, Bedford,” as he preferred free worship to institutionalized Christianity (Brown, JB 188). It was an informal fellowship of believers rather than a formal ecclesiastical body with its traditional hierarchical structure. Krishna Pillai, being a neophyte, relied for his theological understanding and spiritual insights on foreign missionaries who belonged to liturgically
rigid established churches with their traditional trappings. Therefore, he could not afford to go
the Calvinist way dispensing with the deep rooted dogmas and the ceremonial rituals that had
been carried over by conservative elements into the Protestant sect. In the first special hymn
that precedes the prefatory verses which the epic begins with, the poet eulogizes God and
defines the context and content of the poem. In the prefatory part, the poet just outlines the
structure of the composition. He initially glorifies the Creator in His triune form contrasting
God's perfection with his own utter unworthiness even to pay these tributes of devotion to
Him. But he does not doubt that his religious epic would stand out as a beacon light for souls
seeking salvation (Cirappu. 13). The different phases of the journey are distinguished by their
different titles and subtitles in their respective books and sections. They signify the different
stages of the journey and the contexts in which divinity interacts with humanity.

Krishna Pillai himself being a new convert, on the one hand, and not being scholastically
acquainted with the subtle intricacies of the process of theologization as made out either by
Calvin in predestination and election or Luther in faith, on the other, turns in all human innocence
to the very grace of God as manifested in Christ and as experienced by the poet himself in his
conversion to Christianity. This has, evidently, controlled the very creative process in the poet
while composing Irācārya Yāttirikam in that Krishna Pillai intensely felt the need for seeking
the redemptive grace of God in the whole background of the Fall of Man. The question of
predestination or faith was, therefore, only secondary to him. Hence he has narrated the story
of salvation in the light of his understanding of the Bible even as he followed Bunyan.

Krishna Pillai, in his zeal to propagate and popularize his new religion, poetizes the
story of creation presented in the Book of Genesis in the Bible which does not form a part of
Bunyan's book. It is here narrated through the enlightened evangelist, Cuvicētakan, who
inducts the hero into his holy pilgrimage. What one finds narrated through Cuvicētakan in
response to the hero’s inquiry of the way to the holy city is a pictorial account of the Heavenly Kingdom, the divine monarchy, creation of the world, creation of humanity, Satan’s revolt and his fall and the fall of the first humans. In all these the hero is provided with sufficient succour in order that he may pursue the path of salvation without any hurdle. The fourth section in *Irākam Yaṭṭirikam* speaks of the Holy Land and encourages the hero to eagerly seek the Land of Glory.

This is the holy land  
Always prospers grand  
In the glorious richness  
Of the stable presence  
Filled with unspeakable holiness,  
Righteousness and grace of  
The most high God so kingly  
Who rules with lofty sceptre. (Parama. 1)

The poet visualizes the consolidation and divine domination in the dominion of the entire universe by God and its being turned over to His Son for recovery and redemption of the fallen humans. As a symbol of that “the voice of the conch floats from the flag planted by the Prince and echoes declaring the redemption earned by His blood” (Parama.59). The eighth section of the book is rounded off with the Old Testament annals of how the people of God pursued the “path of old” in accordance with the ecclesiastical institution established in the Old Testament times before the fleshly descent of divinity in Christ for human salvation.

Apart from ecclesiastical codes that help one attain salvation, Krishna Pillai incorporates ethical admonitions too. The common knowledge of popular appeal and cultural mores often
find expression in his work. Ideals like equality, equanimity and tolerance are moulded in the matrix of the message of the work of art. Krishna Pillai emphasizes the need for equality by pointing to "the equal distribution of the water of Jiva Gankai [The ganges of life]" (Parama 8). The beauty of the fields display the serene atmosphere that is needed in society (18). Injustice and partiality are condemned in Krishna Pillai's work in appropriate contexts. The poet presents the common ethical standards attributing to them a traditional touch, "So people say that Dharma will become the angel of death to those who flout common justice for fear of his folk" (Ira. Cari 325).

Through the words of the lamenting women of Jerusalem, Krishna Pillai expresses certain ethical deductions against Judas' betrayal of Jesus Christ based on the Tamil cultural usages in rhetorical questions and expressive statements. Some of these women denounce those who practise partiality and distort justice and cry out curses on them through an indigenous imprecatory symbol, erukku 1 (The madar plant)

Is it a life worthy, fearing evil Jews,
And failing justice and being partial in the hall of justice
Making the townsman cry?
His house will fall whose words are partial
And in his house erukku will blossom (323)

Krishna Pillai, in a metaphoric manner, creates Bunyan’s “Palace Beautiful” in E11 Cattiram. The protagonist finds shelter and succour here, after a lengthy discourse with Pakti on the way to attain mutti. The hero thanks her for the succour she has provided (Vici. 3-4). Obviously Krishna Pillai’s E11 Cattiram is the church. The metaphor of the upstairs stands for

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1 A milky shrub associated with evil in the Indian context. A garland of erukku is put on a malefactor before he is executed. It is also used in adorning the corpse of a bachelor.
the peaceful state a believer enjoys in a church. Bunyan calls it the "Chamber of Peace." Bunyan’s Palace Beautiful is a place of quietness “containing a great deal of homiletic material” (Salzman 246). Unlike Krishna Pillai, Bunyan does not rely on ecclesiastical or, for that matter, human yardsticks of one’s purity of thought or righteousness, for he makes Christian in The Pilgrim’s Progress tell Ignorance, “Except the Word of God beareth witness in this matter, other testimony is of no value” (PP 181). The Calvinist-Puritan in Bunyan comes out unmistakably as he asserts,

when we think that he knows us better than we know ourselves and can see sin in us when and where we can see none in ourselves; when we think he knows our inmost thoughts, and that our heart, with all its depths, is always open unto his eyes; also when we think that all our righteousness stinks in his nostrils, and that therefore he cannot abide to see us stand before him in any confidence, even of all our best performance. (183)

Bunyan denounces on various occasions the comforts of wealth that religion in its institutionalised form sanctions. For instance, he has By-ends say:

We somewhat differ in religion from those of the stricter sort, yet but in two small points: first, we never strive against wind and tide; secondly, we are always zealous when Religion goes in his silver slippers; we love much to walk with him in the street, if the sun shines and the people applaud him. (124)

In the conversation between By-ends and his companions on the one side, and Christian on the other, one finds this topic expatiated. The former insinuates that religious principles may be watered down for the attainment of certain worldly advantages. Money-love holds that “a minister that changes a small for a great should not, for doing so, be judged as covetous; but
rather, since he has improved his parts and industry thereby, be counted as one that pursues his
call and the opportunity put into his hand to do good” (129). But Christian counters such
contentions thus, “For if it be unlawful to follow Christ for loaves, as it is, how much more
abominable is it to make of him and religion a stalking-horse to get and enjoy the world” (130).
Drawing a distinction between true religion and its false facade, Christian quotes the words of
James in the New Testament to prove what pragmatic and pure religion is like (199). Thereby
Bunyan asserts that the path of salvation is not opulence and ostentation but renunciation and
austerity.

What secures one salvation is the righteousness of Christ earned through His “personal
obedience to the Law” of God by being the sacrificial lamb for the atonement of sin, and not
man’s works. Calvin’s adherence to the Pauline doctrine of justification by faith is upheld
throughout by Bunyan’s pilgrim. As Ignorance talks of his strict observance of the religious
law where his salvation is concerned, Christian corrects him by pointing out how “fantastical”
his “faith” is and says that true faith makes one’s soul “sensible of its lost condition by the Law”
and makes it “fly for refuge unto Christ’s righteousness.” He underwent vicarious suffering to
atone for the sins of humanity. One who believes in the righteousness of Christ earned through
his passion has one’s soul purged of its sinfulness and is “presented as spotless before God, it
is accepted, and acquit from condemnation” (184).

Another Calvinistic doctrine finds expression in Hopeful’s assertion, “Christ is so hid
in God from the natural apprehensions of the flesh, that he cannot by any man be savingly
known, unless God the Father reveals him to them” (185). It is this kind of divine “election”
that makes one recall Calvin’s doctrine of foreordination. In a sermon “The Doctrine of Election”,
Calvin holds on to the Christian dogma that God not only selects us and glorifies us but grants
us as well His spirit. Calvin says:
so then if we confess that God chose us before the world began, it necessarily follows, that God prepared us to receive His grace, that He bestowed upon us that goodness, which was not in us before; that He not only chose us to be heirs of the Kingdom of Heaven, but He likewise justifies us, and governs us by His Spirit. The Christian ought to be so well resolved in this doctrine, that his is beyond doubt. (McNeil 2: 163)

He maintains that “we must attribute the cause of salvation to His free goodness” (163-164). Calvin, however, admits that God’s salvation to mankind is His free gift. “It is not enough for us to hear the voice of man, unless God works within, and speaks to us in a secret manner by the Holy Ghost, and from hence cometh faith” (165). But at the same time Calvin rather like an orthodox dogmatic theologian holds fast to the Christian doctrine that faith is the offshoot of the sweet communion of the soul with God. Bunyan emphasizes that “faith must be wrought by the exceeding greatness of his [Christ’s] power” (185).

Unlike Bunyan who emphasizes the individual’s relationship with God and encourages the fellowship of the believers, Krishna Pillai in sharp contrast presents the power and profit of the church of his day which formed an integral part of the ecclesiastical excercise and spiritual service in the salvation of the soul. He eulogizes the church and expresses his strong belief in the growth of the church that edifies the soul:

Just as the sun on the mountain top shines,
Salvation may flourish
Church will stay and spread
Like the moon that waxes. (Vara. 3)
He conceives of the Church nobly along biblical lines as the body of Christ, and also its impact on the people to augment that incomprehensible justice what the indigenous religio-culture expounds as Dharma.

Head of church is Son of Man
And its body holy devotees
Thus will their holy union
Live and augment here Dharma. (4)

He compares the church to a “lofty banyan tree that takes deep roots, provides cool shade slaking terrible thirst and grows up to hug and caress the sky brooding over the earth encircled by the sea” (Pûrva. 8).

If Bunyan poured out the essence of the biblical path of salvation in his work, Krishna Pillai peppered it with pieces of precious information such as the creation story, life of Christ, His miracles, His death and resurrection which his reader is not familiar with. The cultural compulsion of Krishna Pillai is probably due to the awareness of the ignorance of his readers and his aims of sharing his new found faith with his fellow countrymen. Bunyan only casually refers to the walls on either side the pilgrim’s path as “Salvation” while Krishna Pillai dwells on how Christ built them with “bones for stones, his soft flesh and red blood for mortar and named them Salvation setting his seal on them” (Cuvi. 37). The differences and similarities between their treatment of the subject could be discerned as one juxtaposes the journeys the two heroes undertake. Their paths of salvation run on similar lines. They are not identical because the oriental author does not merely transcribe The Pilgrim’s Progress but adapts and re-creates it in a non-Christian milieu with appropriate additions and modifications. Their different approaches gain their sharper focus when their narratives are seen side by side.
The moment Christian, the protagonist of *The Pilgrim's Progress*, comes to the knowledge of the disastrous doom destined for his “City of Destruction” he becomes helpless, “he wept and trembled, and not being able longer to contain, he brake out with a lamentable cry, saying, ‘What shall I do?’” (*PP* 9). He finds himself figuratively shipwrecked in a stormy sea and struggles for succour. Timely help arrives in the person of the Evangelist. Like the angel who leads Lot out of Sodom in the Bible, the Evangelist rescues him with the provision of a “Parchment Roll” in which is written “Fly from the wrath to come” (12).

The burden of sin is light unto a callous and insensible heart which hugs the chains of servitude and slavery. Just as a filled-in pot sunk in water weighs not its load upon the one who holds it, and when taken out becomes as heavy as it can be, while in sin, its burden is light and when out of sin it is exceedingly heavy to carry. The precious book the hero carries in his hand is full of instructions for a safe pilgrimage. The timely gift given by the Evangelist rescues Christian from the divine fury that has been frightening him for long. It becomes nectar to his thirsty, weary and worn soul which knows neither comfort nor consolation. It helps him forsake the world and its enticements for the sake of seeking “an inheritance incorruptible, undefiled, and that fadeth not away” (14).

The body of the text in Krishna Pillai begins with a poetic portraiture of the way John Bunyan dreamed:

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I will tell you of the way
I saw a dream as I lay
With feet of God planted in my heart
Sleeping on a mountainous part
After wandering in the woods of the world
That practises fraudulence. (Mey. 1)
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The picture of the protagonist, Āttumā Vicāri, provided here is strikingly vivid. The description presents his need for salvation from his pathetic predicament:

There he stood with fallen face,
Hanging head, reddened eyes,
Rolling tears, clothed in rags
Bent with burden of his sins;
Oft he wished for Heavenly path
And he had a frightened heart. (Mey. 3).

The cry of great agony reveals how vexed and worn he is and how he fears the impending doom:

I can't bear the heavy load
That on my back fixed and pressed
All the sorrows rolled in one;
And I am vexed and become lean.
And, won't the world, surrounded
By the ocean, abandoned
By the great rain of fire,
Which burns in flames of anger
Of God, and those of us that
Live in it, be burnt and lost? (Mey. 9).

The next morning his neighbours find him overcome with grief. The poet pictures the gravity of his grief in order to emphasize the great need for salvation. That one feels the burden...
of sin is a sure sign of the recognition of one's sins and the realisation of one's need for salvation. The grief of the hero grows as time passes:

As the sun appeared in the east
Piercing pitch darkness with light,
People foolish, indifferent,
To his house they straightly went
Who so bent with the load of sin,
And found his grief greatly grown. (Mey. 14)

The sermon given by him to his unenlightened neighbours spiced with the Decalogue is again a departure from The Pilgrim's Progress. Unlike Bunyan's Christian, Krishna Pillai's Āttuma Viśāri, having got the succour in the form of Cuvicēṭakan, turns to his unenlightened neighbours and preaches to them the disastrous consequences of "Sin." It is not surprising that one finds an outright rejection of these details in Bunyan who was inspired by the Calvinistic dogmas as well. Bunyan had no need for including the Decalogue as he was writing to a body of readers who were well acquainted with the Scriptures.

The hero in Krishna Pillai's work, Āttuma Viśāri, like Bunyan's Christian, encounters Cuvicēṭakan, the counterpart of Bunyan's Evangelist (Kuru Tāricana Patalam). Cuvicēṭakan, to Krishna Pillai the traditional Vaishnavite scholar, is a kind of Guru because he removes the devotee's ignorance and guides him on the path leading to the Celestial City. Here Cuvicēṭakan points to the "Light" beyond and asks Āttuma Viśāri to "knock" at the entrance of the "Narrow Path" (171, 172). As the soul-seeker flees City of Destruction rejoicing like a man who has regained his sight, the poet emphatically asserts God's inestimable and unfathomable love for mankind in offering them "Salvation" free of cost "to save his loved ones." Divine succour
comes to all those who are penitent, penitence being the “human role.” The divine dispensation takes upon itself the task of saving the lost souls as its own mission. The urgency of action is pointed out through thus:

Will one hurry out of the house
Along with his loved ones
When fire encircles his house,
Or foolishly die with them indoors? (Yättira. 4)

And one cannot help responding to the call of Heaven.

Obstinacy and pliability are seen in both the books as hurdles to salvation. Man’s tendency to be pliable is seen in the passing fancy of Pliable to partake of the celestial “Glories” that Christian proffers. In his second discourse with Pliable, there are reiterations of biblical revelations made to St. John (Rev. 21:4). What the redeemed should gain are, “an endless kingdom to be inhabited,” “crowns of glory to be given,” “no more crying nor sorrow; for He that is owner of the place will wipe all tears,” the company of “seraphims and cherubims” and “the holy virgins with their golden harps;” martyred men “all well, and clothed with immortality as with a garment” and the palpable presence of the Lord of the place (PP 16).

The first step towards salvation of the soul is compunction born out of an agonizing conflict in the human soul that he is a sinner. The awareness that it is in the grip of the impending damnation augments the unquenchable fire that burns like a conflagration within itself and leaves itself with no choice but the right path of progress with submission and humility. And that is precisely how the Calvinistic doctrine operates. The hero feels uneasy in his conscience and is unable to contain his grief. The hero is convinced that he is worthless. When he introduces himself to Good-will he says, “Here is a poor burdened sinner” (31). The more he thinks of it,
the more he feels unworthy. He is a man “clothed with rags” with “a great burden upon his back” (9). Bunyan describes the effect of contrition that followed his compunction and his conviction that he is “condemned to die, and after that to come to judgment” (12). Bunyan presents the hero just as he sees him, “Now I saw, upon a time when he was walking in the fields, that he was (as he was wont) reading in his book, and greatly distressed in his mind; and as he read, he burst out, as he had done before, crying, ‘What shall I do to be saved?’” (11).

But the compunction followed by contrition is only the beginning of a still greater struggle where the human soul has to remain steadfast in its quest for liberation from the shackles of sin and suffering. Later the hero is thus confused about his admittance into the Wicket gate. Hence he asks:

May I now enter here? Will he within
Open to sorry me, though I have been
An undeserving rebel? Then shall I
Not fail to sing his lasting praise on high. (31)

Bunyan says that he found, by reading the Bible, that he must “be called by Him” in order to partake of the glory which is in heaven above and one could discern the Calvinistic dogmatism surfacing when he admits, “Here again I was at a very uncomfortable spot, not knowing what to do, fearing I was not called” (G4 40).

The pilgrim's path is not one strewn with roses. The first trial he passes through is in the Slough of Despond where he falls into a terrible bog. Since the call, in Calvinistic term, is a divine call, succour is but part of a divine decree. But then the human soul has to necessarily experience succour to realize that succour is God-sent. Thus “Help” comes to him as an agent of divinity when Christian struggles suppliantly.
But it is in “Avanampikkaip Paṭalam” (Section of Despondency) that Krishna Pillai talks of the fall of his hero, Āttuma Vicāri. Here the hero tells Menneçan how beautiful Heaven is and explains how Christ earned man’s salvation on the cross. He also tells how the Holy Spirit helps one from slipping and falling and how one can win the eternal prize in heaven.

Respecting the Word of Grace,

In faith, receiving Christ Jesus,

Walking in the light of the Holy Spirit

One receives this reward of God’s day. (Avv. 11)

Despite all these words of succour they slip and fall. Fearing further dangers, Menneçan tries to escape. But the hero yearns for succour and swoons. And there appears before him Cakāyan.

Just as there came sweet potion

Before one taken poison,

Just as the mother appeared

Before sobbing babe, help appears. (Avv. 28).

When the hero reaches the wicket-gate Good-will receives him for, as he says, “we make no objections against any, notwithstanding all that they have done before they come hither; they ‘in no wise are cast out’” (34). Not necessary that one finds the saving grace in double predestination and eternal election, but a rock-like faith in the Saviour Himself is a purposeful reassuring of predestination and election. Thus faith ultimately triumphs over dogmatism. In Bunyan, Calvinism, despite its rigid dogmatics, accommodates faith as leading into the Kingdom of God all who believe in Jesus Christ. Christian always sees the hand of God leading him and guiding him in spite of his unworthiness through various ways. Good-will
shows Christian the “narrow way” that he should take and tells of the “crooked and wide” ways that he must avoid. Good-will adds, “But thus thou may’st distinguish the right from the wrong, the right only being straight and narrow” (34).

The intensity of the excruciating agony of abandoning the “crooked and wide” way and choosing the narrow way was actually felt by Krishna Pillai himself as a new convert. This obviously compelled Krishna Pillai to devote a whole section, “Kaṭāi Tirappu Paṭalam,” to lay bare the agony of a contrite heart and its confessions. The ten suppliant two-line verses, different from the others which are four-lined, express the cry of the seeker, his humility, and faith (9-18). Dayanantan Francis’ compares the soul-seeker’s knocking here for entry to the victorious cry of the warriors for admittance in Kalinkattu Parami made to their spouses. There is a beautiful reversal of the roles with Āttuma Viçāri taking the role of the victorious warrior and God assuming the role of the beloved housewives:

Not in scriptures learned,
Think I not to do good,
One who evil hates not,
I come though I am wicked.
I’ll ne’er go from here;
Won’t you open the door? (Kaṭāi. 12)

Krishna Pillai describes the narrowness of the heavenly way through the words of Cuvicētakan in “Pūrva Paṭai Paṭalam.”

Dayanantan Francis, a highly learned critic of Krishna Pillai, brings out the similarities between Kalinkattu Parami of Ceyankontar and Krishna Pillai’s Irāṭcaraya Yāttirikam where the warriors, returning late from the battlefield, stand calling their wives to open the door praising and entreating them (40).
That path is the only one,  
There is only a single narrow track  
Made to lead to heavenly king’s land  
Alas! one steps that side lands in darkness. (Pārva 12).

The same idea is repeated in “Cuvicēsa Markka Patalam” where Cuvicētakan says.

Few are those who get to the gate  
Of the narrow way of life and through it go.  
The way of salvation is narrow;  
The path of sin leads but to danger,  
But many are those who through it venture. (Cuvi. 71).

Reading the Word of God plays a pivotal role in the exciting process of progress of the pilgrim. The hero is seen with “a book in his hand” at the very beginning of the story (9). He comes to the knowledge of his condemnation and God’s judgement by reading it. He admits, “I perceive by the book in my hand that I am condemned to die...” (12). He believes that “it was made by Him that cannot lie” (15). Krishna Pillai also describes Āttuma Vicāri reading from the word of God to Memeiçcan in “Avanampikkai Patalam” (12).

Unlike the Bunyanian hero, Āttuma Vicāri is christened in different ways critically reflecting the contextually relevant title in consonance with the different stages in the pilgrims progress towards the ultimate attainment of his spiritual goal. Krishna Pillai calls Āttuma Vicāri “Kiristavanj” as soon as he becomes a pilgrim accepting the admonitions of Cuvicētakan. From “Laukīka Patalam” (Book on the World) onwards he calls the hero “Vētian” as he strictly adheres to what the scriptures say (21). He uses the name Maçaivānan which describes him as a man of the Word of God in “Campāsanai Patalam” (11).
The progression and promotion of the story and the pilgrim are discernible in the meanings of the names used in Krishna Pillai’s work. Attuma Vicāri (The soul seeker) becomes Kiristavan (Christian), Kiristavan becomes Vētiag (Follower of the Word of God) and Vētiag metamorphoses himself into Maṉgaivānān (Man of the Word of God). True indeed that Krishna Pillai has not simply stuck to the names of characters used by Bunyan, but he has used Tamil names of his own creation pregnant with symbolic significance and in harmony with the tone and tenor of the text. Being personifications, they effectively indicate the progress of the pilgrim. And more poignantly, the symbolic gradation consciously employed by Krishna Pillai in naming the protagonist in itself traces the evolution of the progress towards the celestial palace. The man, with the penitent soul, praying for salvation, Attuma Vicāri, becomes Kiristavan. Once he steadies himself as a Kiristavan, he becomes an upholder of the word, a Vētiag, and the Vētiag at the acme of the progress becomes the word itself that he identifies himself, or becomes Maṉgaivānān, with the ultimate which is what the Celestial City is. Unlike Krishna Pillai, Bunyan uses the name “Christian” consistently from beginning till end. Krishna Pillai’s hero is shown to proceed from a sinful state towards a sinless state of perfection crossing the various stages of his evolution towards the realisation of the Absolute beginning with a feeling of compunction.1 Bunyan’s protagonist’s progress on the spiritual front is not marked by changes in nomenclature after his volte-face. However, later in the course of a dialogue with Porter the hero recalls how he used to be called “Graceless” on his pre-conversion days (57).

The heroes of Bunyan and Krishna Pillai pass through compunction and humbly confess that they are sinners. Krishna Pillai’s hero confesses that he is a “cruel, bold, stupid, barbaric

1 Thomas A Kempis, a prominent medieval scholastic theologian and mystic, says, “When a man hath perfect compunction, then is the whole world grievous and bitter unto him. A good man findeth always sufficient cause for mourning and weeping” (47).
sinner (Cumai 17). While the hero prays for firmness of faith he implores redemption (18). He surrenders his “life, body and wealth” as an offering to God (19). The hero offers to die a martyr’s death for the sake of his faith entreat ing God to send him succour:

Though on my life descends dark death
For holding fast to my faith in God
Never will I give up my faith,
But die a martyr, help me, O God! (Cumai. 20)

Christian, Bunyan’s hero, committed to his spritual journey, reaches the house of Interpreter. The Interpreter shows excellent and profitable things to him. The Interpreter could be the representation or personification of the Holy Spirit who is the teacher, protector and guide. He explicates many a labyrinth of doubt and delusion. The pilgrim is yet the same burdened man who yearns to be freed from the burden of his sin.

The Interpreter “commanded his man to light the candle, and bid Christian follow him: So he had him into a private room, and bid his man open a door” (35). The candle could refer to the renewed spirit enlightened by the power of the Highest. With the help of this light, Bunyan says:

Christian saw the picture of a very grave person hang up against the wall, and this was the fashion of it. It had eyes lifted up to heaven, the best of books in

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1 Clean confession is followed by complete surrender as in Francis Thompson’s “Hound of Heaven” or St. Augustine’s Confessions.

2 Critics and biographers of Bunyan have mentioned that Interpreter could be Bunyan’s spiritual mentor Pastor John Gifford whose sermon on how “to treat of the Sabbath-day, and of the evil of breaking that, either with labour, sports or otherwise” made Bunyan go home “When the sermon was ended, with a great burden upon” his “spirit” (GA 23).

3 The image partly owes its origin to Solomon’s proverb, “The spirit of man is the candle of the Lord, searching all the inward parts” (Prov. 20:27).
his hand, the law of truth was written upon his lips, the world was behind his back. It stood as if it pleaded with men, and a crown of gold did hang over his head. (35)

This is the picture of a true and faithful minister of the Gospel of Jesus Christ. It is shown to the pilgrim as a source of succour with which he may be able to discern and distinguish the true guide from the false one.

The “Dusty Parlour” the Interpreter shows Christian, signifies “the heart of man” corrupted by the sin inherited from his first parents (Adam and Eve). The man who is ordered first to sweep is the “Law” and the damsel who is asked to sprinkle water is the “Gospel”. The heart is full of dust accumulated because of man’s sinful past. The doctrine of Divine Grace, as emphasized by Calvin, rests on the grace of God revealed through Christ alone for salvation and not on human works. This finds its fullest expression in the “Dusty Parlour” Institutionalized Christianity with its dos and don’ts has failed to sanctify the heart and cleanse it of its original and acquired sins. The cleansing power of the blood of Christ is possible only by the operation of His Holy Spirit because he has bought us with a price. While asserting the source of cleanness which comes from faith, which in turn is given by God, Calvin says:

It is true that he here hath regard to the everlasting salvation; because we were utterly unclean until God made Himself known to us in the name of our Lord Jesus Christ; who, being made our Redeemer, bought the price and ranson of our souls. (McNeil 2: 147)

The next phase of divine succour (or salvation) is evident where Christian is shown the twin sides of his personality, passion and patience, covetous carnality on the one hand and contentment and patience on the other. Christian realizes the evanescence of temporal gains
and the reward of patient waiting for the celestial recompense. For Passion "A bird in hand is worth two in the bush" but Patience "has the best of wisdom" (38). These and other sights, including the trembling man who describes the scenes of the day of judgment, are profitable to the pilgrim.

Protected by the walls of Salvation the Path leads the hero to "a place somewhat ascending, and upon that place stood a cross" (46). It is here that his burden comes loose "from off his shoulders" and falls into "the Sepulchre" (46). They are the cross and tomb of Christ which symbolize Jesus' taking upon Himself human sinfulness and His imputation of His righteousness to the protagonist. Pardon originates from the cross. Faith and Justification take root there. At the cross Christian finds the death of an old order and the birth of a new order. The old order gives way to the new. Thus the cross at once becomes the central image of both sin and salvation. It is on the cross that Christ died taking upon Himself the sin in all its entirety and He offers salvation free of cost.

The three "Shining Ones" (the three divine persons of the Trinity or The Triune God - God the Father, God the Son and God the Holy Spirit) -- appear before the redeemed sinner, Christian. They offer him succour saying, "peace be to thee," "Thy sins be forgiven" and grant salvation with a "change of garment" and a unique "mark on his forehead" indicative of his "new birth," the new creation to enter the new Heaven (46-47).

Forgiveness of sins is the focal point of conversion which gives the sinner the assurance of salvation. Christian delightfully remembers this experience and tells Formalist and Hypocrisy...

1 Just as one learns in the story of Dives and Lazarus.

2 The same image is imaginatively recaptured and artistically worked out in all its details in many a work of art. As for instance T. S. Eliot testifies to the power of the cross in a subtly symbolic manner in his celebrated "Journey of the Magi."
that they are not given any of these because they “came not in at the gate” (51). Krishna Pillai too, like Bunyan, brings in the three holy ones. But then they are subtly identified as The Father, The Son and The Holy Spirit. It is obviously God the Father when he says, “The first of the three announces forgiveness of sins” (Cumai.22). And it is God the Son who removes “the rags” which symbolize his bondage to sin. He clothes him with a garment of purity (23). The third, God the Holy Spirit, gives the assurance of salvation in the form of a *Pattiram* (Ticket for the journey) and affixes a seal on his forehead (24). “This ticket,” as Krishna Pillai puts it, “will show the right way. So it is a very present help [succour] in your way” (25). This ticket has to be produced at the Celestial Gate. Then being attracted towards Heaven, “as does magnet iron attracts” Christian is attracted towards Heaven:

Since God’s goodness attracts man
As does magnet attracts iron,
Walked he towards Heaven
Through the path in the ticket shown. (Kuru. 32).

Bunyan shows the deviant paths that lead to destruction and death in various contexts. But Krishna Pillai goes further to assert almost dogmatically that it is foolish to argue that the paths leading to Heaven and hell will merge and take the traveller to one and the same place:

Never meet rivers in directions two,
Bear a new name if they do.
“Parallel paths of Heaven and hell
Merge,” it’s foolish to tell. (Amärkka. 21).

He rules out the idea of the merger of the traditional beliefs and biblical faith and argues that it is impossible for as darkness and light to meet (Amärkka 19). He emphasizes that “the
rivers that spring from the Mount of Salvation will reach the sea of heavenly bliss, but the other wild rivers will end in the mire of hell" (20).

Christian, Formalist and Hypocrisy come to the “foot of the Hill Difficulty; at the bottom of which” is “a spring” (PP 52). Deciding to take the “narrow way” going up the hill, Christian drinks of the spring and is refreshed. But the others take the two other ways at the foot of the hill, Danger and Destruction, thus losing the divine privilege of succour. As Āttuma Vicāri comes near the hill called Varuttam (Suffering) the hero comes to a wooded place where there is a grove with thick foliage and flowers providing shade and shelter for the weary travellers. There is a pool filled with lotus which is called Jiva Puṣkarini’ (Jiva. 5). The Pilgrim drinks of it and gains strength. When Christian reaches the “pleasant arbour” he falls asleep and loses his “roll”. Bunyan says that “there came one to him and awakened him, saying, ‘Go to the ant, thou sluggard, consider her ways, and be wise” (PP 53). While Bunyan does not name the helper here, Krishna Pillai very appropriately calls him Punnīyan (Upāti.36). Krishnapillai’s “herbs and grass” having medicinal value are caressed by gentle breeze. The shady place is pictured with a sense of wonder. It is seen as the wedding bower of the Son of Man and the Church.

It is the wedding bower of the Son of Man,
The workmanship of the heavenly host;
Or is it the park wherein the bride,

1 While the idyllic beauty of this rapturous sight is presented with few sentences in Bunyan, Krishnapillai devotes full forty three verses to bring before the reader the beauty and bounty of the pond with all its hidden spiritual message.

2 In verses 2 and 3 he lists the names of 37 trees.
The church, in the noisy sea encircled world, plays? (Jiva 13)\(^1\)

Theologically, and to a large extent even doctrinally, God as revealed in Christ is conceived to be the bridegroom and the entire body of believers as represented by the church or the congregation as the bride. The eternal holy union is reminiscent of the highest and the noblest form of bliss as one finds in the union of the “man and wife” as decreed by God himself at the time of creation. This poetic image of man-women relationship being equated with the union of the divine with the human is not unique in Hebrew literature alone, but in the oriental literature and metaphysics as well, especially in the writings of the ancient Tamil poets. It is this that finds its fullest expression in a poignantly inimitable way in the poetic outpourings of Krishna Pillai.

Hope is yet another important requisite in the path of Salvation. It plays a spiritually energizing role in strengthening Christian in his quest for salvation. Breathing a brazing atmosphere at the Palace Beautiful with the damsels, Discretion, Piety and Prudence, Christian finds provision and vision. Here the protagonist is instructed to hold on to the pristine purity that Christ refers to in the Mark’s Gospel (10: 15). He is advised to “receive the Kingdom of God as a little child” for entry into it. Christian’s child-like faith in his enumeration of his reasons for his journey to “Mount Zion” reflect his hope. He says:

Why, there I hope to see him alove that did hang dead on the Cross; and there I hope to be rid of all those things that to this day are in me an annoyance to me; there, they say, there is no death, and there I shall dwell with such company

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\(^1\) The verses in the tēvāram entitled “Vicuvāca Kāṭai” (the scene of faith) reflect the attributes of Christ and end with the words cithanaimicai kantēne (I had seen on the cross). In one of the verses he states that the purpose of Christ’s incarnation is to save the sinners through “destruction of our sins” (Jiva 43: 7). Christ becomes the bridegroom of the Church.
as I like best. For to tell you truth, I love him, because I was by him eased of my burden; and I am weary of my inward sickness. I would fain be where I shall die no more, and with the company that shall continually cry, “Holy, Holy, Holy!” (62-63)

According to Krishna Pillai, salvation is offered to the humans by the three persons of the Trinity and thus it is they who accomplish the act of the divine grace that helps the humans to come to the throne of grace. It is the triune God -- the Father, God the Son and God the Holy Spirit. Just as the “trees, breeze or pool” together quench the pilgrims physical need, it is the Triune God who quenches his thirst for salvation.

Just as Trinity alone
Can accomplish man’s salvation
Tall trees, spring breeze, fragrant pool
Together alone meet Pilgrims’ need. (Jiva. 23)

Saints of old achieved great things through faith. Faith in God is the very bare essential for man’s salvation. Faith in God helps the pilgrim to scale the mount called Tunpa Malai. The Pilgrim puts his trust in God and ventures to go up the difficult hill singing that “God who is unchanging in his royal righteousness will lend a helping hand (Upati. 17). Attuma Vicario asks

Not only once God did save
One from fierce lion’s dreadful cave,

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1 While Krishna Pillai dwells at length on the beauty and the blessing of the pool of refreshment and dedicates a whole section to it, Bunyan refers to it with relative brevity in a rather matter-of-fact fashion thus, “… they came to the foot of the Hill Difficulty; at the bottom of which was a spring” (52). In Bunyan's book the place of refreshment provides the pilgrims only with a spring.
Also three from fire he saved.

Won’t such a God help one reach the land of gold? (Upāti. 8)

Prayer comes close on the heels of Faith. Prayer propelled by faith can even move mountains. Greater things are indeed wrought by prayer than this mundane world could ever hope to comprehend. The heroes in both the works pray continually all through their journey. When Krishna Pillai’s hero struggles to find the path to the Celestial City, he kneels down and prays (Upāti. 28). As a result, he reaches a Nantavaynam (A garden of flowers) where there is a congenial atmosphere. There is a Punnaka Salai (A straw hut or hermitage) where the hero takes rest peacefully.

At the Palace Beautiful, Christian, in his dialogue with charity, recalls how he would have been happy to have his wife and four children with him to partake of the joy in the Promised Land. Charity elicits from him an expression of his inward grief and a recital of the many unavailing efforts he had made setting a watch over his conduct and conversation in order that he might win them to the Truth. But his wife remained attached to her temporal passions unmindful of the impending destruction of their city. Their children too stuck to their “Delights of Youth” ignoring the visible signs of their father’s apprehension like “Fear,” “tears” and “trembling” at the approach of the “Judgement” and “doom” (PP 63). All his efforts to win them failed. Bunyan makes his Calvinistic creed again and again clear that one’s own efforts for divine succour and salvation alone are inadequate.

When assured of the certainty of salvation, Christian, as a human being, bound by the divine laws of filial bonds, is not without a sense of remorse for his beloved wife and dear Daniel, the chosen seed of God who was put in Lion’s den and the three men, Shadrach Meshach and Abed-Nego, who were put in the burning fiery furnace were indeed saved by the Grace of God (Daniel 3:23). The divine succour saved them from lion’s den and the burning fiery furnace.
children who by their own unwise and irresponsible response to the divine call of the head of
the family have brought unbearable sorrow, if not ruin, on themselves. Bunyan in the expression
of anguish of the protagonist clearly demonstrates what a noble attainment salvation is in the
life of an individual. It is precisely the denial of this unique and glorious moment to his wife and
children which makes Christian unhappy and lament the loss of their partaking of the joy in the
Promised Land.

Having been deeply steeped in the Hindu concept of the theological understanding of
the universe, a similar theological exercise is attempted by Krishna Pillai as well in tune with the
socio-cultural milieu in which he has been placed together with his religio-theological moorings.
Interestingly enough just as Logos became the living Christ to St. John, Brahma becomes
the living God to Krishna Pillai, which is a classic instance of indigenized rendering of the
Christian faith.

It is during their chat over dinner that Christ is pictured as “a Lover of the poor pilgrims.”
There is a brief allusion to how Christ descended from divinity in the form of a servant stripping
“himself of his Glory.” Christian and Hopeful are thus shown the “Rarities” and relics of glory
of the great government of God. Here they experience peace and have repose after long and

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Brahma in oriental philosophy and mysticism is normally considered to be the primordial
everal reality. Brahma is the very life force, the seat of happiness and wisdom and the
creative vigour in perpetual action. Brahma thus in eastern philosophy may be said to
be the equivalent of what the Greeks conceived to the Logos. It is interesting to note that
just as the most theologically perceptive and philosophically stimulating writer of the fourth
gospel, St. John, hedonized the Roman Christianity through a meaningful recourse to the
idea of the logos eventually identifying the logos itself with the Living word of the Living
God who manifests himself in the living Christ (John 1:1-18). A similar theological exercise
is here attempted by Krishna Pillai evidently on the ground of the socio-cultural milieu
which he was writing of and his religio-theological moorings, having been deeply steeped
in the Hindu concept of the theological understanding of the universe. Slight wonder, just
as Logos became an integral part of the living Christ to St. John, Brahma becomes the
living God, which is a classic instance of indigenized rendering of the Christian faith.
perilous ordeals and arduous uphill climb. And from here he is enabled to catch a glimpse of the “Delectable Mountains” in “Immanuel’s Land” through which he has to pass to get to the Celestial City (68).

But Krishna Pillai details the events that led to the accomplishment of the act of salvation by Jesus Christ. The voluntary submission of the son to redeem mankind was due to his kindness and love towards humanity (Irat. Cari. 3). He also attributes the hero’s feeling of compunction and contrition to the grace of God. Kristavan (Āttuma Vicāri) says, “I can never forget His grace that made me feel that I am a sinner” (6) and he confesses that Christ is “the saviour of all from the prison of fire” (8). It is the “spotless, holy, perfect Son who helps humanity to cross the sea of sin.”

If spotless, holy, perfect, righteous Son
Had not helped all earthly humans
To cross the shoreless sea of sin,
Would ceaseless pain of hell ever leave them? (24).

This is a noble act of Salvation “greater than a mother’s love” (72). And Christ had to offer himself as an eternal sacrifice in order that the “the world that has lost its life” should gain “eternal life.”

That the world that has lost its life
Should again gain eternal life
And open might the door of life
The master of life lost his life. (381).

It is through the resurrection of Christ that the hope of salvation becomes an assured reality to the entire mankind. The very news of resurrection is like “heavenly nectar” to the
people as it gives “new life” to them (451). Pakti details how the expiatory sacrifice of Christ makes a thing of the past human requirement for sacrificial rites for redemption:

Expiatory sacrifice was over,
Rituals of Old Testament were over,
Salvation of the world was over,
Earthly life of Christ too was over (447).

To Krishna Pillai “the resurrection of Jesus Christ has had a universal significance” relating to salvation (502). But Bunyan does not make an explicit reference to this fact as it is something acknowledged by his Christian readership. Krishna Pillai makes the personified earthly worship the risen Lord (503). The church established by Christ and carried on by Apostles is likened to a banyan seed that sprouts and spreads (556). The never ending act of the Holy Spirit lies in daily renewing salvation and faith (557).

After his pleasant stay with the damsels, Discretion, Piety, Charity and Prudence, Christian departs “accoutred” from head to foot with assault-proof armour and continues his pilgrimage (69). Christian, once more, stands a solitary pilgrim hurrying rapidly through a dangerous descent into the Valley of Humiliation where he passes through the most hazardous part of his journey. His confrontation with Apollyon is the most dramatic part of the tale which brings him to a fuller realization of the divine succour. In Apollyon one finds not the traditionally represented Lucifer or Beelzebub alone, but the fabulous monster of pagan mythologies as well -- “The monster was hideous to behold” (70). The form of the fiend is more repulsive than the tempter described in the Bible. He has the fierce shape of the dragon, the foul body of a fish, the feet of a bear and the formidable mouth of a lion. Unlike Milton in Paradise Lost, Bunyan bestows on Apollyon nothing to attenuate the enormity of his iniquitous nature.
Through the description of a despicable dragon, Apollyon, not presented as an obnoxious character. He is gentle with policy and promises in his initial approach. When all his endeavours fail, he resorts to personal criticism reminding him of his past misgivings and unfaithfulness to his present Master. Apollyon attacks Christian when his approaches and invectives are of no avail. Like a true soldier Christian braves to fight the fiend tooth and nail with the 'acoutrement' he obtained as divine succour from the sweet damsels. The duel is not unequal as the hero has been accoutred adequately to measure up to the mark. The outcome is awaited with bated breath. This dreadful scene of fight instils courage and faith in the pilgrim in the path of salvation. The destroyer stands straddling the path and threatens to attack. A soldier of Christ must be ready with his armour on, clad in the panoply of grace with the double-edged sword in his hand. Christian "wounded Apollyon with his two edged sword" and made him disappear (74).

The ferocious fight in *Ithakandiyar Yativikam* becomes symbolic of the conflict between good and evil which gradually moves on to a clash between the army of theists and the forces of atheism. In Bunyan’s book one finds a character incarnating atheism, but Krishna Pillai leaves out the character and retains the image of atheism through descriptions of the kinds of arrows used by Alimpan (Alimpan Tōlvi: 96). The path of salvation, as one fears, is not one of loneliness. Others too have gone through it before. Succour comes from the voice of another pilgrim in the Valley of the Shadow of Death. Christian crosses the valley saying, “His candle shineth on my head, and by his light I go through the darkness” (81).

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1 It is probable that Bunyan’s experience as a soldier in the Parliamentary army of Oliver Cromwell is turned to good account here. He makes the combat not only dramatic but graphic.

2 Here Krishna Pillai has evidently in mind the warfare in *Kambaramayanam* between Rama and Ravana and it clearly shows how much Krishna Pillai owes to Kamban, perhaps the greatest epic poet in Tamil. Slight wonder Krishna Pillai is called *Kiritava Kamban*.
The pilgrimage becomes more absorbing when Christian finds Faithful (82). 1 Christian stumbles and falls as he casts a vainglorious look at Faithful. But faithful turns out to be a source of succour. They go on together and have “sweet discourse of all things” that had happened to them in their pilgrimage. Bunyan builds up a crescendo by going back and forth on their experiences through their dialogue. While making them tell their tales, Bunyan takes care to detail the differences between the experiences of one pilgrim from those of others. When compared to Christian’s hurdles and hardships, Faithful has had an easier passage. Faithful met with Wanton and Adam the First. He talks of one that overtook him and chastised him for his “secret inclining to Adam the First.” Bunyan subtly explains how God punishes man and Christ pleads for him. While the one “Swift as the wind” “Knocked” him “down,” the one with “holes in his hands and his side” “bid him forbear” (88).

Nitāṇi, in Krishna Pillai, as a humble, sincere pilgrim, depends more on God’s grace than his righteousness, a telling example of Calvinism in action patiently awaiting the divine moment of divine grace. Nitāṇi tells the hero that the people of his town talked about Ātumā Vicāri and his pilgrimage. But they never thought of their escape:

People of Nasa Tēsam thought
Not of escape though they talked;
That not in destruction I may
Sink, God’s grace drew this way. (Nitāṇi. 13)

Here Krishna Pillai seems to reiterate Bunyan’s Calvinistic doctrine of total dependance on God’s grace for salvation. Nitāṇi explains how he escaped the amorous Mōkāturi (Lustful

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1 In Krishna Pillai there is separate section for the description of Faithful’s counterpart, Nitāṇaṇ, Bunyan records the importance of fellowship of other believers, conversation and corporate prayer through the dialogues between Christian and Faithful.
woman) who tried to entice him towards her lustful designs. The words of Krishnavan clearly speak of Krishna Pillai’s conviction:

Sir: “I’ve without doubt learnt
The greatness of the grace of God,
The righteousness of faith in God,
Wisdom of the Laws of God.” (Niti 52)

The pilgrims, in turn, vow to bear all sufferings like Paul:

Though ceaseless suffering stalk us
And sinners rise and kill us
Since Christ is life and death is gain,
Never will we take the evil path. (Nâna 29)

Krishna Pillai affirms that neither *Karma* nor “God’s writ” can ever offer salvation all by itself. It is only through a contrite heart and personal relationship with God coupled with unshakable faith in Christ that a soul can attain salvation. The poet, ruminating on fatalism of his former faith, instinctively wonders, When will go the folly of saying, / “All things occur as *Brahma* has written?” (Ira. Nava. 88).

Again neither caste nor earthly status will ever win one salvation. Pride of one’s caste or social position will only pave the way for damnation:

The root of caste pride is permanent insecurity
Love hates pride of caste
The fruit of caste-pride is the woe of reaching the sulphur sea.
Oh earthly People! leave caste pride and bow
Before the feet of Christ. (Ira. Nava. 83).

Naturally in "Iraţcamiya Navimṭa Patalam" one finds the fullest expression of Krishna Pillai's evangelistic fervour and still deeper concern for an egalitarian society and universal brotherhood. To Krishna Pillai there is no other way for salvation except the salvation found in Jesus Christ (99). That it is the only name for soul's salvation in all the world is the uniqueness of the name of Christ (Cirai Paṭu - tēvāram 2). This is the kind of salvation which brings about a socio-cultural transformation.

Leaving Talkative for good the two pilgrims pass through the villainous Town of Vanity where they are subjected to severe indignities. They are tried and convicted. Faithful is burnt alive and Christian is put in prison¹. Faithful is an example of such a martyr who suffers the scourges with a smile of Bunyan's portrayal of Faithful Alexander Whyte rightly comments,

"The breadth of Bunyan's mind, and the largeness of his heart and the tolerance of his temper all come excellently out in his fine portrait of Faithful" (Bunyan Characters 201). Faithful is received into Heaven with a glorious welcome:

Now I saw that there stood behind the multitude a chariot and a couple of horses, waiting for Faithful, who (as soon as his adversaries had dispatched him) was taken up into it, and straightway was carried up through the clouds with sound of trumpet, the nearest way to the celestial gate. (121-122)

As his salvation is foreordained, Christian has a providential escape² from his persecutors

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¹ Here Bunyan has in mind the persecutions perpetrated by the papal Inquisition at whose hands heretics used to be burnt at the stake.
² Bunyan too had a providential freedom when many good men were released from unmerited confinement by the return of papery in England by Krishna Pillai.
here and pursues his pilgrimage. Christian finds a new companion in Hopeful whose counterpart in Krishna Pillai is Nampikkai. The Pilgrims' next stage of trial occurs in the Doubting Castle of Giant Despair. But they flee captivity when Christian remembers the “key called Promise” carried by him.

Krishna Pillai discusses the difficulties of godly men who pursue the heavenly way (Āraniya Paruvam). The grain of Nitāni that fell in Māyapuri (Town of Vanity) sprouts in the form of Nambikkai who follows the Pilgrim’s path with conviction and courage (Nitāni Natpu. 3). Krishna Pillai follows Bunyan closely in his description of the stages of the Pilgrimage encompassing the entire domain of succour and salvation. Yet he includes cantos like Vicuvāca Vilakka Padalam in which the hero is made to confess his faith:

In one common Church, fellowship of saints,
Forgiveness of sins, resurrection and eternal life
I do believe devoid of hypocrisy. (Vicu. 22)

Krishna Pillai talks of Kārvannan (Dark complexioned person), the counterpart of Flatterer who leads the pilgrims out of the right path. Christ appears while the pilgrims get deceived by the honeyed words of Kārvannan. This theophanic experience with a vision of the bleeding wounds of Christ fills them with regret and they return to the right way (Kār. 19-21). In “Cōka pāmi Patalam,” Krishna Pillai, however, does not stop here but goes on to detail the resurrection of Christ (Cōka. 47) and beautifully sums up how salvation is attained through faith in Jesus Christ (63).

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1 Here again Krishna Pillai deals with the story in a separate canto called “Nampikkai Nanneri Pijatta Patalam.”
2 This episode is in the tradition of such folk-tales as Jack the Giant-killer (Owen 34).
3 The poet has modelled it after Kamban’s work where Rama’s wandering in the forest is vividly presented. Just as Rama wanders the Pilgrim too wanders.
Bunyan brings in doctrinal and theological issues relating to redemption in the dialogue between Ignorance and the Pilgrims. Christian's reply to Ignorance, "Except the Word of God beareth witness in this matter; other testimony is of no value" clearly vouch for Bunyan's doctrine (I 181). Bunyan professes Calvin's staunch conviction that mere belief "in Christ for justification" is not sufficient ground for redemption. "Obedience to his Law" does not help either. Ignorance's Claim to redemption is turned down on the grounds that his faith is "fantastical," that he usurps "the personal righteousness of Christ" for his justification, and that this faith is false because it makes Christ the justifier of his "actions." (183-184).

Bunyan evidently takes recourse to the Pauline argument in favour of faith without works. Salvation could neither be claimed as a matter of right by one nor earned through individual or collective efforts. It is purely a gift of God bestowed on the one "upon flying for refuge unto Christ's righteousness" (184). However, Bunyan, through his hero, makes it clear that the sanctified soul or the person justified by the personal righteousness of Christ's experiences "the true effects of saving faith" which makes one "bow and win over the heart to God in Christ, to love his name, his word, ways and people" (185). Calvinistic creed surfaces here and there in the doctrinal debates during the pilgrimage. The question of divine revelations is brought up for contemplation by Hopeful. Their validity is repudiated by Ignorance as "the fruit of distracted brains," but Christian breaks in to affirm "that no man can know Jesus Christ but by the revelation of the Father" (185).

In Krishna Pillai, Arivināṇ (a person without knowledge), the counterpart of Ignorance, expresses his desire to attain salvation and his belief in the testimony of his heart. But the hero, here called Āriyaṇ (A man of the priestly class), clearly tells him that he who believes in the testimony of his own heart is a lunatic (Arivināṇ 43). As long as a man thinks that he is righteous he has no true faith in the spotless righteousness of the sinless Christ (59). It is the
faith that makes the sinners righteous, keeps one off from damnation wrought by sin and takes him to the holy refuge of Jesus (68). Āriyan is convinced that "faith would make one love and respect those who follow the way which the Word of God shows" and "only those who have faith are the ones who will inherit eternal life" (81, 82). "That the God of Heaven alone should graciously create in one's heart the desire to experience the Son is also a part of his creed (92). Āriyan exhorts Arivānum to believe that "Jesus is the refuge for all" (94), a faith of assurance for salvation. Krishna Pillai too vividly explains the cardinal tenets of Christianity as does Bunyan. But he does not dwell at length on its subtle doctrinal and dogmatic complexities relating to succour and salvation.

Crossing the Enchanted ground the pilgrims arrive in the country of Beulah whose peace is symbolized by the voice of the "turtle" dove. The place gains significance through the constant walk of the "Shining Ones" and by the fact that the "contract between the bride and the bridegroom is renewed" (PP192). This place serves as a kind of ante-chamber to Heaven. From here they catch glimpses of the City of God in its unique glory and splendour. They pass the "Vineyards and gardens" of the "King" which are grown "for the solace of the pilgrims" (193). Their last trial of faith is the unique river between them and their final destination. Every soul has had to cross it except those of "Enoch and Elijah" (195).

Krishna Pillai concludes his epic in "Irattaniya paruvam" (Book of salvation) in which Kiristavan and his companion, Nampikkai, reach Taruma Cettiram (Beulah Land in The Pilgrim's Progress), where they stay for rest and repose. Christ is the incomparable Lover

Here Krishna Pillai has created his work in the typical Tamil tradition of explaining the bride's eagerness or anxiety to unite with her groom while describing the anxiety of Kiristavan to Christ. Unlike several other epics which talk of transient carnal love that causes unrestrained libidinal enjoyments, here the poet deals with divine love that gives heavenly bliss. Here is a great poem in which a person is introduced as one who expresses his desire after true happiness.
and Lord who awaits His beloved, the soul of the hero. The soul languishes and longs for union with Christ. The beloved sobs, sighs, and suffers for her lover in pangs of love, love-eternal:

The pangs of love lit by the Lover
Unquenched, melts she like wax before fire,
As the meeting day delays
Dries she like a crop that no rain receives. (Iåruma 47)

Nampikkai and the hero cross the Marana Āçu (River of Death). Nampikkai exhorts the hero that the "Bridegroom is coming soon." Angels in golden apparels appear and talk to them.

There is an overemphasis of "Salvation by Grace" as against salvation by "good works" in both the works. The pilgrims could cross the river only by the grace of God, and not by "piety," not by a "clean mind" and not by "good works".

Not piety, neither faith nor words of love,
Not a clean mind, neither good works
Are what help one reach Heaven above;
Grace of God is the root of all. (Ikapara. 50)

Once again the hero cries for the Gate of Heaven to open² (Cuvarkārōkaṇa 76-85)

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¹ Krishna Pillai who described the River of Life as Jīva Karikai (The Ganges of life) calls the River of Death Marana Karikai (The Ganges of Death) using the name of an Indian river.
² Here, unlike Bunyan, Krishna Pillai creates a scene of Kaṭṭi Tirappu just as in the scene of the Wicket Gate. He uses these verses to present the means of salvation and the hope of salvation.
The protagonist, though ready to show the ticket in his hand, confesses that it is the grace of God that helped him reach the heavenly city. Unlike at the Wicket-gate, here the hero knocks with assurance. Moses and other saints appear and check the tickets of the pilgrims. The Heavenly door opens and the pilgrims attain salvation. And the soul finds its eternal bliss in its eternal union with God. Krishna Pillai praises Christ as the author and accomplisher of the act of Salvation.

Christian and Hopeful are warmly received by the angels and taken to the presence of the King. There is in Bunyan's book an authorial intrusion in the end as well to drive home the Calvinistic dogma that only the "elect" enter the Celestial City. Ignorance, one of the few pilgrims who make it to the very "gate" of Heaven, fails to gain admittance as he is unable to produce the "certificate" (202). The king has him bound "hand and foot" and "carried" down the "way of hell." One learns "that there was a way to hell, even from the gates of heaven, as well as from the City of Destruction (203).

Bunyan, unlike Krishna Pillai, gains a vision of damnation as well when his hero attains salvation. The Calvinistic obsession coupled with the evangelistic fervour of the Puritan in him account for the dual visions of redemption on the one hand and perdition on the other. Even in his epilogue there is a grim warning to the interpreter that "evil ensues" if his book is misinterpreted (204). Krishna Pillai's devotion to God through Christ makes him see only the glories of heaven when his pilgrim's journey culminates in his entry into the abode of God. Krishna Pillai's lack of exposure to theological niceties also accounts for his oversight of Arivinan's damnation.

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1 In Bunyanian pilgrimage one misses the kind of poetic glorification of the King of Heaven that one finds in Krishna Pillai.
But what stands out here is Krishna Pillai's strict adherence to the Tamil epic tradition of bestowing the focus of attention on the hero who has emerged triumphant out of all the ordeals to receive the gift of salvation in Heaven. His final verses are significantly given the title of *Antippaṭi* (Twilight sacrifice). Twilight is the meeting point of day and night. It is symbolic of the union of the divine and human so artistically conveyed in an ornate idiom.

Bunyan and Krishna Pillai clearly bring out the stages of salvation in the light of the scriptures. Nevertheless, being basically a Calvinist-Puritan evangelist, Bunyan treats succour and salvation with theological complexity and evangelical simplicity. Krishna Pillai, having been unhanded into the Anglican tradition of Christianity handles this subject with greater poetic felicity and doctrinal flexibility where theological intricacies are concerned. The greatness of the two works of art thus consists not only in their thematic substance but also in their exposition of their subject through appropriate sayings and similes as well that contribute to the embellished logistic exposition of *The Pilgrim's Progress* and *Irāppaṇi Yattirikam*.
Authentic adages are sayings passed from generation to generation in the oral traditions of the people of the world. These sayings present some aspect of a universal truth or the wisdom of the ages. A proverbial saying usually has its basis on common sense or practical experience. One of the most distinguishing features of an old saying is its power to make self-evident the wisdom it seeks to impress on the mind of the hearer or the reader. Although easy to distinguish, proverbs have been strangely difficult to define. But what is obvious is that proverbs belong to the oral genre and that they employ poetic or rhetorical resources within their limited range to make their pithy content artfully witty.

According to Archer Taylor, "a proverb is wise; it belongs to many people; it is ingenious in form and idea; and it was first invented by an individual and applied by him to a particular situation" (qtd. in Meider 3). Proverbs are succinct expressions clothed in rich imagery expressing commonly held ideas and beliefs. Their striking figurative quality couched in metaphorical forms and alliterative resonances lends them terseness. Some proverbs have a cynical and bitter taste, while others instruct and edify. They are used to exhort, rebuke or shame another into compliance. As Cervantes comments, proverbs are "short sentences drawn from long experiences" (60). James Obekevich, talking about the nature and profit of the proverb, observes, "Compact and memorable, the proverb serves as the vehicle not only for moral but for practical wisdom..." (44).

Similes are "non-literal comparisons" where the subject and the referents have no "shared predicates at all" (Ortony 192). The similarity becomes perceptible only when they are "interpreted metaphorically" (192). The resemblance between the objects compared is assumed and one has to search "for an interpretation of the space that would maximize the quality of the match," in the words of Tversky (qtd. in Ortony 193).
A normal comparison and a simile may for practical purposes look alike. But then the
linguistic and semantic truth one makes differentiate it from the other. Both have superficially
similar structures. But then, when Faithful tells Talkative in the Bunyanian text, "like a Christian
you make your reports of men," or when Āttuma Vicārī tells his townsmen that they "blabber
like one who is drunk," an ordinary or literal comparison is drawn in the Tamil text (P. 98,
Mey. 15). Here one does not have to stretch one's imagination to "maximize the quality of the
match." One can easily see that this kind of comparison brings out what the people compared
here have in common. In the case of a simile the similarity is not so explicit. The resemblance
has to be looked for.

In a simile one takes it for granted that the subject and the referent have disparate and
distinctive features and they may not belong to the same class or species. But what makes
possible a simile is the salient feature selected in the referent and applied to the subject. The
basic dissimilarity between the objects of comparison calls for an intellectual insight into the
entities which constitute their commonality. Krishna Pillai's hero, Āttuma Vicārī, tells his
fellowmen that they do not seek the wonderful life that God has ordained for them, but roam
around craving for the pleasures of Nāca Tēcam. To emphatically drive home this point, he
likens them to "a dog that bums around hankering after a dry fleshless bone" (Mey. 26). Such
a comparison would strike one at first as literally false but beneath the surface the similarity
could be probed. An analysis of the sayings and similes in The Pilgrim's Progress and Harikōwa
Yāttirikam in their contextual connotations with reference to their respective socio-cultural
milieux would show how they are inextricably interwoven into the structure and theme of these
works.
A close scrutiny of the two works would reveal the glaring fact that Bunyan, soaked with biblical sayings and similes, instinctively resorts to them as he creates his characters and characterizes them or comments on their actions or the situations they are placed in. Krishna Pillai, on the other hand, relies on his own creativity in the employment of such stylistic resources. The images he seeks to conjure up are indigenous to boot. The sayings and similes used by him differ from those of Bunyan's not only in their range, quality or even variety but also in their functional flexibility. One cannot but, therefore, fail to notice that Krishna Pillai's sayings and similes tend to coalesce into each other adding to their power to integrate into the thematic frame work with an absorbing simultaneity.

The sayings identified here have been classified on the basis of an underlying pattern which conforms to the structural and thematic designs of both the works. The similes, on the other hand, are sought to be sorted out in the light of the categorization formulated in the ancient Tamil grammatical treatise, *Tolkappiam*.

Allen Dundes finds a close relationship between proverb structure and riddle structure. As against Milner's grouping of proverb segments into "head" and "tail," Dundes is of the view that both proverb and riddle depend upon "topic-comment" constructions. To him a proverb "appears to be a traditional propositional statement consisting of at least one descriptive element consisting of a topic and a comment" (60). He offers the classification of the proverbs into equivational proverbs or non-oppositional proverbs and oppositional proverbs on the basis of their co-syntactic structures.

Using Dundesian paradigm one finds that "The fear of men bringeth a snare" is a non-oppositional proverb with "fear" and "snare" bearing the semantic balance (*PP 190*). So is
“make hay when the sun shines” (127). The saying, “A saint abroad and a devil at home” structurally falls under the oppositional category with their topics and comments juxtaposed (97). In “A bird in hand is worth two in the bush” the numerical inequity causes the oppositional features (38). The other sayings used by the two authors too could be classified under the above heads.

Apart from structural classifications, the sayings perused here could be presented in different thematic categories as well. A proverb is used for brevity and clarity of ideas effectively driving home the intended meaning of the author. As the Rev. Long in his “Eastern Proverbs and Emblems” rightly puts it, “a proverb aptly quoted will serve to convey a truth in the most terse and striking manner, so obviating the necessity for detached and lengthy arguments whilst they fix at a stroke the idea you are wishing to convey” (qtd. in Jensen xvi). The proverbs in the works of John Bunyan and Krishna Pillai naturally fall into two major types: biblical and non-biblical. These two major types further fall into several categories according to their respective topical contents and their comments as Factual, Contrastive, Parallel, Exhortatory, Degenerative and Rhetorical.

One could say without fear of exaggeration that if Bunyan lived in the proverb-making period of the English, Krishna Pillai lived in the proverb-ridden age of the Tamils. Though not well educated, John Bunyan had imbibed the language of the King James version of the Bible (1611) and so apt sayings and similes came to him unbidden. A foretaste of the magnificence of his tongue can be had in the very preface to The Pilgrim’s Progress.

The first category of proverbs discussed here is “factual” in nature. Naturally, John Bunyan has a rich fund of maxims drawn from the Bible. He turns to admirable account his
profound knowledge of the proverbs of Solomon which enable him to strengthen the didactic dialogues in *The Pilgrim's Progress* with clarity and emphasis. Bunyan uses two sayings to silence ignorance who claims to “think of God and heaven” and to “desire them” (180). Christian instinctively quotes “The soul of the sluggard desires, and hath nothing” to drive home the point that the wish to do a thing without the will to act on it remains unfulfilled. When ignorance pertinaciously persists in his contention that he has relinquished all for God and heaven as his “heart tells” him so, the protagonist points out the folly of his reliance on his heart thus, “He that trusts his own heart is a fool” (180).

When Christian and Hopeful arrive at the Enchanted Ground, Hopeful suggests their having “a nap” whereupon Christian alerts him to the danger that their relaxation could put them in dissipation. Realising the folly of his suggestion, Hopeful concedes the wisdom of the biblical saying, “Two are better than one” (170). These three biblical proverbs that are factual in nature help not only retain the religious atmospherics of the text but also promote the Pauline and Calvinist doctrinal expressions intended in it. They seek to convey the factuality of what happens to the dawdler, the self-guided believer and the loner.

Åttuma Vicāri who chides his townsmen for not leaving their sinful ways brings home to them the factuality of their predicament before perdition:

Life of these who beware not
Before evil befalls them,
However their life may be,
Like hay on fire they'll burned be. (Mey. 36)

The people of Nāca Tēcame deride Mennečan who has gone back forsaking his pursuit of the
heavenly kingdom. The poet uses a striking popular saying to bring home the fact that “Fools only bend down / When hit on the crown” (Ava. 24).

Commenting on the futility of the counsel given to Pētai, Čompaṇ and Tunikaran -- the mighty sleepers and simpletons the protagonist laments that it all fell out of them “like blackgrams out of the pot placed up side down” (Tuyil. 25), taking umbrage behind a typical eastern image. Āttuma Vicāri remains firm in the face of discouragement and disincentives because the words of Cuvicētakān drove into him “like a nail into a green tree” (Tuyil. 26).

When the hero indicts Māyācālan and Māyāvedan for scaling the “Wall of Salvation” in order to shorten their journey, they say in a recriminatory tone that it is unjust to characterize them “like one who knows not what eight and two add up to,” which again is a common indigenous proverbial expression to refer to an ignoramus (Amārka. 5).

Artistically amending the popular proverb, “the face is the index of the mind” and perhaps subtly drawing on the ever flowing fountain of pregnant similes in the Tirukkuṭṭai Krishna Pillai writes, “the face reflects the feelings of the hero’s heart” when he tries to belie his appearance before his wife and children.

Is it possible to remove
The shadow that follows at all?
The sorrow that struggled in his heart
Of the lack of refuge to escape
He tried to wipe off unnoticed.
Proud heart face reflects.
If looks he knows not his. (Mey. 7)
When Cuvicūtakan terrorizes the hero with the prospect of his punishment for pursuing the path shown by Laukitkan, he trembles "like a serpent that in its hole hears the sound of thunder" (Lauki. 45). Basically all these factual sayings revolve around factual experiences in the world of reality. These sayings are non-biblical and they are indeed traditional sayings that have been passed down from one generation to another.

Bunyan resorts to a non-biblical saying in the preface when he tries to underscore his argument that his "little book ... Is not without those things that do excel" (3). Being alive to his literary limitations and anticipating adverse critical comments on the texture and structure of his allegorical tale, Bunyan covertly concedes the unattractive framework which is likened to the repulsive toad or the apparently worthless oyster-shell. The rich content is compared to the hidden pearl contained in the creatures referred to:

If that a pearl may in toad's head dwell,
And may be found too in an oyster-shell;
If things that promise nothing do contain
What better is than gold; who will disdain,
To have an inkling of it, there to look
That they may find it? (3-4)

This factual category of non biblical proverb is intended to prove beyond a shadow of doubt that appearances are deceptive. What externally appears to be trivial may indeed be internally precious!

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1 It is possible that Bunyan owes this to an almost similar expression in Shakespeare's *As You Like It*, but with a different phraseology (Act II Sec. i. 12: 14).
A non-biblical but popular proverb, “A bird in hand is worth two in the bush” is used with disapproval to describe “the man of this word” who “must have all their good things” here and now (38). Like Passion in the tale here “they cannot stay till next year that is until the next year, for their portion of good” (38), a proverb which carries “more authority with them then all the testimonies of the good of the world to come.”

When Christian and Faithful talk about Talkative behind his back, Christian portrays the latter as a living proof of the proverb which obviously is “contrastive” in nature, “They say and do not.” He is said to have a dual personality, “A saint abroad and devil at home” (97). These contrastive natures are not easily seen when one is beguiled by one’s glib tongue as in the case of Faithful. What is to be gained is contrasted with what is already possessed in the first one while promise and performance are juxtaposed in the second one. Devilry and saintliness are placed oppositionally in the third saying.

In Krishan Pillai, the apparent dispositions and the real temperaments of Māyācalan and Māyavēdan are brought out in a contrastive saying which gets dovetailed into a simile. Altering the biblical proverb “wolf in a sheep’s clothing” to suit the native context, the two dissemblers with their animal instincts are portrayed as “a tiger in a cow’s skin” (Amārika. 17). The biblical analogue of the preceding saying is put by the poet here into the mouth of Cuvicētakan to ask God’s People to be on their guard against Kālappōtakarka (Bogus priests) who could lead them astray and rob them of their possessions:

They are like wolves in sheep’s skin
Those who show a path deviant
Coveting handfuls are priests bogus,
Keep off the ruin of their sweet words. (Cuvi. 72)
The appearance of godly people in the midst of iniquities is referred to a series of sayings-cum-similes which evoke contrastive images of nature:

As lotus in mire did sprout,
Or pearl in oyster shell appeared,
Or diamond in charcoal formed,
Or spring from soil brackish, saints appeared. (Pūrva. 5)

The "parallel" proverbs used together in the same context explain one and the same point. There are, in both the works, sayings whose structures are reminiscent of the parallelism employed by the Psalmist in the Bible. The sin of backsliding is amplified with a forcefully familiar image. When Faithful and Christian recall the proverb, "The dog is turned to his vomit again, and the sow that was washed to her wallowing in the mire" (85). The first part of this biblical proverb is implicated by Hopeful in a different context when he enumerates four reasons for "the sudden backsliding" of Temporary:

even as we see the dog that is sick of what he has eaten, so long as his sickness prevails, he vomits and casts up all, not that he doth this of a free mind (if we may say a dog has a mind), but because it troubleth his stomach, but now when his sickness is over, and so his stomach eased, his desires being not at all alienate from his vomit, he turns him about and licks up all. And so it is true which is written, "The dog is turned to his own vomit again." (189)

Little-faith is contrasted with Easu whose "belly was his God" (159). Christian makes out Little-faith to be one whose "livelihood was upon things that were spiritual and from above" (159). When Hopeful asks the hero why Little-faith might not sell his "jewels" to feed himself,
Christian asks in a rhetorical vein, “Will a man give a penny to fill his belly with hay; or can you persuade the turtledove to live upon the carrion like a crow” (159-160). It is structured with twin rhetorical questions within the compass of its parallel form. Its rhetorical interrogation lends it the sort of impact it seeks to have coming as it does, after the subject's comparison with Esau whose lust of the flesh is focussed (160).

The above biblical parallel similes used by Bunyan find a place in Krishna Pillai's work too. When Cuvicetakan presents the parables and preachings of Jesus Christ to the hero, he uses the following parallel proverbs:

A string of pearls rare put on swine
Knowing not its worth it tears;
When ambrosia to dog is given,
Know that it too wastes like swine. (Cuvi. 67)

Another parallel biblical proverb one finds in Krishna Pillai is used when Patikan reveals his true nature to Magai Vānag:

Like a sow washed without blemish
Wallows on mire with a rush,
And like a dog in chain returns
To his puke is my nature. (Viyāk. 111)

Strangely enough non-biblical proverbs of this category proper are not found in both the texts.
There are a cluster of proverbs that are of “exhortatory” in nature and function. The need for self-reliance is stressed by Presumption in his discourse with Christian: “Every fat [tub] must stand upon his own bottom” (48). The worldly wisdom of seizing an opportunity and putting it to the best use for oneself is highlighted in the widely known proverb cited by Mr. Hold-the-world, “it is best to make hay when the sun shines” (127). Christian is derided by him and other worldlings for his apparent failure to make the best use of his opportunities in life. Another biblical saying used in the exhortatory fashion again comes from *The Book of Proverbs*, “The fear of the Lord is the beginning of wisdom” (187). Its absence leads one away from wisdom which results in attachments to the things of the world and cravings of the world. The truth is affirmed by Christian in his discourse with Hopeful. The first two proverbs of the exhortatory category are non-biblical or mundane in nature while the latter is biblical and divine. But what is significant here is the both kinds exhort their practitioners to seek wisdom at the worldly as well as at the spiritual level.

The exhortatory sayings that abound in Krishna Pillai have too fine a poetic diction and a suitable artistic form. When Menneñcan decides to follow the protagonist on his pilgrimage, Vannencan tries to dissuade him using a succinct saying, “Useless it is to pound the husk / It would only give your hand much pain. (Yāttirā 22). After showing many a sight to the hero Viyākkiyāni tells him:

You have learnt what the fruit is
Of all the petty pleasures
As one can see nellikkāti
On the palm so clearly. (Viyāk. 128)

1 Indian gooseberry
What the people of Nācapuri use against Menneścan is an exhortatory saying, "Tell a fool a thousand things / knowledge in life none he gains" (Avv. 24).

Proverbs of a "degenerative" process find their place in both John Bunyan and Krishna Pillai in all their spiritual wrath and righteous indignation. Proceeding from the Palace Beautiful Christian crosses the Valley of Humiliation only to find the foul fiend Apollyon. Apollyon blames the pilgrim for changing his allegiance and becoming a disciple of God. Apollyon then tells Christian, “Thou hast done this according to the proverb, changed a bad thing for a worse” (71). The words "bad" and "worse" present the progression towards degeneration. In Krishna Pillai too one finds sayings with a degenerative twinge but it comes with an impinging force. Patitan lists all his iniquities against God and men and decries his desperate condition.

O men of God!
When bad times come
Comes wickedness of heart. (Viyāk. 116)

The degeneration of the condition due to the aggravation of pain is best brought out when the shivering man in the house of Viyākkiyaṇa tells Vetiyaṇ of the gravity and fearlessness of the voice from heaven that announced the Judgement of the People. The effect of his voice is likened to the pain one feels when "a fire brand is thrust in a fresh wound" (Viyāk. 160).

Rhetorical sayings in both Bunyan and Krishna Pillai bring out eternal verities in an emotionally charged interrogative structure. In Irañcanaṇa Yātiṇikan Māyaśālaṇ and Māyavēdaṇ rush back laughing at the words of Vetiyaṇ. The author comments on their intractability of nature with the use of a popular saying:
Can a dog’s crooked tail ever be straightened
Even if tied to a palm-stalk straight?
Such alone is the nature of the minds of fools
Except in the fertile land,
On barren crag the good seed will
Disappear wastefully (Amärkka 36)

The rhetorical clothing of the authorial comment on the people of Nāca Tēcām is
poetically so powerful that one is left with shock and surprise at once. “What good is it to the
blind / Even when a torch is lighted?” (Mey. 39). When derided by Vāppencaŋ for renouncing
this world and its riches the hero asks, “Who will knowingly drink poison?” (Yātra. 10).

The hero is perplexed at the plight which befalls him as he pays heed to Lovkikan.
Then Cuvicetakan meets him and asks him how one could become good by his own effort. In
order to drive home the truth that self-effort is useless to attain spiritual maturity Cuvicetakan
asks, “Though well dipped, can a crow don colour golden?” which evidently is a reflection of
the popular saying “can a crow become a crane / Though it dips thrice a day?”

Those who followed the wicked path
Rejecting all the laws of God,
Can they become holy ones?
Can a crow that dips in water thrice
Even become golden hued? (Laukl. 61)

The motif of pilgrimage is recurrent throughout the two works. The two authors handle
the sayings so effectively as to enhance the beauty of their works through the rich images
portrayed in them. The different thematic strains gain substantially, besides the sayings, through
the use of appropriate similes as well. Ancient Tamil grammatical and rhetorical treatise of
Tolkappiar has it that, when looked at from the semantic perspective the four distinct categories.
“Action, result, body and colour are the four upon which the comparison is made in a classified
manner” (395). It is interesting to note that all the biblical and non-biblical similes used both in
the two texts very naturally fall into the above mentioned categories.

The first category of similes concerns the quality of action or the state of an activity.
The term “action” signifies the inherent abstract quality, nature, essence or property of the
object referred to in the comparison. The kind of action done by the subject is therefore
dependent on the temperament or character of the doer in question. The similes that depict
inaction are also an integral component of this category. When Bunyan refers to abundance of
his ideas rushing for expression he used a striking simile which entails action, “Like sparks that
from the coals of fire do fly” (PP 1). Here Bunyan likens the spontaneous and instantaneous
rush of his ideas to the fiery sparks that issue forth from burning coal. Again when real
aborrence of sin is distinguished from feigned denunciation of it Faithful tells Talkative that
some people are attached and addicted to sin as a mother to her child, “Some cry out against
sin even as the mother cries out against her child in her lap, when she calleth it slut and naughty
girl, and then falls to hugging and kissing it” (101). The simile clearly pictures the double
mindedness of the wavering sinners -- the mind’s momentary negation of sin and the body’s
irresistible urge to indulge in it.

In the dialogue between Christian and Faithful there is reference to the profession of
Talkative which bears no fruit. Preaching without practice is condemned with the use of a

1 vinaipayan meiuru enta nanke / vakaipega vanta uvamait togram (Thol. Porul. 272).
biblical simile, "as the body without the soul is but a dead carcass, so saying, if it be alone, is but a dead carcass also" (99). Bunyan makes use of this simile to explain the inaction of Talkative who is active in his eloquent orations. Inaction indicates the absence in the doer of the inherent quality out of which action proceeds. The teachings of Christ in the New Testament amplify the source of good and evil action in several places in general and in the book of Mathew in particular (7:17).

In *Iraṭkariya Viṭṭirikam* when Māyācālaṇ and Māyāvēdaṇ are indicted by the protagonist for their trespass, they tell him that sticking strongly to the traditional path will bring him good. They use two similes to bring out his weakness of will and the need for the strength of mind. The actions of the monkey and the monitor are brought out explicitly so as to bring home the point that one should cling on to his faith like a monitor and not jump "from tree to tree." No doubt they throw light on the importance of a steady will:

Without wavering and changing religions
Like a monkey that jumps from tree to tree
And sticking strong like a monitor
To the traditional path is of use. (Amārkka. 9)

In return Viṭṭiyaṇ compares their voicing the utterances of great men to the attempts of a sightless ignoramus to draw a picture beautifully, "Like a blind simpleton drawing a lovely picture" (13). The act of drawing a lovely picture is a skilful act that can be accomplished only by one who has clear vision to see and judge. Here the comparison bears a negative connotation and helps the poet arraign the verbose utterances of the loudmouths. The protagonist likens the two religious humbugs who secretly enjoy the delights of the world to "a hunter who hides
his presence and catches the bird" (18) Here the activity of stealth and the quality of craftiness are explained so clearly that the message best fits the thematic strains of the text.

In reply to his townsmen who try to dissuade Ātuma Vićārī, he compares their act of lustfully going after the life of Nāca Tēcam to a dog that runs after a fleshless bone:

We do reject the eternal life
Inherited through the grace of
The eternal God and wander
After the life so ugly
Of the city of Nāca Tēcam
Like a dog that wanders
Lusting after a fleshless dry bone. (Mey. 26).

The poet achieves his satiric purpose through the employment of this simile which signifies the futility of running after apparently attractive objects of the world. The pain inflicted on oneself unwittingly is quite implicit in the image, for the dog tastes its own blood when it bites hard at the fleshless dry bone. The imagery reveals that Bunyan generally uses dignified figures that lend flavour to the text. But Krishna Pillai resorts to rather fine domestic images to illustrate his points.

In Ḣurēkonia Yāttirikom, preferring good deeds to salvation is compared to building a bridge of butter to cross the river of fire:

Do not blabber that the anger of God
Will cease by your self-righteousness
Just as those who build a bridge of butter
To cross the river of fire that boils up
To devour the earth, come, O people
Of the world, to kiss and calm
The blemishless blood of Jesus the King. (Ir. Nava. 7)

The telling simile presents the picture of futile exercise of foolish people. The instability and evanescent nature of a bridge made of butter is an apt compression to illustrate the inadequacy of self-effort to attain salvation. Krishna Pillai, in order to emphasise the importance of divine grace in man's salvation, makes use of this simile to effectively communicate the biblical doctrine of God's grace. The simile strengthens the poet's thematic argument and helps him achieve his evangelistic end. It could be noted that both the writers succeed in using similes not only to enhance the artistic quality of the texts but also to achieve their didactic purposes.

The similes that relate to "result" imply the nature, act or character of the object of comparison. They indicate a future disaster, a dangerous quality that will harm or hurt or a painful predicament which proceeds from the nature of the object or person portrayed in the simile. This category concerns itself with outcome of the action or state of activity which is sought to be brought into focus as in "as hot as the fire of the Lord" (136). Bunyan uses this simile when Punishment meted out to the denizens of Sodom is referred to. The forceful upshot of Christian's final act of striking Apollyon is described with the simile: "as one that had received his mortal wound" (74). The nature of the wound which turns out to be fatal is conveyed through this simile.

The irresistibility of carnality is brought out through the image of the ass in her hour of heat, "as it is with the ass 'who in her occasions cannot be turned away'" (159). The image
clothed in the simile describes the susceptibility of the object of comparison. This comparison is drawn in the course of a dialogue between Christian and Hopeful on the contrast between the temperaments of Esau and Little -- Faith. Esau parted with his birthright which was his "greatest jewel ... for mess of pottage" while Little-faith did "prize his jewels" and refused to sell them for gratification of the flesh (159). Esau's need to fulfill his sensuous desire is brought out through this simile. It also has in its image the connotation of the consequent disaster that awaits the one who gives in to one's temptations of the flesh.

In *Itrayātvari Yāttrīkam* the harmful minds of Mayācālan and Mayāvedaṇa are likened to "the powerful poison emitted by the fangs of snake" (Amrīkka. 15). The dreadful consequence of the snake's venom is likened to the bad effect their evil designs. Krishna Pillai adeptly employs this simile in order to expose the intensity of the danger of the two characters who can never be trusted despite their bewitching and beautiful appearances. As Krishna Pillai dwells on the disastrous consequences of the original sin tainting the world of humans, the disaster is pictorially presented with the use of a very common domestic image:

Just as dainty sweet milk

Curdles when mixed with sour milk,

The taste of the fruit of deviance

From the path obedience

Mixed with the world and

Tainted it and landed

All men in the goal rugged

On the shore of death dreaded. (Pūrva. 3)
Krishna Pillai uses a very mundane image to explain a serious truth. The gradual chemical change that sours the milk mixed with a little buttermilk clearly shows the consequent loss of the purity and taste of the milk. The poet goes on to explain the consequence of allowing oneself to be tainted by the world. Thus the simile becomes an integral part of the thematic structure of the work of art.

The result of the foundation and establishment of church is compared to sprouting of the banyan seed and spreading of the root of the cynoden grass.

The tree of church like banyan tree sprouted
Took root like a cynoden grass
Gave cool shade spreading branches,
Quenched thirst and covered the earth. (Pūrva. 7)

Krishna Pillai's poetic and artistic excellence is seen in this simile. Objects of nature come handy to illustrate the poet's perception that the church is a stable institution that acts as an umbrella that protects the members from the scorching heat of the cares of this world. Quite unlike Bunyan who draws similes from biblical and other sources, Krishna Pillai easily makes use of any object of nature that is appropriate and familiar.

The relief gained by the perplexed protagonist on meeting Cucumber is compared to the appearance of the mother before a crying child" (Viyāk. 52). Here again Krishan Pillai uses a familiar familial scene to explain the dramatic moment. The futility of Alappan's eloquence is brought out through a comparison between a pot-herb used as vegetable and the majestic

1 Amaranthus Polystachyus.
mast of a ship. “Though a pot-herb branches out / Useless it is to be made a mast” (Alappanai.

81) Krishna Pillai’s familiarity with natural and material objects is transformed into an effective and appropriate application. The simile helps the poet bring out the futility of vain words. Foolish words produce diastrous consequences.

The similes that fall under the categorization “body” depict shape, size or stature. They bring out the physical form of the object of comparison. The two authors use this kind of similes while they want to describe the figure of an object of comparison. Often they are used to depicting both good and evil.

The most striking simile of this type could be found in Bunyan as he describes the size and shape of the foul fiend Apollyon, “Now the monster was hideous to behold, he was clothed with scales like fish and they are his pride, he had wings like a dragon, feet like bear, and out of his belly came fire and smoke, and his mouth was as the mouth of a lion” (70). It is significant to note that Bunyan makes use of the medieval legendary dragon to describe the dreadful Apollyon. He uses the image of a scaly fish, fire-breathing dragon, sharp clawed bear and ravenous lion to show the enormity of the size and the ferocity of Apollyon. Bunyan portrays Apollyon as the very embodiment of formidable sin.

Men producing great works of art “Dialogue-wise” are compared to tall trees by Bunyan when he seeks to defend his own practice here, “I find that men (as high as trees) will write / Dialogue-wise; yet no man doth them slight / For writing so” (6). The arrows hurled by Apollyon to hurt the hero are said to be “as thick as hail,” a telling image drawn from nature (73). Hail storm could be at once hurting and inescapable. It signifies the fact that evil could issue in quick succession in its manifestations as painful experiences in a man’s life.
In *Iraukanyā Yāttirikam* the growing body of believers is compared to "the moon waxing in size and stature" (Varalāṭṭu. 3). Krishna Pillai uses this simile to show the growth of the church. The enormous size of Upāti Malai that stands before Vētian is compared to a snake:

The hill of hardships arising out of
The world circles by the ancient seas
Stood before him like a snake,
With its sharp fatal fangs (Upāti. 3).

Snake is a recurrent image in Krishna Pillai’s work probably due to his knowledge of the deadly nature of this creature. In this simile he takes up the enormity of the danger it poses when one is taken unawares. It symbolizes Satan with all his fearful appearances and mortal attacks. The colossal stature of the dreadful snake with its fatal fangs grows to be a phantom in the mind of a man and threatens to devour him. Difficulty and dangers develop into a phantom figure threatening the pilgrim in his path of purity. It may also reveal the psychic obsession of the author against snake.1

All the similes that deal with brightness, darkness, glamour, gaiety and colour come under the category of "colour." While Bunyan makes use of biblical depictions and explicit images of light, day and gold, Krishna Pillai easily draws nature’s images of great beauty. This poetic imaginative faculty of readily employing picturesque images of beauty makes one look at Krishna Pillai on a par with the great writers of imaginative literature. Objects of nature

1 Krishna Pillai’s familiarity with *āticēkan*, the snake on Lord Sīva’s head, probably made him resort to the snake image as and when he needed an object of comparison.
naturally flow from Krishna Pillai's poetic mine to make meaningful similes in all their colour and pageantry. In him gold melts and flows, sun multiplies, roses shed petals, swans swim and peacocks dance.

The simile “as light as day” is one that helps Bunyan achieve his thematic purpose. He confidently uses this simile in order to establish his argument that his allegoric method of writing would “cast forth its rays as light as day” (IP 7). Bunyan begins with the very brightness of the sun. The scenic beauty of Sodom before its ruin is shown to be “like the garden of Eden” (136). The two angelic figures seen by the author in his dream had robes of gold and faces of brightness, “so I saw that as they went on, there met them two men in raiment that shone like gold; also their faces shone as the light” (194). Even the subtle nuances of colour in the objects of the Celestial City are captured by Krishna Pillai with admirable adroitness, “The beautiful fields of grain growing thickly together look picturesque like a sheet of earth stained by the oozing from cracked bunches of grapes on vines out of which strong sweet wine is made” (Parama. 18). The resplendent glory of the holy castle is sought to be focussed thus: “The holy castle built of refined gold / Shines like a crore of suns rising together” (40).

Krishna Pillai describes the feet of Christ with a simile that has not only the power to evoke a lovely image but also to suggest the tactile quality of the referent, “The guiltless mind, the truthful word born out of it, the discipline suited to it and waiting in agreement with conscience -- they alone place their minds at the feet that look like rose petals and finally attain salvation” (Amârkkâ. 16).

When Pakti asks the hero to narrate how he comes to the right path, he begins to tell of his past. The poet compares the whiteness and sharpness of her teeth to “the calamus of the peacock’s plume which is pure white.”
As the damsel whose teeth looked like
The calamus of the plume of a peacock
Earnestly asked, the transformed one
Said, "My land Ignorance is, my king Satan." (Campà 41)

The ease with which Krishna Pillai employs lovely images drawn from the fauna and flora of his land highlights the poetic supremacy of the Tamil writer over the English one which could almost reach the heights attained by poets like Milton in English and Kampan in Tamil. When juxtaposed with Bunyan, Krishna Pillai naturally excels in the range of his vision and the immensity of his imagination.

Both Bunyan and Krishna Pillai use sayings with remarkable felicity of expression. While more biblical proverbs are used in Iraṭṭaṇiya Yāṭṭirikam in their appropriate contexts, the non-biblical sayings too are artistically interwoven into the fabric of the text. Krishna Pillai, on the contrary, resorts to more popular sayings culled out from the pages of his predecessors and the rich oral tradition of his culture. The popular sayings, the contrastive ones, the parallel proverbs, the exhortatory and the rhetorical sayings identified in the two texts speak for their adept handling of the available materials to suit their purposes.

Similarly, similes too speak for the writers’ poetic sensibility and artistic excellence. The classification and analysis attempted using the Tolkâppian paradigm illuminate and explain the variety of similes used by the two authors. Krishna Pillai has made use of with greater skill to bring out the nature of action, result, body and colour. The striking images evoked by the similes act as binoculars that magnify and clarify the intended meanings. Krishna Pillai has been careful to use appropriate similes to achieve his thematic purposes.
Thus the sayings and similes add to the thematic richness and the technical variety of both the texts. It is true that some of the sayings are from the Bible and others drawn from other sources, but what matters is their authentic integration into the texts and their presentation in the most strikingly appropriate situations. So one could not put this kind of appropriation down to lack of originality any more than find fault with the lord of Avon for turning to good account the tales taken from Plutarch and Holinshed.

The situations created in the text to propagate the eternal verities of the Christian religion have necessitated the frequent use of the figures of speech among which similes stand out. Sayings and similes have throughout had something in common causing them consequently to be quoted often in the same breath. Krishna Pillai's sayings and similes, in particular, have an inherent propensity to court and couple in a strangely fascinating fashion.

The sayings and similes have been brought under types and categorized according to their nature and function. Their essential function in either text has been the facilitation of the development of the theme of sin and salvation by enhancing the meaning and of the statements and helping to emphasize the argument in their appropriate contexts. Although these only dwell on one technical aspect of the matter in question they serve as a kind of prolegomenon to the analysis of the underlying structure of both the works and the strategy so very artistically employed by both Bunyan and Krishna Pillai in thematically evolving the structure of the two works of art.