CHAPTER III

Sin and Suffering

Come hither, you that walk along the way,  
See how the pilgrims fare that go astray!  
They caught are in an entangling net,  
‘Cause they good counsel lightly did forget  
‘Tis true they rescured were, but yet you see,  
They’re scourged to boot. Let this your caution be.  
- John Bunyan PP 167

A little sin so small would land the soul  
In the sea of fire eternal.  
- Krishna Pillai Ira. Yā. Ira. Nava. 121

Sin is a universal phenomenon. It is as old as human existence. When viewed in the light of religion it is moral corruption and violation of the Law or Commandments of the Lord (Tennant 209). One distinguishes it from civic law or ethics where it is only an offence. What primarily helps one discern sin is the still small inner voice of conscience. This inner voice in the human person functions as a kind of good angel warning one whether a thought, word or deed is sinful. “Sin,” as Coyers puts it, “is fundamentally a rejection of good” (70). According to him, the world is subject to suffering, injustice, alienation and moral guilt in the wake of human sinfulness. Evil is the upshot of the moral failure of men and women who are either incapable of moral judgement or incapable of moral action (67).

Some ancient Graeco-Roman humanists held that man was overpowered by the Fates that were either indifferent or hostile to human aspirations. Others in the Hellenic circles argued with equal firmness that the world, being neither just nor unjust, offered all kinds of experiences. It was the duty of man to decipher and choose the good or bad. They, like Socrates, made sin out to be the outcome of ignorance.
The Greeks of old also believed that moral offences provoked the wrath of the deities. The neglect of a vow or sacrifice angered the gods. This idea appears in the Homeric poems, the Iliad and the Odyssey (Candlish 18). What the Greeks looked upon as sin was essentially the result of divine anger and human error which they termed *hamartia*. In Sophocles’ Oedipus at Colonus, the hero says, “In me personally you would not find a fault [hamartia] to reproach me with” (qtd in ER 13:967). A.B.D. Alexander confirms this view, “Greek philosophy tended to regard evil as a defect of human nature rather than as moral wrong” (ERE II: 426). Plato is in agreement with Socrates who is of the opinion that “no one sins willingly,” for wrong doing is an error of judgement. Aristotle makes man solely responsible for his own actions. For it is man who chooses the means to attain the goal. Man enjoys the power of choice (ER 13:329).

Offending gods by neglect or breach of taboo has been considered to be sin in the Celtic ethos as well. For the Chinese, sin is going against the moral sense that man is endowed with. Man is prone to err, and transgressions will call upon divine retribution. This world goes on in a moral order. Confucius says, “The life of the vulgar person... is a contradiction to the universal moral order” (qtd in Yutang 846).

India, being a land filled with religious thoughts and intoxicated with devotion to God, has been the source and seat of some of the major religions of the world like Hinduism, Buddhism and Jainism. It is perhaps the only spiritually fertile soil in the world where all the other major religions of the world have flourished -- Judaism, Zorastrianism, Islam and Christianity. Hinduism fundamentally centres around the question of the Universal Soul and the individual soul. The Vedas, the religious songs of antiquity, date back probably to 1500 B.C. The Hindu conception of God is at one level mystic. The effort of the Jiváma (Individual soul) to merge
with the Paramatma (Universal soul) forms the main idea behind the religion of the Hindus. The true spirit of devotion in the worshipper is the all important precept of the religion. To free the soul from sin and suffering has been the cry in the Rig Veda, “Loose me from sin as from a band that binds me” (qtd. in Yutang 18).

The Upanishads, which contain the “mystic - metaphysical view of man and God and the universe,” influenced Schopenhauer, Emerson, Yeats and George Russel. They are regarded as explications of the four Vedas and the Scriptures of the Hindus. They advocate the philosophy that “God is within you.” The Upanishads say that man should be “free from desires and grief.” Lin Yutang agrees with Tagore that “the final consummation of vedic philosophy is to be found in the Bhagavad Gita” (32). It has answers to the ethical and religious questions. Lord Krishna talks about demonic people and their sins. He points out, “ostentatiousness, arrogance and self-conceit, anger as well as cruelty and ignorance, belong to one born with the demonic property.” Of them he continues to say, “there is neither purity, nor good conduct, nor truth in them” and “they fall into hell.” He also says, “self-glorifying, haughty, filled with the vanity and intoxication of wealth, they perform sacrifices [merely] in name out of hypocrisy, disregarding the spiritual injunctions” (105). “Possessed by egotism, power, insolence, lust and anger, these malignant people hate Me.” Doing ones duty is very much stressed here. Lord Krishna tells Arjuna, “He who does the duty born of his own nature incurs no sin” (112). In short, it is man's action, Karma, with attachment, that produces sin.

Suffering is a part of human existence and is purgative. It is this view of suffering that Bhakthi Margis in the wake of Madhva's advent in India have popularized with passages from the two famous epics, the Ramayana and the Mahabharata. Here suffering is shown to be the best form of atonement for sin. These epics, which could be compared to Homer's Iliad and
Odyssey, abound in episodic developments and discourses that edify and illumine the minds of the humans of all ages. They contain adventures of Ulyssian magnitude and sufferings of the prodigious proportions found in the tragedies of Shakespeare. In the *Ramayana*, the King’s suffering is attributed to his heinous sin in a previous birth which deprived a sightless couple of their filial support in their senile state of helplessness. In the *Makāyavatā* the Kauravas and the Pandavas are shown to be paying a heavy price for their sinful deeds. Kunti, the mother of the Pandavas, realizes the need for divine succour in the midst of suffering. Her entreaty to Lord Krishna after the war is won and lost is that, “May calamities befall us at every step through eternity ... for it is in adversity alone that we are blessed with Your sight, which eliminates the possibility of our seeing another birth” (qtd in The Hindu 29 Apr. 1999).

Buddhism, which rose as a revolt against the excessive ritualistic observances of Hinduism, is silent about concepts of the *brahma* or *ātman* (universal or individual soul). In Buddhism sin and suffering go with each other. It advises one against sinning as the consequence is painful. The Buddha looked upon human existence as an “unsatisfactory” experience and exhorts the human person to believe that “all is suffering.” Suffering, according to him, has its origin “in people’s desire, greed, or attachment to things. Greed, hatred, and ignorance are like three fires which must be blown out” (qtd in WB 2: 615-16).

According to the scriptures of most major religions, there is a moral law governing human society and the very structure of the universe. The semitic religions term it “The Law” or “The Commandments,” whereas the non-semitic ones identify it with what the Hindus term “Dharma”. Its violation at the individual or societal level leads to a fall from the paradise of Truth, Justice and Love. Anthropomorphic religions like Judaism, Christianity and Islam, which treat God as human in form and personality, call the violation of the Law “sin” and look upon
it as “disobedience.” It is of this disobedience that Milton sets out to sing in his exegetic endeavour, *Paradise Lost*.

Judaism and Islam, being monotheistic religions, consider worship other than that of Yahweh and Allah a cardinal sin that deserves retribution and not redemption. The first of the Ten Commandments delivered to the Jews through Moses forbids the worship of other gods in other forms, “You shall have no other gods before Me” (Ex. 20: 2). The Koran says, “Whoever seeks religion other than Islam, that would never be admitted, and he would fail in life herafter” (Aal-i-Imran:84). While Islam talks about the only chosen way of life, it does not allude to a chosen people as Judaism does. Man is left with a choice, and this choice entails responsibility for his good and evil deeds. The Koran advises men to “eschew the most heinous” of sins saying, “in no wise covet” (An-Nisaa 4: 30-32). The Koran emphasises service to widows, orphans and one’s poor relations and obedience to the will of Allah. Highlighting flagrant sins, the Koran asks:

Who doth more wrong
Than such as forge a lie
Against Allah or deny
His signs? (Yunus 10:17).

As against the Pagan concept of *fate*, the Greek *fatal error*, the Hindu *Karma*, the Islamic *lapses*, and Judaic *transgressions of the Law* stands the Christian concept of “love” and “grace.” While suffering is an offshoot of an already existing fate, or the consequence of one’s error, or the unavoidable fruit of one’s evil deed, or punishment meted out against the transgressors of the Law in other beliefs, Christ declares it a blessing and Paul counts it a
privilege (Matt. 5:10, Rom. 8:18). It is this intense suffering of a human soul which has chosen to reach its Heavenly abode that Bunyan highlights in his ethico-religious allegory and Krishna Pillai in his immortal epic presents.

Suffering in the Christian creed is not tantamount to Satan’s suffering in Hell, neither is it like the Faustian agony in Marlowe’s masterpiece, nor is it akin to Hamletian predicament produced by his tragic flaw; but it rather corresponds to Beckett’s suffering as portrayed by T.S. Eliot in Murder in the Cathedral. The Old Testament defines sin as a deviation from what is good or right. It is basically an estrangement between man and God, for Christianity is strongly a theocentric religion. It is missing the mark, failing to obey God’s laws, committing an error or allowing a fault in life. It is also a transgression of a command, law or covenant of God. It includes physical and moral straying from the God-ordained codes of conduct. While it includes error through ignorance, its kernel is the act of defiance against God caused by revolt, rebellion or transgression.

Jesus in the “Sermon on the Mount” modifies the Mosaic Law and gives his followers a new perspective on and perception of sin and suffering. Human sufferings or deformities are not made out to be punishments passed down from one generation to another or consequences of one’s sin as the Jews and the Hindus believe. His is a religion where one finds the triumph of Love over the Law. As the Buddha rebelled against the excesses of rituals, so did Jesus reject the primacy of rituals over love or righteousness, for He has categorically said, “The sabbath was made for man, and not man for the sabbath” (Mark 2:27). Deeds of goodness are not to be restricted by laws in this way, according to Christ, as he demonstrated at a synagogue in the case of a man with a withered hand (Luke 6:6-11). Jesus has laid more emphasis on sins of omission like one’s refusal to forgive one’s brother, or pray for one’s
persecutors. Failing to be a Good Samaritan or indifference to the misery of one’s fellow being is made out to be a greater sin than the conventional ritualistic lapses that Pharisees and Sadducees of his day pointed out (Lk. 10:30-37). Not loving God with all one’s might and not caring for one’s neighbour are shown to be the two greatest sins of omission which militates against the spirit of the Decalogue.

St. Paul, quoting from the Psalms and Isaiah, says that all are sinners, “There is none righteous, no, not one.” It is the law that produces the knowledge of sin (Rom. 3:20). The law is a mirror that reveals one’s sin. He adds, “all have sinned and fall short of the glory of God, being justified freely by His grace through the redemption that is in Christ Jesus” (Rom. 3:23,24).

The works of John Bunyan and H. A. Krishna Pillai attempt to expound the meaning of sin and suffering in relation to salvation as grace of God in the light of the Christian precepts as interpreted by the Puritans, especially the theologians of the Calvinistic school. Thus, in a way, they are sources of enlightenment to the sinners, as they portray the pictures of the truly religious on the one hand and the irreligious on the other.

Bunyan’s book begins with the grim realization of the reality of sin perpetrated by every embodied soul here and the consequent suffering, death and judgement. It is the prospect of damnation that perturbs Bunyan’s Christian and prompts him to pursue the Word of God and cry out “What shall I do to be saved?” (PP. 11). He quails at the very thought of perdition and laments, “I fear that this burden that is upon my back, will sink me lower than the grave, and I shall fall into the Tophet” (12). The Book of Isaiah records the purpose and fierceness of the “Tophet:” “For Tophet is ordained of old, Yes, for the lung it is prepared, He has made it deep and large; Its pyre is fire with much wood, The breath of the Lord, like a stream kindles it” (30:33).
Beginning with the songs of praise, Krishna Pillai, unlike Bunyan, gives a call to worship the Son who is born to destroy sin and suffering. He indicates that sin should be completely wiped off from the face of the earth for the well-being of the human race:

The feet of the One who saves us from sins
Born for Heaven and earth to be in bliss,
Let us ponder and extol
For wisdom, goodness to excel,
And for ills and sins to be destroyed. (Ciṟappu 6)

In yet another verse the world itself is branded as “one which practices treachery” (Mey. 1).

The protagonist in Bunyan’s vision who “comes from the City of Destruction” used to be called “Graceless,” for he says, “My name is Christian, but my name at the first was Graceless…” (57). The “City of Destruction” is a wicked place that awaits its impending decree of doom and disaster due to the enormity of its iniquity. Christian’s reading in his book of the destruction and devastation of Sodom and Gomorrah is a sufficient motive for him to realize the reality of God’s action on his sinful city. The hero’s wretchedness and misery put him in this burdened condition of great distress and despair. The hero’s affliction arises out of a great sense of guilt.

According to Mackintosh, “Guilt is its [sin’s] power to force us to condemn ourselves”

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1 The pathetic plight of the hero here reminds one of what Isaiah in the Bible says, “All of us have become like one who is unclean, and all our righteous acts are like filthy rags. We all shrivel up like a leaf, and like the wind our sins sweep us away” (Isa. 84:6). Rags reveal the poverty of the soul. This idea symbolizes his sinful state. Man wanders in the wilderness of this world. The raiment of the wanderer is rent and lacerated by the briars and thorns of this world. When the weary and wandering prodigal son returns he has to be given “the best robe” (Luke 15:22).
(65-66). “Sin,” says John Stott, “makes us guilty before God bringing us under righteous displeasure and judgement” (10). This awakening of the guilt of sin causes great and inescapable suffering. While describing the state of suffering that the hero undergoes in his mind, Krishna Pillai uses a powerful proverb to portray his predicament. The hero knows not what to do wondering “like an ant in a twig that burns at both the ends:”

Like an ant betwixt twin-headed brand
Knew not he where he should go;
Like a chaff that flies in whirlwind wild
Whirls and wails in throes of woe. (Mey. 5)

The burden of sin weighs upon him and makes him tell of his predicament to his wife and children (8, 9). He warns them that they will all perish if they do not run away, for they already have known the path of life. Talking of his burden he says:

All sins rolled in one load press
My back, and hard it does oppress;
Flames of God's wrath will sure rain
On wide-waved world and we will burn. (10)

Christian's wife and children identify themselves with him in the recognition of their sinfulness and the consequent peril of perdition. Yet they would not leave their sinful city, for the pleasures of the world pull them back. Christian's cry and his tears tell of his contrite soul. The man fears total annihilation and, worst of all, he finds no way of escape. But his apprehensions disappear as the Evangelist appears and apprises him of the way that leads to eternal glory.
Christian, adhering to Evangelist’s admonition, leaves the city of Destruction and hastens towards the wicket-gate in order to inherit the Celestial City. When he hastens, forgetting even his own folks in search of “Eternal life,” his progress is hampered by obstinacy and pliability which Bunyan has personified in the tradition of a Morality play. The hero in Krishna Pillai’s work too, cries out in agony and seeks eternal life and meets Cuvicētakag (Evangelist). Both Bunyan and Krishna Pillai describe sin in dead seriousness. They do not give any room for excuses, nor do they allow any discussion that explains away its seriousness. But they exhibit a clear awareness of sin’s heinous, culpable and tragic nature. They clearly point out the dreadful consequences and painful effects of sin in all earnestness. With deep theological perception, Bunyan and Krishna Pillai do not fail to expand the biblical understanding of sin as the allegorical narrative gradually unfolds itself to its culmination of salvation.

The first five books of the Old Testament, commonly known as “Pentateuch” present the titanic struggle between God and the evil One. Disobedience is the first and foremost sin committed against God by Adam and Eve who break the Edenic Covenant (Gen 2:15-17). Adam and Eve, as a result of this sin, fall from a state of moral innocence and come to be aware of themselves and of each other in their nakedness and shame knowing good and evil in a terribly perverted way. This is theologically termed as “Original Sin.”

Original sin, or hereditary sin, is the sin which man is believed to have inherited from Adam. It is the total depravity of godly righteousness with its inclination to all that is evil and subjection to condemnation. It is the moral taint that clings to one at one’s birth. This original sin presupposes the individual soul’s inheriting the propensity to sin from its first fallen ancestors. This idea has throughout appealed to certain schools of thought, particularly the Jewish theologians (Tennant 82). It would otherwise be difficult for one to account for the universal
prevalence of the proclivity to stray away from the path of righteousness or morality. So traditional Judeo-Christian theologians assert that we owe our sinful nature to Adam and Eve who through their first act of disobedience caused sin to originate in the human psyche. As St. Paul puts it “Through one man sin entered the world” (Rom. 5:12).

The original sin has tarnished the divine image of man. This primal sin is pictured as a lack of the original righteousness which God intended man to have. It left Adam and Eve spiritually impoverished and devoid of goodness and integrity. The original sin exists in the human person with all its power to corrupt him/her. It reflects itself in the very conception and birth, for David, the psalmist laments, “Behold, I was brought forth in iniquity, and in sin my mother conceived me” (Ps. 51:5). Referring to this primal sin Calvin terms it “the hereditary perversity and corruption” (qtd. in Niesel 183).

Both John Bunyan and Krishna Pillai draw the original sin in all its ramifications. Pointing out the sinful nature of ignorance during a dialogue, Christian says, “Thou neither seest thy original nor actual infirmities” (83). Thus Bunyan explicitly brings out the nature and effect of Adam’s sin on man through his characters in The Pilgrim’s Progress. Krishna Pillai talks about Jeevam pāvam (Inherited sin) and Kanyapāvam (Acquired sin). And Krishna Pillai refers to these sins as the twin trees of sin:

With sword of the Word cutting wood wild
That the twin trees of sins darkened,
They with water of life grand
Make marutam the barren land. (Parama. 12)

The idea of Original sin gets repeated in an eloquent poetic discourse when Mmeñchian
(Weak-minded man) and Āttuma Vicāri go talking to each other before falling into the bog. Āttuma Vicāri tells him of two kinds of sin, *Vai vina* (Congenital sin) and *Thina* (Sin of evil deed), which form the bulk of his burden that has bent his back. Krishna Pillai makes the hero lament:

Hear, O Menneçchan!

This sin that clings to me from the natal hour

And the sins acquired together

Bow my back down; and their burden

Holds me back. Free you are of this burden. (Ava. 13)

In strict conformity with the Old Testament theology, Bunyan portrays “Adam the First” as the one who is responsible for this original sin. Adam is pictured as a dweller in the “Town of Deceit” (87). Adam is delineated as the destructive personification of the power of the primal sin who has begotten “The Lust of the Flesh, The Lust of the Eyes, and The Pride of Life” (87). These three offspring of Adam are said to have a worldly and not a heavenly origin as the Bible has it, “For all that is in the world -- the lust of the flesh, the lust of the eyes, and the pride of life -- is not of the Father but is of the world” (1 John 2:16). The pull of the original sin in man is powerfully demonstrated here in the old Adam’s tremendous bid to “take hold of” what Faithful says, “my flesh and give such a deadly twitch back that I thought he pulled part of me after himself” (88). He is reported to have attempted to entice Christian with the offer of his delightful daughters.

Bunyan’s strict adherence to the biblical version of the “Old self” could be seen in what Faithful reads on the forehead of Adam, the Pauline admonition, “Put off the Old man with his
deeds" (87, Col. 3:9). In his half-tempted frame of mind suddenly flashes the prospect of his being sold into slavery by this aged man and this prompts him to part with him. The man overtaking the pilgrim and striking him down senseless after he flees the pull of Adam is made out to be Moses who represents the Law that "spareth none, neither knoweth he how to show mercy to those that transgress his law" (89).

Christian is taken to a “Dusty Parlour” by the Interpreter. The Interpreter calls a man to sweep which causes the dust to abound. Then a damsel is called and is ordered to sprinkle water upon it. This “Dusty Parlour” symbolises the heart of man filled with the dust of “Original sin” of Adam the one who sweeps first is “the law” and the damsel is “the Gospel.” The Interpreter says, “the Law, instead of cleansing the heart (by its working) form Sin, doth revive, put strength into, and increase it in the soul, even as it doth discover and forbid it, for it doth not give power to subdue” (27).

Krishna Pillai also talks about this in detail in Āti Paruvam (The First Book). According to him original sin is the mother of all sins which produces and pampers all evil:

The dust that covers,

The dust that hovers,

House’s beauty destroys,

Is the mother, origin, of sins. (Viṣṭāk. 37)

1 The Pauline influence in Bunyan could be seen in his denunciation of the power of Law to save the lost soul which Faithful here represents. It is Paul’s justification through faith in Christ that is underscored here.

2 “The Law entered that the offence might abound” (Rom 5:20). “I had not known sin, but by the Law” (Rom 7:7) says Paul. Yet neither Paul nor Bunyan condemn the Law, for the Law is honourable and good. But what they enjoin is that if one measures by its standard one can only see the enormity of one’s sins. Hence one has to seek the grace of Christ. To both St. Paul and Bunyan one is justified in Jesus Christ.
The repercussions of the primal sin find manifestations in what Bunyan terms man’s “Actual infirmities,” and what Krishna Pillai in the Indian tradition terms kṣaṇa pācām (Acquired sins). Classifications of sins down through the ages have been attempted with little objectivity and finality. Their categorization continues to be subjective. At the end of the sixth century Pope Gregory the Great categorized sins of the flesh under seven heads: “Pride, Anger, Envy, Impurity, Gluttony, Slothfulness and Avarice” (qtd. in Billy Graham 1). Dante has used this scheme is his “Purgatory.” Chaucer discusses them in his “Parson’s Tale” and they are presented powerfully in their personified forms in Marlowe’s Dr. Faustus. Of its influence Alexander writes:

The Seven Deadly Sins have deeply impressed the consciousness of Christendom and left its mark upon literature and art. Our own poets Chaucer, Shakespeare, Dunbar, Burns and others allude more than once to the familiar catalogue and every reader of Dante knows that the “moral vices” enter largely into the texture and framework of the Divina Commedia. (ERE 11: 428)

But here in Bunyan and Krishna Pillai one finds not only the personifications of these prominent sins but their accessories as well. The conglomerate mass of manifold sins pictured here could hardly be held in the categorization done by Pope Gregory as “Seven Deadly Sins.” Nevertheless, the seven cardinal sins are to be prominently projected for the simple reason that sins allied or associated with them are also tagged on to them and their physical

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1 There are other classifications as well as categorizations done by other learned theologians as well. Otto J. Baab, for instance, classified sins under five heads as “social sin, ethical sin, cultic sin, spiritual sin and personal sin” (91). The point here is that all classifications are only arbitrary and purely relative, and no classification can ever claim an absolute state.
manifestations spice the story line in both Bunyan and Krishna Pillai. Bunyan’s puritanical upbringing and his close association with the puritan sect during the civil war enabled him to get better acquainted with the sins acquired by humans. But the overall spectrum of sin that Bunyan projects is so far-reaching that he has carefully included, besides the deadly sins, various Serious and Venial sins which are classed as Common Sins as well.

Pride, as the proverb has it, goes before a fall. Pride is arrogance and repugnant egotism. It is represented as swaggering and strutting before God and men in the writings of religiously inclined authors. Pride can be spiritual, mental or material. It is the first and foremost of sins. Pride in Lucifer prompted him to say, “I will ascend to heaven, I will exalt my throne above the stars of God... (Isa. 14: 13).” But he was “brought down to sheol, to the depths of the pit,” as the Bible has it (Isa. 14: 15).

It is this infirmity that most of Bunyan’s characters are infested with. Mr. Worldly Wiseman who meets Christian as soon as he is out of the “Slough” presents himself as Mr. Know-all in a haughty manner. He is ready to give “counsel.” He tells Christian “I am older than thou” (22). According to Evangelist, “he is of this carnal temper” who seeks to prevent men from the right way (28). Christian himself admits that he would have hazarded his life had he followed “the carnal arguments of” Mr. Worldly Wiseman. He is full of conceit, pride and is pharisaical in his attitude.

Obstinacy is yet another form of pride described in The Pilgrim’s Progress. Obstinate reviles Christian thus: “there is a company of these crazed-headed coxcombs, that, when they take a fancy by the end, are wiser in their own eyes than seven men that can render a reason” (14). When Pliable joins Christian on his journey he calls c.:t, “What! More fools still! Be
ruled by me, and go back; who knows whiter such a brain-sick fellow will lead you? Go back, go back, and be wise" (14). Obstinate’s pride turns into anger. So he rejects them and goes back to his place calling Pliable and Christian “fantastical fellows.”

Obstinate and Pliable who rush forward and join Christian “resolved to fetch him back by force” fail to persuade him. Christian is able to win Pliable to his side and Obstinate returns disappointed. Christian and Pliable being “heedless” fall into “a very miry slough that” is “in the midst of the plain” (13). Obstinacy is seen here as a serious sin that is self-willed or wayward. It is the innate inclination to cling to what one deems to be right and to reject external or extrinsic aid to enlightenment. Identifying the hero and of his ilk with “crazed-headed coxcombs,” “fools,” “brain-sick” and “fantastical fellows,” Obstinate opts to wend his way back swollen headed (14-15).

Presumption, who sleeps along with Simple and Sloth, blurts out an old adage, “Every fat [tub] must stand upon its own bottom” presumptuously (48). Despite his claim of his own strength he is asleep and is sure to fall a prey to the “Roaring Lion.” He should watch and be awake lest the master find him sleeping as the Bible has it (Mark 13: 35-37). Presumption proudly presumes upon his pardon, the abounding grace of God, the blood of Christ, the atonement and so on. This is the most venomous sin which the Psalmist wants to keep himself away from (Ps. 19: 13).

Wondering at the indifference of the three men who hug the chains of servitude and bondage Christian walks on only to find “two men come tumbling over the wall on the left-hand of the narrow way” namely, “Formalist” and “Hypocrisy” born “in the land of Vain-Glory, and are going for praise to Mount Sion” (48).
Formalist and Hypocrisy were "gentlemen," that is, they appeared well dressed in a fashionable showy manner. Their origin from the land of "Vain-glory" attests for their false motive and dishonest entry. Christian calls them "trespassers." They go by "custom" and being in the way ask, "Wherein now is thy condition better than ours?" These presumptuous men arrogate their claim saying, "It we are in, we are in" (50). Such men could hear, "I never know you" (Matt 7:23,24) for an answer to their claim of the city of God for which they are in the way. Their robes betray their rags of inward poverty. Their penetration into the pilgrim way only leads them to abandon it at the precipitous Hill Difficulty.

These imposters, Formalist and Hypocrisy, attribute their choice of the "short cut" to the distance and lack of time which the strait way would entail. When asked if "the Lord of the City would not arraign them for their trespass," they hold that "they had custom" to back them down through the millennium (50). The protagonist pursues the protracted path through "Hill Difficulty" while Formalist and Hypocrisy again choose what appear to be the easier paths on the other side of the Hill. But their ways are seen by Christian to be "Danger" and "Destruction" (52-53).

Amārka Patalam (Crooked Way) in 伊拉特蒂拉姆 tells of the escapades of Māyācālan and Māyavēdan, the counterparts of Formalist and Hypocrisy. The whole

1 Formalist, the lipserver reminds one of the pharisee who proudly presented his credentials before God despising the publican. (Luke 18: 9-14). Hypocrisy with quivering looks and quailing consciousness is another stumbling block of carnal nature who deceives others. In the Patriarch Job's question clearly displays his doom, "What is the hope of the Hypocrite, though he may gain much, if God takes away his life?" (Job 27: 8).

2 Their entry through the "short cut" taken to avert hardships could be compared with the alleged entrance into the ecclesiastical fold of the false clergy that Milton denounces in "Lycidas."

3 The details of the story do not differ. But it differs from Bunyan's work in giving the description of the way of salvation in a comprehensive and comprehensible manner to the Tamil Scholars, the principal readers Krishna Pillai has in mind. He also points out the wrongs committed by men of other religions in their pursuit of Heaven.
arguments of these “vain men” are given a local flavour which differentiates them from those of Bunyan. They proudly ask, “who will eat neem leaves when someone says jaundice will go if one eats sugar?” and they are proud of their choice of the short cut they take (Amärka 6). They presumptuously present their ideas on religion. The idea that all religions lead people to God just as all rivers reach the sea is brought forth by them in a rhetorical question (7). This tenet which forms the core of the Hindu creed is repudiated by Krishna Pillai in the wake of his conviction in monotheism following his conversion to Christianity. This repudiation is repeated here, “If etherising traditional customs can meet and mingle with the biblical truth, it is like darkness stealthily appearing before the big bright sun” (19). He goes on to say, “The river that springs at the mount of salvation and the ones that stand firmly joining with it run in one direction and reach the sea of unimaginable bliss. But the wild ones you talk about get ruined as they reach the mire of hell” (20). He voices his opinion thus:

The rivers that run parallel never meet.
They are called by another name if they meet.
Scornful is it to say that they too meet
That run parallel, the way to Heaven and the way to hell. (21)

He, then, talks about entering through the bright door, receiving spiritual counsel, taking Holy communion and living a holy life till one is called home (24). All these are said in order to prove that the proud words of the two sinners are far from truth.

Mâyacälaṇ and Mâyavädaṇ compare Āṭtuma Viśāri who has gone from one religion to another to “a monkey that flits from one tree to another” (Amärka 9). They advise him to follow the path of the forefathers and cling to it strongly “like the monitor lizard that sticks strongly to one place” (10). These men exhibit knowledge and claim cognisance of the dangers
ahead. Their is an intellectual pride manifesting itself in arrogance towards the perplexed pilgrim. One of the daughters of Adam the First is named "The Pride of Life" (87). This carnal nature is again mentioned in the characters of "Pride, Arrogancy, Self-conceit and Worldly Glory" who are the friends of Discontent (89). The different facets of this sin are portrayed through these different characters. They exhibit their social, class, racial or caste pride.

Bunyan does not talk about the problem of diversity of faith; neither does he say anything about the Holy Communion. Apparently Krishna Pillai wants to inculcate in his readers the monotheistic values of the Christian creed which accounts for his references to the observance of the sacraments. Here the "door" could refer to Baptism, coming to "one way" could mean joining the Christian faith, hearing the "good news" could be attributed to listening to men of God, receiving Auma Tiscal (Initiation of the Soul) could mean confirmation, "Narkarunaiyaramiruthu undal" (Eating the ambrosia of the Man of Holy Communion) could symbolize taking Holy communion Vintan Viloku Nal (The day of King's return) could be taken to be Christ's second coming and Vithi Vilokku (the don't's) could mean the Christian Laws (Amërka. 24). Krishna Pillai tries to tell his readers that worship of other Gods is a violation of the first commandment and thereby a sin. It is in their state of obstinacy that they fail to realise the truth they commit this sin of pride.

The hero shows the unique symbol of "the cross of Christ on his forehead along with his white robe and the roll," the riches given him by the "God of gods" as a token of his love (27). Krishna Pillai uses the expression "God of gods" due to his polytheistic orientation of his pre-Christian days. While the words "Satan" "devil" "spirits" and "gods" are used in the Bible, Krishna Pillai, in order to proclaim the superiority of the God of all the earth, uses the expression "God of all the gods" and thus unconsciously betrays his pluralistic conception of divinity.
Krishna Pillai declares the hope of the pilgrim while describing the use of the symbol of the cross and other things. The author says, "As he reaches the majestic Gate of Heaven crossing the river called Marawa Apar the gate keeper will take him recognising him as one who serves the lovely feet of God, the king of Heaven, by looking at the symbol of the cross on his forehead" (Amārka 28). He also adds that those who do not have the cross, the robe and the roll will be thrown into the burning hell. (28)

In “Upātimalaip Pāṭalam” (Section of the Hill of Misery) the mountain is described as one with three proud peaks in it; “Misery, Worry and Sorrow” (5). Krishna Pillai vividly expresses the gruesomeness and fearfulness of it in various images; the dark woods that surround this hill are said to have “wild animals” in it (7), the mention of its name makes the “ape-like evil tremble in fear” (10), it “makes life bitter and turns his mind into ettikai (nux vomica)”, burn like fire (11), none who gets near “escapes” (13), and “the height of it is equal to the extent of one’s weakness” (15). Through all these images the sin of pride gets objectified symbolically.

Krishna Pillai reiterates the truth that it is foolish to look for pleasures in this fleeting world which can give only suffering, and not succour, through rhetorical questions:

Will a wood of bitter trees yield sweet fruits?

Can thieves in cruel jail complain of comforts?

Folly is it to expect in this world

Goodness and gladness manifold. (Upāṭi. 20)

Christian crosses the Valley of the Shadow of Death with the help of “His Candle.” At the end of the valley there is a cave in which the diseased Pagan and decript Pope dwelt. Pope “symbolises the Roman Catholic Church and Pagan symbolises non-Christians” (Owen 26). The pride of life in relation to their purposes and policies make them persecuters.
Along with the sins that assail the pilgrim, Bunyan also gives a graphic account of the sins of the world against the pilgrims that cause great suffering. Persecution is a part of a pilgrim's progress in his purposeful peregrination. The instruments of torture vary from time to time. Paganism and Popery have been two strong institutions which put saints to death, the result of which is seen at the mouth of the cave -- "blood, bones, ashes, and mangled bodies of men" and women too (81). Bunyan pictures Pope with the locks of his strength shorn off (81). He looks wasted and exhausted. Though the description is brief, it throws great light on the convulsive efforts of the papal power which persecuted the pilgrims (81).

Bunyan is careful to point out the inner pride of men and woman which does not show itself outwardly. The external glitter of the pearl may contain a colourless interior. Such a sin is treated in detail in Christian's encounter with Faithful. Christian, seeing Faithful go before him, feels happy and calls him to "stay." But Faithful is faithful in his mission that he pays little attention to the deterring voice. But Christian quickens his pace and overtakes Faithful and casts a triumphant smile at his fellow-traveller in a vain-glorious spirit. Bunyan carefully points out the sin of Vain-glory. Christian, here, stumbles and falls. He is unable to rise until Faithful comes "up to help him" (82).

Faithful symbolises faith, one of the three Christian virtues -- the other two being hope and love. Henry Talon is right when he says that Faithful and Hopeful, companions who join Christian, "are really only two other aspects of his self" (26). The slighting of his fellow-traveller and the pride of his preeminence over him are described as sins. One is likely to

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1 The policy of persecution of the Roman emperors has driven the early Christians into the subterranean catacombs of Rome. Much blood has been shed by the Inquisition of Pope Innocent III (1203), the new Inquisition in Spain (1481) and several other ruthless regimes. History is replete with incidents of violence against Christians and burning of saints. Benard Shaw deals with the problem in his St. Joan.
stumble here because one does not take “good heed to” one’s “feet.” Bunyan focuses on the fallibility and victory of the progressing saint who has fallen and risen continually all through his hazardous journey. A wink of self-satisfying thought on his advantage over his fellow-traveller brings about his downfall and casts him helpless teaching the lesson that Heaven is not reached by a sudden leap or bound.

Krishna Pillai identifies pride with Satan when he puts down Satan’s fall to his pride. This Aśimpan (Satan) “brought upon himself destruction because of his pride and fell from his heavenly abode” (Rāja. 6). Pride brings destruction. Pharoh’s pride brought in plagues and caused him to perish in the Red Sea. Āttuma Vicāri tell his Townsmen:

Do you think it a lie,

Proud Pharoh and his men did die

In the sea though went nigh

The Israelites with soldiers’ cry? (Mey. 35)

The men of Nāca Tēcam are described as “proud people” who deride the gentle hero (Mey 45). The rich man in Christ’s parable, who did not care for the poor Lazarus at his door, is presented as one “in whom arrogance grew making him” a proud person, “the mount of pride” (Cuvi. 123). The same idea is also expressed by Krishna Pillai in “Araciarp Paṭalam” (8), where he describes Satan as one who “stands on the mount of pride” which cost him the

This episode reflects St. Paul’s admonition, “Therefore let him who thinks he stands take heed lest he fall” (1 Cor. 10:12). The sin of Vain-glory is a stumbling-block on which a Christian stumbles. It is to be noted here that Bunyan reflects some of his own psychological temptations through such episodes. They are symbolic of his own hidden sins which tormented him. He talks of his “blasphemises, both against God, Christ and the Scriptures” (GA 55). He compares his spiritual condition to the detestable condition of a “dog or a toad”.

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loss of Heavenly life. The assertion of Māyācālan and Māyāvēdan that they pursue the path of God is shown to be their ignorance “born of their vanity” (Amark. 19). Krishna Pillai conveys, evidently following the Saivite tenets, the very “being” of the human person as one made up of mummalam which causes sin. Yet if the grace of God is with the human person his “being” shall not identify itself with mummalam just as a drop of water on the lotus leaf, but shall, instead, cling on to the Lord and thereby remain free from the sufferings of sin.

It is in a typically Saivite tone that Krishna Pillai talks about mummalam in Iraťāyya Yāttirikam -- pride, worldliness and lust -- where pride is projected as the most flagrant one (Upāthi 72). What is remarkable in Krishna Pillai is that, with effortless ease, he tries to clothe the major sins that go with pride as an integral part of pride just as the Savites treated the notion of mummalam. It also helps him to indigenize a theological system which was considered alien all because it was not projected in an indigenous theological idiom.

It is when pride is hurt that anger makes its appearance. It is this sin that is exhibited in Apollyon when he assaults Christian in the “Valley of Humiliation” (69). Unable to win Christian to his side Apollyon reveals his pride saying, “I am an enemy to this Prince; I hate his person, his laws and people. Prepare thyself to die … here will I spill thy soul” (73). This heinous sin revealing the animal nature of man is best explained in the scenes in Vanity Fair where faithful is tried and “put to the most cruel death that could be invented” (121).

Bunyan describes the “hideous” “monster” Apollyon as having the fierce shape of “a dragon,” the foul body of “a fish,” the feet of “a bear” and the formidable “mouth of a lion.” He is delineated not only as a figure of fear and filth but also made out to be a Machiavellian

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1 This Saivite concept of mummalam (The three sins) includes sārvamalam (The sin of pride), kōummalam (The sin of evil deed) and māvamalam (The sin of vanity).
tactician. He commences his confrontation in a crafty manner. He asks, "Whence come you? and whither are you bound?" and proceeds to claim his lordship, "... thou art one of my subjects, for all that country is mine, and I am the prince and god of it. How is it that thou hast run away from thy King?" (70).

In a mild and temperate fashion he charges Christian with desertion of his loyalty to him who is the prince and god of "the City of Destruction". Then holding out a threat, he tries to reclaim his lost subject thus, "Were it not that I hope thou mayest do me more service, I would strike thee now at one blow to the ground" (70). When Christian complains of the severity of his "service" and servility to him which would only entitle him to death and damnation, Apollyon, like a political leader, offers new terms and conditions, "be content to go back, what our country will afford, I do here promise to give thee" (71). Like a shrewd politician, he tries to dissuade Christian out of his chosen path pointing out the folly of changing his "bad" position for a worse" one. He tries to trick him into seeing how defectors slip back into his service. He endeavours to entice Christian with the promise to pass over his treachery to him if he "Wilt yet turn again and go back" (71).

One sees here how Apollyon progresses in his persuasive power to win Christian back. He reminds the "turncoat" of how those who serve God "come to an ill end" and "How many of them have been put to shameful deaths?" But, when he sees that Christian's allegiance to God is unswerving he resorts to accusing Christian of being "unfaithful" in his service to God (72). He enumerates the pilgrim's moments of aberration in the course of his journey to the city of God just like his fall into the Slough of Despond, his vain attempt to rid himself of his burden, his sinful slumber, his faith turning into fear at the sight of the Lions and his vain-glorious thoughts. Christian admits his transgressions and turns the tables on the accuser with the
assertion that he has "obtained pardon" from God (73). Deviating from the heavenly way results in sin and consequently lands one in great suffering.

Satan, the embodiment of sin, tries to make the sinner sin against God. When he fails he brings back all the forgiven sins before the sinner and tries to make him fall into despondency and despair. When his persuasive tactics, blandishments and promises fail and his reproaches and invectives misfire, Apollyon roars against Christian in all his fury proclaiming open war against him.

Krishna Pillai, even as he treats the sin of anger almost along the Bunyanian lines, repeatedly mentions God's anger, in the sense of righteous indignation, the anger that results in the well being of the humankind. While addressing his people on the danger of being complacent and indifferent, Áttuma Vicārī asks:

Is it good for life to waste
Loving carnal desires unchaste
Failing to perceive the burning of Nāca Tēcam
By the fire of God's anger
Like the python sleeping unaware
Of the fire that closes in on it? (Mey. 28)

In Iruṭṭanyā Yātrīkam righteous anger is contrasted with the carnal anger of human beings which is their sinful nature. It refers to God's anger that burnt down Sodom (Mey. 34). Also, it tells how God sent plagues on Egypt and warns his men to flee God's wrath (Mey 38). When the hero prays for forgiveness of his sins he pleads for redemption before God's anger consumes him (Cōka. 60). The angry reaction of the people of Nāca Tēcam against the
hero and his companion is reported thus, “we got angry and beat them black and blue” (Mey. 41). Unlike Bunyan, Krishna Pillai alludes to the Decalogue and explains the gravity of this sin.

Anger makes one a murderer.

God’s command, “Thou shall not kill,”
If you consider and tell,
That base anger hurts, does kill
And lodge such men in hell. (Cuvi 53)

This idea is repeated in “Irātcaniya Navanīta Paṭalam” (14). Explaining the interpretation that Jesus has given to this command, the hero says:

Oh men of the world! prostrate.
Remember Christ’s comment
On God’s holy command,
“Thou shall not kill.”
This unrighteous anger
Amounts to killing.

Christ equated anger with murder because, in a fit of rage, like Cain who killed his brother, a man loses his temper and kills his kinsman. The carnal nature of anger can blind one and leave one devastated and destroyed.

While describing the nature of the world God created, Irātcaniya Yāṭirikam says that the world was free from “anger and hatred” (Cirus. 11). Subsequently, Satan surveys this world in great “anger” against God (Rāja. 2). Thus Krishna Pillai depicts anger as a satanic quality (Pārva. 24). In “Thuyīlunarttu Paṭalam,” (12), he associates anger with powers
of distraction like Yama (the Hindu God of death) Krishna Pillai views anger as a bestial trait.

Tunpa Malai (Mount of suffering) is full of beasts with perilous attributes, one of which names “anger” (Upāthi 7). Anger is the kind of heinous sin that turns humans into irrational beastly creatures revealing the animal nature in them.

The enormity of human anger is underscored as Krishna Pillai associates Tunpa Malai with the fury of the lion in various verses (Upāthi 114, 119). The deadly dimension of anger is well brought out when Nitānā (A steadfast person) and the hero are attacked by the men of Māyāpuri. We read that they jumped against them, shouted and showed their anger like murderers (Cīrai 38). The anger of Viṭṭakanaṭan is depicted in Viṭṭakanaṭa Paṭalam where the giant is seen beating the pilgrims angrily exhibiting his carnal anger (121).

Anger in all its volence is graphically portrayed by Krishna Pillai, unlike Bunyan, probably because of his familiarity with the figurative representations done in the Indian epics and Tamil classics. “Cīrai Paṭalam” (Section on imprisonment) details the arrest of the pilgrims, their trial and imprisonment. The townsmen get angry and abuse the pilgrims. Their reactions are reported thus:

Gathered, boiled over, shouted aloud
Ran around, growled, angrily looked,
Shouted, crossed, stopped and came near
Crossed limits, pulled and barked at them. (5)

The hero encounters Alimpan the giant who is the counterpart of Apollyon. Krishna Pillai, through the character portrayal of Alimpan, graphically represents the inescapable manifestations of wrath and anger.
Poison, ignorance, darkness, destruction,
Teachery, cruelty, sin and evil spun
Together in one big shape so dark.
Appeared giant-bodied Alimpan in hue black. (Alimpan 4)

Again his appearance is pictured thus:

Devil fearing demonic face,
Combustible matted hair,
Cruel mouthed with curved teeth,
Crooked like Vakratanta,
Breathing hard like smoke from fire
Cruel is he the evil one. (5)

Alimpan, is compared to an Acuray (giant) by name Vakratanta (A legendary figure) and the face, mouth, teeth and breath remind one of a fire breathing dragon. Not only his outward appearance but his inner darkness is also pictured so as to portray him as an embodiment of anger (9).

Both Bunyan and Kirsha Pillai depict anger in all its gruesomeness. They have detailed righteous indignation as well as carnal anger. They clearly describe how anger can lead one to skirmishes, enmity, hatred and even murder. What one finds in Krishna Pillai, unlike in Bunyan, is that the native poet portrays the various ecclesiastic extensions of anger drawing heavily on mythological figures -- Vakratanta, poison, darkness, fire, stormy sea, angry lion etc. -- in their aggressive forms
Envy is a deadly sin in the sense that it destroys the victim and makes him a destroyer. Envy corrodes the foolish and destroys the silly. It bankrupts the soul and mars one’s personality. It is a an offensive weapon used in “spiritual ambush.” “An evil eye” hurts unawares and also blurs blandishments against fellow human beings. Envy is reckless and it wanders around with all consuming passion which is devastating. Francis Bacon is right when he said, “For envy is a gadding passion, and walketh the streets and doth not keep home” (24).

Envy is one of the witnesses against Faithful in The Pilgrim’s Progress. He could give such vicious witness because he could not bear to see their manner and make up different from the men of his city. Envy cannot accept Christian’s “plausible name” that he identifies Christian as “one of the vilest of men.” True to his jealous disposition he cannot tolerate Christian’s “principles of faith and holiness.” His secret envy comes out with vilifying charges to “dispatch” Christian (117). Envy even goes to the extent of destroying people for no reason whatsoever by bearing “false witness.” Envy can say much more, “if need be ... I will enlarge my testimony against him” (117). Bunyan depicts how Envy's private envy gives way to his “public envy” as Bacon would label (24).

Krishna Pillai presents envy as one of most the dominant traits in Satan that prompted him to “destroy others (Adam and Eve) and make all humanity wallow in filth (Rajathroka 6). It is seen in its powerful manifestation in Aathiran (Passion) as well. He is described as one who “burns with jealousy” of those who crossing hill and sea, land and wood, acquire riches, eat and others feed (Viyâk. 47). It is his public envy of others that Krishna Pillai wants to project here. Even though both the authors present scanty sketches of this sin they clearly bring out its private and public nature and show how envy causes great suffering. While Bunyan

1 Solomon’s saying, “Who is able to stand before envy?” gets reflected in the treatment of envy in The Pilgrim’s Progress (Prov. 27:4).
details the danger of death caused by envy, Krishna Pillai proves how it can lead one to be possessive and covetous.

Lust is an ugly and venomous deadly sin. Often it comes in the guise of beauty, desirability and necessity. This impurity spoils the sanctity of the soul and the society. It has made many orphans and sent many to sanatoriums. Lust begets hatred and murder. The immoral person is often unaware of the snare he is in. This sin of adultery, fornication, uncleanness and lasciviousness are the works of the flesh (Gal. 5:19). The seventh commandment of God warns against it. Jesus expalins its different dimensions and warns against it while St. Paul admonishes one to flee it (Matt. 5:27-28; ICo. 6:18). Both Bunyan and Krishna Pillai deal with it in detail so as to bring out its deadly nature.

Wanton is an embodiment of sexual sins. She is represented as a strumpet, whom “age cannot wither,” and whose “infinite variety” custom cannot “stale.” According to Christian, she is a woman with a “net.” But a man with nobility of character such as Joseph can escape the vicious net of Potipar’s wife, who tries to seduce him (Gen. 39:7-20). Faithful wonders at the “flattering tongue she had” and says, “she lay at me hard to to turn aside with her, promising me all manner of content,” “all carnal and fleshly content” (PP 86). Though he is doubtful of his complete escape he assures Christian that he did not defile himself as he remembered the words of the Bible in the Proverbs, “Her steps take hold of Hell” (5:5). Such a woman even destabilises the human beings of their anchor of faith. Bunyan here severely warns his readers against this abominable sin of adultery.

1 The woman pictured here reminds one of the woman of easy virtue pictured in the proverbs enticing a simple youth with her voluptuous words and promise of carnal content only to lead him to death (Prov. 7:6-26).

2 The same story is found in Koran (12:4-101)
Two of the daughters whom Adam the First asks Faithful to marry, "The lust of the flesh and 'The lust of the eyes" are manifestations of lust. Lust is personified as a voluptuous woman, the implication being that this vice is incarnate in woman. The 'man in the Iron Cage' relates how he had "let himself loose and gave free rein to lusts" of his flesh (42). It is in the image of the "man in the Iron Cage" in a "very dark room" that one has a vision and visualization of sin and the consequent suffering. The man shut up here recounts his own story of profligacy. He was by his own account one who made open profession of religion. He had the presumption to proclaim himself "fair for the Celestial City." All his dreams of gaining entry into the Celestial City were reduced to mere castles in the air and he ended up imprisoned here as "a man of Despair." He remembers how he strayed away from "the Light of the World, and the Goodness of God" making himself unfit for the habitation, of the Holy Spirit (42). He "tempted the Devil" and turned against God. He "so hardened" his "heart that" he could not "repent" like the Marlowian hero who finds contrition quite contrary to his sinful nature. Bunyan denounces the deceitful and deceptive nature of immorality with a telling simile:

Joseph's mistress cried out with a loud voice, as if she had been very holy, but she would willingly, notwithstanding that, have committed uncleanness with him. Some cry out against sin even as a 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).

Bunyan clearly shows how deceitful a lustful person can be after bringing out the danger of irretrievability of an immoral person.

1 A feminist would discern here the male chauvinism of Bunyan and Krishna Pillai.
What is really interesting in Krishna Pillai is that he details the deadly nature of this sin of impurity by bringing in many an apt illustration from the Bible itself. What is still more interesting is that Krishna Pillai, the new convert, endeavours to offer insightful theological interpretation to those events he brings in to authenticate his exegetic perception. Moreover, his Vaishnavite upbringing and his deep-rooted learning of the Hindu philosophy, especially that of Saivism and Vaishnavism — *Sidhanta and Vedanta* — emboldens him to present suffering as an inescapable consequence of pleasure-seeking, lascivious living and lust-mongering. Unlike the rationalist who calls it a natural instinct, Krishna Pillai reminds one of the gravity of it after Christ’s words (Matt. 5:25):

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Not to commit adultery is divine decree;
When expounded it's sure adultery
Even for a seer a woman to leer;
Sure is hell to him who fêtes this sinner. (Cuvi. 54)
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The same idea is repeated when Krishna Pillai addresses a series of admonitions to the people of the world;

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O People of the World,
Know ye not who look at women with lust
End up where the evil men must land?
Keep this word in mind and shun
Petty thoughts. Imbibing God’s character run (Ira. Nava. 16)
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Krishna Pillai conceives the prodigal son as one who loses his health and wealth in his pursuit of profligacy (Cuvi. 112) It is his pleasure seeking that results in the foolery of his falling into hell.
Knowing how Death pillages
Crores of lives, and forgetting
All the true heavenly treasures,
Enjoying evanescent, evil, venomous, sensual delights
O they fall into hell’s abyss! (Yātṛā. 14).

The poet continues
Ignoramuses who crave
For the bubble like carnality
Of the flesh fall
Into the gulf of hell, (15).

The Slough of Despond kindles the imagination of Krishna Pillai who extends its
dimension so as to make it out to be the very abode of licentiousness. It is imagined to “lie
stretching far and wide wherein the three faces of desire (wealth, woman and gold) flower”
(Ava. 43). The occidental idea of carnality is here thoughtfully dressed up with proverbially
oriental notions.

When Krishna Pillai tells the parable of the rich man and Lazarus, he records the
lament of the rich man accusing the tempter in doleful terms:

Training me in all worldly desires,
Alluring me lest I leave evil pleasures,
Oft you cast me into feminine snares
In this world, Oh fiend treacherous! (Cuvi. 139).
Impurity leaves one empty, haggard and lonely. The rich man chides his heart for enjoying a filthy life with his flesh in his youth landing him in hell at last (Cuvi 140). While the biblical parable highlights only the rich man’s indifference towards Lazarus, Krishna Pillai brings out his lecherous sins too.

Krishna Pillai’s familiarity with the Old Testament history and the Hindu mythology transforms the fall of a king into this “bog” full of lust and obliquely likens it to David and his treacherous liaison with Uriah’s wife. What indeed is remarkable in Krishna Pillai’s presentation of the sin of lust is the fine gradation he shows from sheer profligacy to pleasure-seeking through wilful passion for worldly desires leading to lecherous living which leads to the acme of all lustful sin -- the vindication of the seventh commandment “Thou shalt not commit adultery.” This gradation is evident if we logically survey his images from prodigal son through Slough of Despond -- Lazarus and Dives -- and finally David:

Once a king of yore
Who honeyed flowers did wear
By one Kāmamōkitan treacherous
Was into this bog tripped
Whereupon struggled he in distress. (Ava. 46).

The hero bursts into tears wondering “whether caught in the vortex of worldliness he would sink and perish in the delusion of this lust-ridden universe” (Lauki. 47). In a metaphoric usage Krishna Pillai tries to compare lust to an uncontrollable horse:

Should we establish at all
The fact that we all
Surely will in hell abide
The horse of lust if we ride? (Ari. 74)

In “Māyāpurī Patalam” Krishna Pillai creates the counterpart of “Vanity Fair” where every sinful man lives a pervertedly corrupt, carnal life when compared to godly ways.

The poet, through the hero’s words, tells of the wall, mote and the gate with its flags and even daringly highlights the social discrimination found in the Varṇaśkrīta Dharma (Caste Division according to the Hindu Dharma), despite his being born in the high caste. Krishna Pillai makes mention of “Parpanaccerika” (Slums of Brahmins), “Mānnar Tolkulattavar” (The kingly class) “Vaiyici” (The priests), “Vānikar” (The merchants) and others (Maya. 35, 36, 37, 38). Such was the impact of Christianity on the poet that he began to look upon everyone as his own brothers and sisters. There is no “congenital” inequality nor is there any social injustice. Krishna Pillai, according to his purpose, makes the flags on the fort of Māyāpuri call the pilgrims promising them limitless pleasures of this world (Māyā. 16). Māyāpuri is a barn of evil (19), a land where the grains of pain ripen (20), place of sexual pleasures (24), streets are made of caste differences (27), filled with women who turn nights into days (43). In this wicked, world those who tell the truth are wicked (48). The man of this city are:

They learn Parīcatantra, read Kāmasūtra:

Coveted goods they claim to be their own,

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1 This description is comparable to such descriptions in Cilappatikāram and Kamparnāyogam. In Cilappatikāram the flags are said to wave against the arrival of Kovalan and Kannaki instinctively anticipating the death of Kovalan in Madurai. Kambar makes the flags on Mithilai invite Rama joyfully into the town.

2 Parīcatantra and Kāmasūtra are ancient Indian Classics dealing with native wisdom and the art of love making respectively.
Observe all evil deeds that are poisonous,
With their words they hide everything. (51)

“Fascinating harlots” make “lovers perform monkey tricks”.
Fascinating harlots with bewitching hearts,
Showing willingness, fitness, beauty, eyes,
Affection, ornaments, locks and breasts,
With threats too they make their lovers
Do all ugly monkey tricks. (57)

Virtuous living in God and divine dispensation do enable human beings to overcome
the carnal sin of corruption of body, mind and soul. Living in lust brings doom -- sorrows,
sickness, suffering and death.

Krishna Pillai, in “Nītāṇi Natpu Patalam” (Section of Nithāṇi’s friendship) gives the
details of the journey of yet another pilgrim. Unlike that of Christian’s, his is a different path.
To Christian’s question Nītāṇaṇa says that he met Mōkāturi, the voluptuous woman. In the
words of the poet:

The sun-faced dame bewitching the three worlds
With magical dark eyes of poisoned spears,
Pouring lustful words like the flow of fragrance,
The friend of the fearfully lean waisted devil she is. (15)

Mōkāturi is the counterpart of Wanton in The Pilgrim’s Progress. When she is rejected she
“barks like a dog that allowed a squirrel to escape” (Nītāṇi Natpu 23). Krishna Pillai introduces
the characters Kāmaṃkītan (Lecher), Prapāṇaṇa (Worlding) and Tūrant (Knave) as
Memencan's helpers and as men who lurk around to cause the fall of people pursuing the pilgrim's path and dampen their enthusiasm to be edified.

Bunyan's insight into the inheritance of human frailty rules out total moral invulnerability as long as one is in the flesh. He also points out the irretrievable condition of the person given to this sin. While Bunyan does not dwell on what the Decalogue says about it and how Christ interprets it, Krishna Pillai records the Old Testament view and Christ's interpretation of it along with his own warnings against its deadly nature. To him "the horse of lust" can lead one to hell. Unlike Bunyan, Krishna Pillai has not failed to bring in every biblical admonition against this sin through biblical illustrations and moral messages. The sin of lust gets exemplified in detail with all its ramifications in Irakariya Yattirikam.

Gluttony, yet another carnal sin, is the habit of indulging in delicacies yielding to excessive eating. The glutton lives to eat and is enslaved by his stomach. This perversion of a natural need steals one of his morality and causes him to slip into lust. It lands him in poverty and clothes him with rags.

Bunyan denounces the sin of gluttony through Christian's dialogue with Hopeful when the discussion turns on the difference between the biblical character Esau and the Bunyanian character Little-faith: "Esau's belly," Christian points out, "was his god, but Little-faith's belly was not so. Esau's want lay in his fleshly appetite, Little-faith's did not so" (159). William Barclay observes, "Hebrew interpretation saw Esau as the sensual man, the man who saw no pleasures beyond the crude pleasures of this world" (13:184).

Bunyan's protagonist goes on to say how "typical" or "symbolical" this pampering of the flesh in the Old Testament story becomes, or prefigures, normal human preference for
profanity, which is revealed in the New Testament book of Hebrews (Gen. 25: 28-34, Heb 12: 16). Barclay clarifies it further thus, “a man throws away his inheritance when he throws away eternity” (13: 184). Gluttons live to eat, drink and be merry at the cost of their “greatest jewel” (PP 158). That a temporal life without temperance is evanescent is demonstrated by Bunyan in the second book by the delineation of Madame Bubble who “loveth banqueting and feasting” (384).

Like Bunyan, Krishna Pillai too does not dwell at length on gluttony as he does on the other deadly sins, but he touches upon it in the course of Cuvicētakan’s exposition of the birth and ministry of Jesus Christ. Christ’s parable of the “rich man and Lazarus” also subtly portrays the epicurean lifestyle of the materialist:

Forgetting Heaven a richman lived
In costumes pompus richly clad;
In pride king’s life he belittled,
With six-floured food his belly filled
With food flavours’ six belly filled. (Cuv. 123)

As Āttuma Vicāri offers moral counsel to Pētai (Foolish person), Cōmpan (Slothful person) and Tunikaran (Presumptuous person), counterparts of Bunyan’s Simple, Sloth and Presumption, he says:

Forgetful are you of the enduring feast in Heaven,

Think you not what a bubble the perishable flesh in the world is,

The six gastronomic flavours referred to here are the tastes of bitterness, sweetness, sourness, saltiness, hotness and astringency which distinguish different dishes in South India. Here is also seen Krishna Pillai’s attempt to indigenise the sensual life of the rich man.
Gorging and growing fat you roam around preferring hellish prison.

Will it do you aught good? Ignoramuses you are, friends! (Tuyil 11)

Even though the two authors do not dwell at length on this sin which many do not make much ado of, they seem not to have overlooked it because the Bible considers it serious and severe. Just as Bunyan despises the one whose “belly’ is “his God,” Krishna Pillai detests the man who “filled his belly with rich food.” Krishna Pillai cannot bear the sight of the “ignoramuses” who gorge and grow fat. Both the writers warn the readers of the danger of losing the heavenly inheritance and suffering in hell.

Slothfulness is yet another sin that finds clear expression in Bunyan and Krishna Pillai. Sloth is a disinclination to action or works. It is sluggishness, laziness, idleness and indolence. Apathy and inactivity leads to this dreadful sin. Bunyan, well aware of its deadening and damming nature, warns the reader through Christian’s experience. He shows that slothfulness leads to slumber and slumber to depravity. One is oblivious of its silent and stealthy entry into one’s life.

Christian sees “Sloth” “asleep with fetters upon” his heels along with “simple and Presumption” and cries, “You are like them that sleep on the top of a mast, for the Dead Sea is under you, a gulf that hath no bottom.” He offers to free them saying, “Awake therefore, and come away, be willing also, and I will help you oft with your irons” (47). He also warns them adding, “If he that goeth about like ‘a roaring lion’ comes by, you will certainly become a prey to his teeth” (47-48). But Sloth is complacent in his irons of indolence and sluggishness. He says, “Yet a little more sleep” (48). Sloth, in spite of his better understanding, makes no better use of his brain and is complacent in his irons of indolence and sluggishness.
Bunyan refers to Satan using the words “roaring lion” recalling Peter’s admonition to saints, “Be sober, be vigilant, because your adversary the devil walks about like a roaring lion, seeking whom he may devour” (48; I Pet. 5:8). Like the “wicked and lazy servant” in Jesus’ parable from whom the talent is taken away and is thrown “into darkness” the slothful finds his place only in hell. (Matt. 25:14-30). Bunyan’s reference to the “Dead sea” is symbolic of Hell.

Christian with difficulty climbs “Hill Difficulty” where he finds an “Arbour, made by the Lord of the hill, for the refreshment of weary travellers” (53). It is meant only “for the refreshing of weary travellers” (53) and not for their physical ease and enjoyment. The sin that the pilgrim here commits is falling for the frailty of the flesh. Slumber and sleep distract him from his destination and as a consequence he loses his parchment “Roll,” which signifies his assurance of acceptance by God and his passport to the Celestial City. Its loss saddens him so much that it draws tears from his eyes and snatches sighs of deep distress. It is his momentary indulgence of the flesh that causes the loss of his determination to attain his goal. It is his own timidity and mistrust that are objectified here through the two personifications of Timorous and Mistrust (53). The conflict between faith and doubt, hope and despair, light and darkness rages on at the level of the flesh, but the spirit of the protagonist remains unscathed and achieves its goal with the unequivocal decision, “I must venture... I will yet go forward” (54). So saying he climbs up Hill Difficulty. Krishna Pillai calls it Upāti Malai.

The very word Upāthi (Misery) suggests great difficulty and distress which brings suffering and sorrow. It was first named Kastakiri (Mount of difficulty) by Krishna Pillai. Krishna Pillai presents this as a place where a Christian has to bear his misery, denounce

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1 Bunyan narrates these incidents just in a page or two. But Krishna Pillai has created a separate section of one hundred and twenty verses calling it “Upāthi Malai Padalam” (Section on the Hill of Misery).
himself, leave his bad habits, and give up his deadly sins. Like Bunyan, Krishna Pillai stresses that suffering in the path of a "Christian" is unavoidable. That the hero’s coming to the great hill is an experience that every one has to face in life. (Upāti 3)

Attuma Vicāri arrives at the foot of Upāti Malai, which stands in the form of an "enormous shape strengthened by all the sins of this earth ..." This mountain is compared to "a hooded snake that appears in front of a man, stops him and tries to kill him with his venomous, pointed fang" (Upāti 3). The enormity of suffering is enhanced by this fearful image. The hero is perplexed at the height and appearance of the hill which stands for the magnitude of the suffering which he passes through.

Bunyan, before introducing this drift downstream, says that Christian has been "pleasing himself a while" with a review of his "roll" and "coat" which gives him a sense of satisfaction. It is this act of easing himself that makes him drowsy and lazy. Bunyan here wastes no time to introduce an unnamed character -- "there came one to him" -- to wake him up and remind him of the words of the wiseman in Proverb 6:6, "Go to the ant, thou sluggard! consider her ways and be wise ..." (53). This unnamed person could be the third person of the Trinity, the Holy Spirit. On another occasion when Christian and Hopeful go "out of the way" into "By-path Meadow," Christian finds the way to be "the easiest going," but before long the proudly confident man, Vain-confidence, walking before them is heard falling "into a deep pit" prepared by "the Prince of those grounds." On their way back they are found sleeping on Giant Despair’s grounds and they are punished with captivity in "a very dark dungeon" (138-141).

In Krishna Pillai the sin of sloth, interestingly enough, assumes at once a real and biblical flavour which is both appropriate and innovative. In a typically Indian or rather Indianized...
tone the hero in *Iraññiniya Yāttirikam* is prompted to ask the sleeping idlers, “What would you do if Yama were to confront you?” (Tuyil 8). They are likened to “men sleeping on the mast of a ship tossed in a turbulent sea” (12), an image borrowed from Bunyan (*P* 42).

The hero himself falls a prey to the sin of sloth. Having crossed the difficult hill, the hero comes to a Nanta Vañam (A garden of flowers) where he sleeps in its Pañnakacālai (An arbour made of leaves / A Hall of leaves). Punnian appears and says that “sloth will destroy one’s home” (37) and “Sleep is man’s enemy” (39). Overcome with fatigue at Upātimalai, he lies down to rest, little realising “sloth is the bane of the home” which one must “quickly flee.” As he dozes off, Punnian (The holy one) wakes him up saying:

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Having pursued the right path so far
It behoves you not to slumber on;
Base sloth is the bane of a home
Quickly flee this place and go on. (Upāti. 37)
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And in Krishna Pillai the sin of sloth as manifested in sleep becomes destructive, "one's enemy" and "hostile to life"

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The truth that sleep is one's enemy
You have not known; hostile is this to life;
Poison it is that the growth of knowledge blights;
Nurse it is who rears mental malady. (Upāti. 39)
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1 The god of death in the pantheon of gods and goddesses in the Hindu mythology.
The hero realises that it is the luxury of sleep that has cost him his passport to “Parama Racciam [Celestial City]” (Upāti 64). Unlike Bunyan, Krishna Pillai aptly brings in Jesus’ parable on Talents (Cuvi. 100-102) and stigmatizes the one-talent-receiver as a sluggard. His sloth cost him a glorious life.

The sluggard who sleeps in worldly comfort loses his credentials and credibility. Unlike Bunyan, again Krishna Pillai brings in a biblical comparison and likens the consequences of love for comfort to the suffering of the Israelites who wandered in the desert for forty years just because they lusted after food and drink (Upāti 74). Krishna Pillai describes the arrival of darkness giving it a metaphoric significance. The setting of the sun is presented as a deliberate act on its part to avoid resting on the Cancalamalai (Hill Difficulty) which cost the hero his invaluable “Curul [The roll]” (84).

The Dark man, the counterpart of Flatterer is also meaningfully presented as one who speaks anesthetising words that look “like poisonous milk that kills” (Kār. 4). They follow him and get trapped in his net just as “the ones who fall in the ditch that they dug to catch an elephant” (10). Krishna Pillai tends to draw moralistic conclusions on a wider canvas and hand out didactic messages with greater verve than Bunyan.

Avarice the other name of covetousness is the extreme desire for wealth or gain. According to St. Paul, it takes its place with murder, immorality, stealing and lying (Rom 13:9). The gospel writer Mark asks one to ponder over the profit it will accord to one who gains the whole world (8:36). Avarice waters down values, makes compromises and readily gambles pawning valuable possessions. Avarice is the prelude to and the harbinger of disobedience.

1 It is included in the list of sins by Paul in Rom 1:29.
With biblical illustrations Bunyan details its gravity and the consequences that follow. It was Eve's impatience to possess the forbidden fruit due to covetousness that avarice first reared its heinous and despicable face in the Garden of Eden (Gen. 3:6). Avarice causes covetousness, robbery, assault, attack, embezzlement, betrayal, slander and even murder. Its maligning nature leaves neither the rich nor the poor. It is highly vicious as Avarice in *The Pilgrim's Progress* wants “All” and “now” (38). It sows the seeds of selfishness and greed. But the consequent harvest is only discontentment and suffering.

It is probably for this reason that Bunyan makes Interpreter show Passion to the pilgrim (37). Passion is depicted as a discontented boy who “will have all now.” Interpreter reveals his absurd impatience, “A bird in the hand is worth two in the bush is of more authority with them than are all the divine testimonies of the good of the world to come” (38). The consequence of avarice is that the sinner is left with “rags.” Bunyan, drawing on Christ’s parable of Dives and Lazarus, lays bare the disastrous future of Passion who is keen on temporal pleasures. Christian perceives that “‘tis not best to covet things that are now, but to wait for things to come” (39).

Quite a few characters that Christian meets along with By-ends speak of avarice and the consequent disobedience that claims one’s soul and seals one’s destiny. Mr Hold-the-world, Mr. Money-love, and Mr. Save-all were all taught by Mr. Gripe-man along with By-ends in the market town of Love-gain in the country of Coveting. Bunyan comments:

The school master taught them the art of getting, either by violence, cozenage, flattery, lying or by putting on a guise of religion, and these four gentlemen had attained much of the art of their master, so that they could each of then have kept such a school themselves (126).
The conversation that ensues brings out the derision and scorn with which they greet Christian and Hopeful in their own pilgrimage. By-ends reflects the opinion of the sectarian believers of Bunyan's day. He says, "the men are so rigid, and love so much their own notions, and do also so slightly esteem the opinion of others, that let a man be never so godly, yet if he jumps not with them in all things, they thrust him quite out of their company" (126).

Bunyan presents the worldly view of the love of money through Mr. Money-love. He justifies a minister's "altering of some of his principles" for a greater benefit arguing that it is "lawful," makes him a "better man," becomes "self-denying," "winning" and "more fit for the ministerial function." He concludes that "a minister that changes a small for a great should not, for so doing, be judged as covetous..." (129). To him the "means" is not important and getting "a rich wife" is lawful and "therefore to become religious to get all these is a good and profitable design" (129). Bunyan does not leave the opinions for a trial of acceptance or critical evaluation. He explicitly explains and establishes the puritanical doctrines saying that it is abominable to make "religion a stalking-horse" to enjoy the world. Bunyan tells of "Hamor and Shechem" who circumcised for the sake of marrying Jacob's daughter, the hypocritical pharisees, Judas the devil and Simon the witch who did the same. To Bunyan it is heathenish, hypocritical and devilish (130). Bunyan tells of the dangers at the hill called Lucre where many a man has been slain and presents Demas who allures the pilgrims (133). Bunyan emphatically says and warns that people who love money end up "in this world and go no further."

By-ends and silver Demas both agree;
One calls, the other runs, that he may be
A sharer in his lucre; so these do
Take up in this world, and no further go (134)
The words “Remember Lot’s wife” on “the pillar of salt into which she was turned for looking back with a covetous heart,” is a timely warning to the pilgrims. A note of caution is sounded in the report of the end of “Korah, Dathan and Abiram” (136). Both Bunyan and Krishna Pillai have clearly brought out the deadly nature of avarice and its consequences with ample illustrations. All the “Seven Deadly Sins” are dealt with in *The Pilgrim's Progress* and *Iraṅgaṇiya Yāṭṭirikam* in graphic detail.

Bunyan and Krishna Pillai also have dealt with various other manifestations of human flaws in addition to the “original sin” and the “deadly sins.” These sins could hardly be brought under the ambit of the Decalogue; they even spill over the biblical bounds as the puritanical Bunyan and the evangelical Krishna Pillai strive to scan the descendants or offspring of every formally acknowledged sin. Apart from the ones cited, there are other “common sins” that find full expression in both *The Pilgrim's Progress* and *Iraṅgaṇiya Yāṭṭirikam*. While one finds in *The Pilgrim's Progress* an outright rejection of listing and detailing of the Decalogue, *Iraṅgaṇiya Yāṭṭirikam* discusses the Ten Commandments in detail (Mey. 7-10). Krishan Pillai warns the readers that the “transgression of any one of the Ten Commandments will shut one in the fiery prison of hell” (19).

It is true indeed that Bunyan’s account of sins does surpass the categorization of Pope Gregory. The sectarian preacher has not failed to mention even the least of sins that came to his mind. Mr. Blind-man, “Mr. No-good, Mr. Malice, Mr. Love-lust, Mr. Live-loose, Mr. Hardy, Mr. High-mind, Mr. Enmity, Mr. Liar, Mr. Cruelty, Mr. Hate-light and Mr. Implacable” are some of the personifications of the various sins which Bunyan portrays (120-21). Sins like

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1 Three Old Testament figures who were swollowed up by the earth for their greed (Num. 16: 1-31)
these and a few others could be classed here as “common sins.” They could further be divided into “serious” and “venial” categories. Among the former could be included sins like Hypocrisy, Lie, and Betrayal. Into the venial section could be incorporated human failings such as Superstition, Blasphemy, Backsliding, Fear, Vanity, Morality, Carelessness, Shame, Atheism and Ignorance.

Hypocrisy is the sin of the glib-tongued unctuous humbug who is a lip server. This impertinent and unrestrained loquacity is the habit of the tale-bearer, the slanderer, the backbiter and the liar. With all sagacity and seriousness Bunyan makes Faithful condemn the deception of this breeder of misunderstandings, prejudices, ambitions, competitions and oppositions. Bunyan is careful to show how Talkative diverts Faithful’s attention and steals his precious time. He has scornfully named the tall man Talkative and makes him occupy considerable space in his book only to caution the reader against a religiously-loquacious nature that can contaminate the talker and the talked-about.

As Formalist and Hypocrisy press forward, they are joined by a deceiver called Talkative who is tall and comely with vociferous and good-sounding talk on religious matters. But Christian informs privately that he already knows Talkative who is the son of Saywell living in Parting-row. He warns Faithful that “Religion hath no place in his heart, or house, or conversation; all he hath lieth in his tongue, and his religion is to make a noise therewith” (97). He is “A saint abroad and a Devil at home” and “Tis better to deal with a Turk than with him, for fairer dealings they shall have at their hands” (97). Bunyan describes the character of Talkative quite elaborately in order to demonstrate the sin of deception. Christian’s words, “Deceived! you may be sure of it” (97) is a warning against the guiles of Talkative to those who seek knowledge but do not part with the way of sinners. Through the words of Talkative
Bunyan carefully explains the difference between crying “out against sin” and having a “godly antipathy against it” (101). In “Alappana Varaima Patalam” Krishna Pillai vividly delineates hypocrisy through the character of Alappan, the counterpart of Talkative.

Bunyan’s Flatterer “a man black of flesh is yet another form of hypocrisy that lands one “within the compass of a net” which made them lie “crying” (164-165). To Krishna Pillai, Karvannan is an embodiment of “the devil, darkness, deadly poison, sin and all wickedness become one” (Kar. 3). The deadly nature of his fraudulent friendship is like “poison-mixed milk” (4). The result of his acquaintance is deviation from the path of life, and death after much suffering. Krishna Pillai depicts the suffering one comes to by adhering to Karvannan with greater clarity than Bunyan. He compares the one who follows Karvannan to “a man who falls into a well with a lamp in his hand” (14).

Bunyan’s puritan upbringing has enabled him to bring out the seemingly religious sham and self-deception of the sin of the unbridled tongue. Krishna Pillai clearly rings the alarm against this deception. Though Bunyan devotes many a page to portraying this sin, Krishna Pillai vividly details the sin of hypocrisy and the consequent suffering due to following his vain words. This practice of misrepresenting his real character by pretending to be virtuous lands the deceived in difficulty and despair.

Lie, one of the sins condemned in the Decalogue, is a very common sin that corrupts the human soul. Though Bunyan makes only a passing reference to it in the description of the denizens of Vanity Fair, Krishna Pillai deals with it very seriously. The description¹ of the

¹ The description, unlike that of Bunyan’s, is very much indigenous bringing out the wickedness of Krishna Pillai’s native land. Thus Krishna Pillai often turns a socio-cultural critic of his own times. The poet brings out the universal characters that destroy this world.
market in Mayapuri and its wares clearly display the countless dimensions of this sin. Krishna Pillai explains this venomous sin in hyperbolic expressions:

Thousand lies for a breath,

Thousand sovereign gold for a lie,

Thousand sovereign gold for beautiful words,

Thousand sovereign gold for abuse. (85)

Betrayal is the sin of treachery. It is breach of trust. The sin of betrayal is discussed with greater directness in Apollyon’s recriminations and Christian’s retorts against each other. Christian points out that he is not a traitor as the monster makes him out to be because he has ever retained his loyalty to his eternal Master, “I have given him my faith, and sworn in my allegiance to him, how then can I go back from this, and not be hanged as a traitor?” To Bunyan a Christian cannot afford to betray his Heavenly Master. Bunyan puts this outside the province of a genuine Christian while Krishna Pillai makes it pervade the entire world as he finds it to be “full of treachery” (Cuvi. 56)

Krishna Pillai portrays Judas’ betrayal in “Iratcaniya Caritap Patalam.” Judas’ heart turns a heart of granite when his treacherous design is divulged by Jesus (93,94). The poet recalls the treachery of Judas and contrasts his ingratitude with “the faithfulness of a dog that comes wagging the tail to the master whose spear has pierced its body” (95)

Krishna Pillai feels that those who hate the act of love and give their souls to Satan are “like the monkey in the hands of a performer” (96). The magnitude of this serious sin makes the poet attribute it to the instigation of Satan. Savarin.mathu says, “Poet Krishna Pillai was like the writer of the Forth Gospel in drawing out the nature of the betrayal in his narrative” (84).
The final category of sins is concerned with those transgressions for which their perpetrators are not liable to be punished. The sins covered in it are termed “venial” because the sinners here become victims of situations where sin has already been in existence.

Superstition, beliefs which do not have scriptural or divine sanction, is made out to be a sin which forms a part of the “religion” of Vanity Fair (118). It is a societal rather than an individual sin and so it is pardonable in the sight of humans beings. The words of Superstition himself suggests its sinful nature. For Superstition reports Christian to have said, “we do still worship in vain, are yet in our sins ...” (118). Every superstitions belief and practice “thrust into the worship of God ... will not be profitable to eternal life.”

That in the worship of God there is required a Divine faith, but there can be no Divine faith without a Divine revelation of the will of God. Therefore whatever is thrust into the worship of God that is not agreeable to Divine revelation cannot be done but by a human faith, which faith will not be profitable to eternal life (119).

Bunyan pre-eminently believes in the authority of the Word along with Luther and Calvin (Whale 131). He brands anything that is not biblical ‘sin’.

Blasphemy is yet another sin that corrupts and condemns the humans. Bunyan’s strict adherence to the Word of God purely from a puritanical perspective has enabled him to minutely project major and minor moral and ethical failings. In The Pilgrim’s Progress the sins of the flesh that Bunyan himself was once subject to could be seen powerfully portrayed along with the deeds of iniquity. Bunyan presents the persuasive and overpowering nature of blasphemy with all its maligning influence to “blaspheme him that he loved so much before” (79). Evangelist
encourages Christian saying, “All manner of sin and blasphemies shall be forgiven unto men” (27). He also, wherever possible, lists the lothesome common sins that cause one great suffering. Some times Bunyan seems to list certain apparently trivial sins, though they contribute very little to the progress of the narration.

In *Ira&amya Yattirikam*, while addressing the men of his city, Āttuma Vicāri points out their commonest sins which the Decalogue forbids. They have used God’s name in vain, have failed to observe the Sabbath and have not honoured their parents (Mey. 23). Krishna Pillai with greater force than Bunyan opens the eyes of the sinners who ignore their sins which have become a habit with them. Blasphemy is treated here as a venial sin although in the New Testament Jesus rules out pardon for the person who blasphemes the Holy Ghost (Matt. 12:31). Bunyan’s Calvinistic creed could evidently account for this biblical oversight.

Backsliding is the sin of falling from one’s good ways into one’s own former bad ways of living. The backslidden person falls into greater misery that he finds himself lost irretrievably. Often the fall is fatal. Pliable is the first backslider who runs back to his city fearing further dangers on the pilgrim way. At Hill Difficulty Christian is met by two men who dissuade him from going further shouting, “Back! Back... if either Life or Peace is prized by you” (76). They report that they have seen in the dark valley “the Hobgoblins, Satyrs, and Dragans” and hear “a continual howling and yelling, as of a people under unutterable misery, who there sat bound in affliction and in irons” (77). In a different Context Bunyan names the backslider Temporary who “dwelt next door to one Turnback” (188). According to Bunyan it is his acquaintance “with one Save-self” that makes one backslide. “Though the conscience of such men is awakened, yet their minds are not changed and they are like the dog that turns to his vomit” (189). Slavish fears, shame and guilt cause the human beings to backslide. Bunyan dwells
more on this sin and offers valuable advice to overcome this sin (191). Both Bunyan and
Kristina Pillai seem to be pitying the backsliders. The heroes are helped when they realise their
folly. But the inevitable consequence of suffering is clearly pointed out in both the works.

Bunyan systematically spins sin and suffering in such a way as to highlight the gravity of
sin and the seriousness of its consequences. While the path of a pilgrim is one of victory
through trials and threats, the sinner’s path is every whit dreadful and utterly without order
causing every possibility for the pilgrim to backslide. In the description of the dark and dismal
state of the valley, like the Dantean description of Hell, Bunyan given a glimpse of hell to the
readers in order to warn his readers of the dreadful plight of those who fall in hell. The dawn
of day drives the darkness and “the Ditch” and “the Quag” on either side of the Way are
discovered in detail. The Way is full of “snares, traps, gins and nets here, and so full of pits,
pitfalls, deep holes, and shelvings down there” to make the pilgrims backslide (67-70).

Fear is usually caused by the possibility of danger, pain or a threat. But the fear of God
is a redeeming trait in humans while what the former denotes is destructive and devoid of
grace. The biblical injunction is that humans should not give in to fear of the world. Fear of this
kind acquires a sinful nature because it demoralises and paralyses the victim. The fearful find
their place “in the fiery lake of burning sulphur” (Rev. 21:8).

Fear brings one into bondage. Bunyan and Krishna Pillai deal with fear in its positive
and negative forms and portray the state of their heroes when they are under the grip of both
kinds of fear. It is the arousal of fear in its creative form that prompts the two protagonists to
“brake out with a lamentable cry” (PP 9; Mey. 5,6).
The fear of God’s anger gives them wisdom to run off from the impending doom. But worldly fear causes the fear of death. The fear caused by Upāti Malai (Mount Sinai) is a worldly fear that makes one tremble at the height of its enormity (Laukt. 24). The ten strong peaks seem to be bent in a slanting position; it blows fire on all sides and if one strays from the long path it will lead one into the abyss of hell (26). It causes fear (27), and has the potential to destroy those who go on the way to Tharumapuri (28). None but Christ could go through it for it is holy (29). It contains the Decalogue and is called the Mount Sinai (30).

Thus Bunyan and Krishna Pillai present godly fear as well as worldly fear. When Krishna Pillai describes Āttuma Vicāri’s fear he makes the reader realise the benefit of godly fear and the bane of worldly fear with all their intensity. Both the writers show how godly fear makes the heroes courageous enough to face the foul fiend, walk through the Valley of the Shadow of Death, or even to cross the River of Death. Krishna Pillai makes his descriptions fearful by employing appropriate images. Krishna Pillai, likens the hero’s fear when he hears the words of Curicetakan to “a snake that shudders and trembles at the noise of thunder” (Laukt. 45).

Vanity is a sin because it deceives one with the reality of something which is vain and vanishes into nothingness. Worldly vanity is presented in the form of the “Town” called “Vanity” and “at the Town there is a Fair kept, called Vanity Fair” (98). By introducing “Vanity Fair” Bunyan carefully lists almost all the sins he could think of by way of merchandises, men or manners. The very establishment of the town gives one a glimpse of the nature of the town. It had been set up five thousand years ago by “Beelzebub, Apollyon and Legion” in order to trap

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1 In Trever Owen’s opinion, “Symbolically, the episode is an extended allegorical elaboration of the Biblical text, ‘Vanity of vanities; all is vanity’ (Eccl. 1:2)” (30). One can see that there is darkness is a pilgrim’s life.
the pilgrims alluring and attracting them by “all sorts of vanity” (110). Bunyan could so vividly give a graphic description of the vanity fair probably with his memory of visiting a contemporary fair in his land.  

Morality is seen here as the sin of self-righteousness. It is a dangerous ground to rely on. People who live therein are of good repute. They do deeds of charity. They are respectable and religious in a traditional way. Their life is worthy only to be lauded in the panegyrics pronounced at the end of their earthly life. The tether of morality never stretches up to the gate of redemption. Hopeful says that he “fled from ... sinful company ... betook ... to religious duties ... speaking truth” to his “neighbours” in vain (173). He realizes that self-effort in spiritual life is sinful disobedience. Bunyan, it may be recalled, disowned the traditions of the established church which stuck to the practice of using The Book of Common Prayer, and chose the path of the cross paved by the Puritans of his day who believed in justification by faith rather than deliverance by deeds (175).  

The same spiritual sentiment is reflected in Krishna Pillai too. Cuvicedakan says that there is no one who has become righteous by following the Decalogue or being moral (Lau. 60). Those who spoiled themselves by “not doing that which is to be done and doing that which is not to be done” cannot become holy just as a crow cannot become golden coloured even after many a dip in water (61).  

Henri Talon argues that Bunyan’s “Vanity Fair, that microcosm of a corrupt world resembles of fairs at elstow, at Stourbridge near Cambridge, or even Str. Bartholomew Fair, immortalised by Ben Jonson” (28). But Roger sharrock, another perceptible critic of Bunyan, seems to hold the view: “Later, when the pilgrims are plunged into the worldliness of vanity Fair, Bunyan is not treating the temptations of the world and the flesh in their effect on men in the manner of Spenser’s Bower of Bliss, but illustrating the persecution to be endured by the saints of God” (80).
Carelessness, a venial sin, which is the result of lack of attention or thought, too gets attention in both the writers. Bunyan presents the painful outcome of “being heedless” through the sufferings of Pliable and the hero in the bog, Slough of Despond (17). Krishna Pillai too brings out the sufferings that befalls Āṭṭuma Vicāri and Menpencan. (Av. 14). Bunyan points out that the suffering caused by this sin in the case of the heedless hero is “seven times worse than if he had never gone out of the city” (85)

“Bedabbled” with mud and dirt, he stands amidst his scornful neighbours who call him “fool” and “coward” for his pains and pusillanimity. Despised and desolate, he clings on to his inconsistency. His return reminds one of man’s inherent inclination to relapse in the face of frustration in his quest for truth. Bunyan, with a humorous touch, pictures Pliable as a pathetic man who would keep company with any one, good or evil. This actually is the predicament of a man with his inherent carelessness, always failing in his effort to press on in the path of righteousness. Both Bunyan and Krishna Pillai take note of the prevalence of this sin.

Shame is also made out to be a venial sin here for it stops man from being bold for the cause of God. Being ashamed of God’s “ways and servants” is shown to be a sin through the words of one of the pilgrims named Faithful (92). His encounter with Shame is reported to the protagonist during which this sin is highlighted. Shame is shone to be one who thinks it to be “a pitiful, low, sneaking business for a man to mind religion.” It “makes one “the ridicule of the times”. Shame ascribes adherence to religious tenets to “ignorance and want of understanding in all natural science” (90-91). He considers to be a matter of shame for one to mend one’s ways, repent, ask of God or one’s neighbours forgiveness and “make restitution” (91). Christian’s response to Faithful’s report and representation of this personified venial sin is, “‘The wise shall inherit glory,’ said Solomon, ‘but shame shall be the promotion of fools!’” (92-93).
Shame's counterpart in *Iračaṇiṇya Yāttirikam*, Vetkan's disdainful comment to the hero is, "It is nothing but madness to wander thus seeking the pleasure that comes after one's death" (Nitāṇi Natpu. 67). Feeling ashamed God's ways, though not a cardinal sin, keeps one from attaining one's goal of glory in Heaven. It is a venial sin because shame stems from one's reluctance to divulge what one really thinks and feels in one's heart of hearts.

Atheism is yet another apparently pardonable flaw in a human being. It is the sin of godlessness and stems from lack of wisdom, for the Bible says, "The fool says in his heart, 'There is no God'" (Ps. 14:1). The Atheist believes that there is "no such place as" the one Christian “dreams” of (167). His search is in vain. While Bunyan allows Atheist to play his part as one of the characters, Krishna Pillai chooses to drop him. He portrays Atheism in *Nāṭikopaṭṭai* (Army of Atheism) that Alimpan sends against Vēṭian (Alimpan Tōlvī 96). Krishna Pillai, unlike Bunyan, signifies the multiple growth of atheism and so represents it in its collectively forceful form.

Ignorance too is to be counted as an excusable sin. But both the writers, like courts of law, condemn this character. Bunyan makes Ignorance a pilgrim. But in all his misunderstanding of God's laws he fails to see neither his "original nor actual infirmities" (183). "Ignorance" is a "brisk lad" who comes out of the "country of Conceit" into the way through "a little crooked lane" (153). He has wrong doctrines and false faith. His overconfidence allows loose living. Bunyan shows how Ignorance lands in eternal hell even though he reaches the "gates of heaven" (203). Unlike Bunyan, Krishna Pillai drops Arivīṇaṇ (The counterpart of Ignorance) right at the place of his meeting the pilgrims in "Arivīṇa Varccitap Paṭalam" (Section on Arivīṇaṇ). While Krishna Pillai ignores Ignorance at this point in the plot in the truly Indian tradition, Bunyan inflicts on him eternal perdition in hell, which is strictly in keeping with the Calvinistic
doctrine and the dogmatic creed of the Puritans of Bunyan's day. The classifications of sins personified in both the works could never to arbitrary, for the two writers' perspectives on the enormity or gravity of some of them could vary and leave room for a variant hermeneutics.

Krishna Pillai's presentation of sin and suffering is very much crowded with the native notions of sin and suffering which no poet born and brought up in a native culture can ever hope to get over. A careful, thorough and deep analysis of the treatment of sin in both Bunyan and Krishna Pillai shows that there is surprisingly closer similarity between the two writers. But there is a major difference which becomes discernible in *Irațkariya Yattirikam* in the treatment of the Decalogue and its violation as constituting the “core” of sin. Surprisingly enough the difference is deeply embedded in the very religio-psyche of the authors reinforced by their respective socio-cultural and political milieu. Thus to the Lutheran-Puritan-Calvinist and anti-royalist Bunyan it is the grace of God and not the Law of God (Decalogue) which is the guiding spirit for salvation. In the case of Krishna Pillai the new convert, who was least 'tainted' by the puritanical and Calvinist fervour of John Bunyan, the violation of the divine decree delivered by God on Mount Sinai is what constitutes the “core” of sin and suffering. Thus one finds the very idea of the violation of the Law as sin interspersed all through *Irațkariya Yattirikam*. This evidently has brought about the respective shift in emphasis in Bunyan's and Krishna Pillai's treatment of succour and salvation in their respective works as well.
Treatment of Sin in *The Pilgrim's Progress* and *İraçına Yıtırıkam*: A Taxonomy

**SIN**

- **ORIGINAL SIN**
  - **PRIDE**
    - Obstinacy
    - Presumption
    - Vain-glory
    - Pride of life
    - Persecution
    - Violence
    - Murder
  - **ANGER**
    - God's righteous anger
    - Man's sinful anger
    - Skirmishes
    - Enmity
    - Ill will
    - Murder
  - **ENVY**
    - Jealousy
    - Evil eye
    - False witness
    - Slander
  - **LUST**
    - Impurity
    - Immorality
    - Carnality
    - Trickery
    - Desire
    - Wickedness
    - Cheating
  - **GLUTTONY**
    - Love of food
  - **SLOTH**
    - Jealousy
    - Evil eye
    - False witness
    - Slander
  - **AVARICE**
    - Greed
    - Covetousness
    - Embezzlement
    - Robbery
    - Betrayal
    - Attack
    - Murder

- **COMMON SINS**

- **DISOBEDIENCE**
  - **SERIOUS**
    - Hypocrisy
    - Lie
    - Betrayal
  - **VENIAL**
    - Superstition
    - Vanity
    - Shame
    - Blasphemy
    - Morality
    - Atheism
    - Backsliding
    - Carelessness
    - Ignorance