

The Evolution of the Pilgrim: A Comparative Character Study of Christian and Christiana in John Bunyan's The Pilgrim's Progress

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Abstract:

The Pilgrim is the masterpiece of John Bunyan, an allegory split into two parts and first published in 1678 and 1684. Part I recounts the lone and dangerous voyage of the male protagonist, Christian. In contrast, Part II radically changes the narrative focus to the community and female experience through his wife, Christiana. This paper argues that the transformation of Christian into Christiana denotes a drastic theological change in the narrative of the Allegory by Bunyan. In particular, it focuses on the shift from personal justification to communal sanctification and the need for directed fellowship. Using comparative textual analysis of the main episodes in both parts, this paper analyzes the main differences in calls to pilgrimage, the character of trials, and the works of guidance, including the introduction of Greatheart. The party that Christiana is a part of is dependent on group protection and mercy, unlike the solitary battle of Christian to fight Apollyon. The analysis examines how Part II corrects the individualism of Part I through the support of institutions. Finally, the experience of Christiana is a counterpart to that of Christian, indicating that although faith might start alone, it needs the community to sustain it. This work highlights the fact that the mature theology of Part II of Bunyan extended the concept of salvation to encompass not only the isolated soul but also the wider church body, providing a clear and comprehensive final picture of the early Puritan spiritual experience.

Keywords: Christian, Allegory, Puritanism, Justification, Sanctification, Theology

Introduction

John Bunyan's The Pilgrim's Progress is one of the classic English allegories that describes the spiritual life of a person and the pathway between the City of Destruction and the Celestial City. The text also includes Part I (1678), Part II (1684), and a biographical context that helps to understand the theological development of Bunyan (Bunyan, Pilgrim's Progress, p. 1). According to Roger Sharrock, the

structure of the dream enables Bunyan to transcend realistic limitations to concentrate on spiritual truth (Sharrock, 1968, p. 45). According to Roger Sharrock, the structure of the dream enables Bunyan to transcend realistic limitations to concentrate on spiritual truth (Sharrock, 1968, p. 45). This dream is a lone dream, creating an individualistic image of the early Christian faith, which was based on the isolation of a person in prison (Bunyan). 45). This dream is a lone dream, creating an individualistic image of the early Christian faith, which was based on the isolation of a person in prison (Bunyan). This dream is a lone dream, creating an individualistic image of the early Christian faith, which was based on the isolation of a person in prison (Bunyan).

Critics usually consider Part I to be the ultimate text and Part II a sequel or an afterthought, according to N.H. Keeble, Part II, is necessary in interpreting the mature theology and ecclesiology of Bunyan (Keeble, 1988, p. 112). On the one side, the journey of Christian in Part I focuses on the individual fight against spiritual enemies to be justified, and, on the other side, the journey of Christiana in Part II transforms the pilgrimage into a community effort, which not only provides safety and compassion but also the backing of the Church as a whole. Part I begins with Christian all alone, "cloathed with Rags... a great Burden upon his back," shrieking in solitude in seeking salvation, abandoning his family (Bunyan, *Pilgrim's Progress*, p. 13). His journey is full of personal struggle with Apolo and individual survival. This isolation is a suggestion of Stanley Fish that makes the reader address the text directly in terms of its spiritual challenges (Fish, 1972, p. 89). Part II, on the other side, starts with the apology of the introduction of Christiana, which signals a change of focus to the family and community abandoned (Bunyan, *Pilgrim's Progress*, p. 171).

Christian is called "Letter... written in letters of gold " by the King, who welcomes her in common and does not beat her with the rod (Bunyan, *Pilgrim's Progress*, p. 185). 185). This is one of the events of female spiritual agency in Puritan literature as noted by Barbara K. Lewalski (Lewalski, 1993, p. 230). More so, the character of Mr. was introduced. Greatheart explains that forgiveness is gained "by him that let you in at the gate," emphasizing the mediated grace in society (Bunyan, *Pilgrim's Progress*, p. 217). 214). In this paper, a comparison of the Call, Trials, Community, and Theology will be made in both parts. Greatheart explains that forgiveness is gained "by him that let you in at the Gate," emphasizing the mediated grace in the society (Bunyan, *Pilgrim's Progress*, p. 217). According to Anne Dunan-Page, Greatheart is the pastoral care that should have been provided in Part I (Dunan-Page, 2010, p. 156). In this paper, a comparison of the Call, Trials, Community, and Theology will be made in both parts. It will look at the inciting incidents of the two pilgrims first. Second, it examines the character of battles, whereby spiritual warfare is replaced by physical defense. In this discussion, the paper shows how the

pilgrimage of Christiana fulfills the vision of the Church, which Bunyan presented. Lastly, it talks about the theological meaning of grace and church support. The two parts will use textual evidence to justify the argument that Part II is a required corrective action to the individualism of Part I. Through this development, the study presents the effect of the subsequent ministry of Bunyan on his understanding of the vision of salvation, not just as a personal salvation but as a journey of a company. The roadmap has been built to provide a thorough comparison between the first call and the last theological implications. Through this structure, it is possible to have a subtle comprehension of how the second section completes the first one, and the allegory turns into a narrative of the exodus of one man, to a vision of the development of the whole Church. In this discussion, the paper shows how the pilgrimage of Christiana fulfills the vision of the Church, which Bunyan presented.

The Call to Pilgrimage

John Bunyan's *Pilgrim's Progress* is one of the classic allegories of the Christian journey; however, the theological accents change considerably in the two books. First published in 1678 and subsequently revised in 1684, the text introduces two main characters whose invitations to pilgrimage demonstrate various elements of spiritual awakening. Although the pilgrimage of Christian in Part I focuses on the individual fight to be justified over spiritual enemies, the pilgrimage of Christiana in Part II transforms the pilgrimage into a communal activity. Such a development is most prominent when considering the motivation and departure of both protagonists, namely, the Burden and the Letter.

Part I depicts Christian's call to follow God amidst internal distress and desperate isolation. The story begins with a dream vision, in which the main character is stated to be a "Man cloathed with Rags... and a great Burden upon his back" (Bunyan, *Pilgrim's Progress*, p. 13). This burden is the burden of sin and the belief in the Law, pushing the Christian by fear and not by invitation (Bunyan, *Pilgrim's Progress*, p. 13). He is driven by a desperate survival cry, which goes, "What shall I do to be saved?" (Bunyan, *Pilgrim's Progress*, p. 13). He literally seals the cries of his wife and children, and focuses on escaping the City of Destruction. He literally seals the cry of his wife as well as his children and focuses on escaping the City of Destruction. "Eternal Life!" (Bunyan, *Pilgrim's Progress*, p. 13). He literally seals the cry of his wife as well as his children, and focuses on escaping the City of Destruction. His communication with other characters, such as Obstinate and Pliable, also emphasizes the solitude of his original religious affiliation since he has to escape the vengeance to follow without any society (Bunyan, *Pilgrim's Progress*, p. 17).

In contrast, the call of Christiana in Part II is externalized, kind-hearted, and communal in nature. This change is announced in the Author's Apology to the Second Part, which states that Christiana is here (Bunyan, *Pilgrim Progress*, p. 171). 171). and not like Christian, who runs away from mercy, Christiana is bade to

destruction. She receives a "Letter... written in letters of gold" from the King (Bunyan, *Pilgrim's Progress*, p. 185). She receives a "Letter... written in letters of Gold" from the King (Bunyan, *Pilgrim's Progress*, p. 185). This Letter is representative of the promise of the Gospel and grace, as opposed to the Burden of sin in Christianity. Moreover, the departure of Christiana is characterized by remorse on her part because she was opposing it. She tells her sons, "I have sinned away your Father" (Bunyan, *Pilgrim's Progress*, p. 184). She recognizes the fact that she has failed before, but instead of abandoning her family, she collects them. She commands, "Come, my Children, let us pack up and be gone" (Bunyan, *Pilgrim's Progress*, p. 187). She also gathers a companion, Mercy, transforming the pilgrimage from a solo race into a collective journey.

The figurative distinction between burden and letter highlights Bunyan's theological coming out. In his burden, Christian has to fight individually until he reaches the cross, which is the conflict between the person and the law. However, the letter of Christiana is a promise in her view, prior to her approach to the gate, the image of safety in the church and society. Christian takes his flight out of wrath, while Christiana is bidden to mercy. Christian leaves the family, while Christiana introduces the family. This change implies that, as much as people can start with faith, it needs a community to last. The Second Part is the righting of the individualism of the first through institutional reinforcement and instructive fellowship, an indication that the pilgrimage is not just a flight before death, but a parade into glory. The existence of the letter suggests a pre-programmed invitation that enhances unity, whereas the burden suggests a personal crisis that requires separation. Finally, these opposing invocations have been employed by Bunyan to depict how the Christian life is traveled between lonely belief in sin and the collective affirmation of grace.

Nature of Trials and Adversaries

The character of adversity in *The Pilgrim's Progress* by John Bunyan differs greatly between Parts 1 and 2, showing the development of theology in individual spiritual warfare to collective protective warfare. In Part I of the Christian pilgrimage, the path is a lonely theological struggle; however, in Part II, Christiana focuses on physical weakness and the need to undergo fellowship with a guide. This change can be observed in the antagonists encountered and the method of deliverance used, as it is a shift from individual effort to institutional one. According to Sharrock, spiritual conflict in the allegory as introduced by Bunyan is based on actual reality, and the transitioning process in Part II becomes a continuation of the Christian life (Sharrock, 1968, p. 105)

Christian's experiences are mostly internal and spiritual and centered on the loyalty of the soul. He is alone in front of Apollyon, without the help of human beings in the Valley of Humiliation. The devil asserts that he owns Christian and orders him to "prepare thyself to die; for I swear by my infernal Den, that thou shalt go no further"

(Bunyan, *Pilgrim's Progress*, p. 64). 64). 64). Christian's victory depends on his own faith and a recollection of the scriptures, weeping," Rejoice not against me, O mine Enemy! The victory of Christian depends on his own faith and a recollection of the scriptures, weeping, "Rejoice not against me, O mine Enemy! when I fall I shall arise" (Bunyan, *Pilgrim's Progress*, p. 65). Stanley Fish holds that this seclusion compels the reader to address the spiritual trials of the text, within Christianity is its lonely weight (Fish, 1972, p. 98). In the same case, the deliverance of Christian in Doubting Castle is based on his own retention of the "Key in my bosom called Promise" (Bunyan, *Pilgrim's Progress*, p. 120). Here, the danger is that despair as such, a spiritual state that will be surpassed by the personal remembrance of the promises of God, which emphasizes the lone task of justification.

In contrast, in Part II, Christiana faces more physical and social challenges, which demonstrate the insecurity of women and families in the world of religion. At the Wicket Gate, she meets "two very ill-favoured ones coming down apace to meet them" (Bunyan, *Pilgrim's Progress*, p. 201). According to Barbara K. Lewalski, this is one of the moments of female spiritual agency in Puritan literature, in which communalism is a defense mechanism (Lewalski, 1993, p. 238). This, according to Barbara K. Lewalski, is one of the moments of female spiritual agency in Puritan literature in which communalism is a defense mechanism (Lewalski, 1993, p. 238). When they shout murder, help arrives in their cause since "The Reliever comes" (Bunyan, *Pilgrim's Progress*, p. 202). This transition highlights a change to institutional support as opposed to self-reliance. The Interpreter expressly gives this protection in the form of calling for "a Man-Servant of his, one Great-heart" (Bunyan, *Pilgrim's Progress*, p. 214). Great-heart is a symbol of ordained ministry, one who has to protect the weak against the threats posed by physical powers, such as Giant Maul and Giant Slay-good, who are not only killing the bodies of pilgrims but also the souls. Anne Dunan-Page notices that Greatheart is the pastoral care that is lacking in Part I, which institutions the pilgrimage (Dunan-Page, 2010, p. 158).

The final result of this defensive war was the destruction of Doubting Castle. In Part I, Christian leaves Despair but leaves the giant alive, and he is haunted by the possibility of the giant's reappearance. In Part II, Greatheart goes back to this trauma with the purpose of solving it forever. He demands entry to "take away thy head, and to demolish Doubting Castle" (Bunyan, *Pilgrim's Progress*, p. 292). This act represents the strength of the Church to break the strongholds of the spirit that had weighed down on the previous pilgrim *individually*. 292). This act represents the strength of the Church to break the strongholds of the spirit that had weighed down on the previous pilgrim on an individual basis. The threats in Part II are frequently of the weak, such as Feeble-mind, and we need a conductor to guide Christian through the way Christian might have wandered without, according to N.H. Keeble, it is in

Part II that we can grasp the development of his theology and his ecclesiology, in which the community supports the individual (Keeble, 1987, p. 118).

Finally, the transition between Christian and Christiana indicates a change from individual justification to communal sanctification. Christian uses the sword to protect himself in a spiritual battle, whereas Greatheart uses the sword to free the community. The availability of Greatheart prevents the weak from being left behind; however, in the case of Christian, he is left alone at times. Thus, Bunyan implies that faith has a starting point, but only the Church and its safety can help to sustain it. The conclusion of Giant Despair attests to the fact that the community completes what the individual initiates, and the need to be guided in fellowship in mature Christian life is acknowledged.

Fellowship, Guidance, and Gender

In *The Pilgrim's Progress*, John Bunyan indicates that the move between Part I (1678) and Part II (1684) is significant in terms of theological and structural changes regarding fellowship, guidance, and gender. Whereas Part I focuses on the solitary journey of the individual soul, Part II artificially formalizes the pilgrimage via the support of the community and ordained direction. This development is echoed in the personal development of Bunyan, who is no longer an imprisoned non-conformist but a fully fledged minister, as mentioned in the Introductory Note on the release of Bunyan and his ministry in Bedford (Bunyan, *Pilgrim's Progress*, p. 1). 1) This movement in biography highlights an ecclesiological shift of the Restoration era (Mullett, 1988, p. 78). The author's Apology of Part I defines the dream similitude as a solitary experience (Bunyan, *Pilgrim's Progress*, p. 5). In contrast, the Apology of Part II introduces Christiana and her community explicitly and indicates the transition to collective sanctification (Bunyan, *Pilgrim's Progress*, p. 171).

In Part I, Christian has a transient and incidental fellowship. He embarks on his journey with the guidance and counseling of an Evangelist who orders him to fly out of the wrath to come (Bunyan, *Pilgrim's Progress*, p. 15). But this is preliminary advice; especially thereafter, Christian is to a great extent left to his own devices. On the way, he meets his most important companion, Faithful, and Christian announces, "I am glad that I have overtaken you" (Bunyan, *Pilgrim's Progress*, p. 72). 50). On the way, he meets his most important companion, Faithful, and Christian announces, "I am glad that I have overtaken you" (Bunyan, *Pilgrim's Progress*, p. 72). But such camaraderie is prematurely ended by martyrdom at Vanity Fair, where the town folks live, "burned him to ashes at the Stake" (Bunyan, *Pilgrim's Progress*, p. 103). It is only after this trauma that Hopeful joins. Part I, therefore, depicts a community and clergy that is either remote or persecuted, and places the pilgrim in the vulnerable position of Apollyon, with spiritual enemies, without a physical shelter (Knott, 1978, p. 203).

In contrast, Part II describes a pilgrimage secured by institutional authority and an inclusive community. When Christiana arrives at the Interpreter's House, she is allotted a permanent conductor: "The Interpreter then called for a Man-Servant of his, one Great-heart" (Bunyan, *Pilgrim's Progress*, p. 214). This transformation claims that Greatheart is a transformation in the perception of the clergy in the eyes of Bunyan, from enemy to savior. This transformation claims that Greatheart is a transformation in the perception of the clergy in the eyes of Bunyan, from enemy to savior. This is mentioned verbatim as Great-heart explains to Mr. Feeble-mind, "I have it in Commission to comfort the feeble-minded" (Bunyan, *Pilgrim's Progress*, p. 280). This appointed guide protects Christiana and her group, unlike Christian, who was forced to fight by himself, and a collective might helps have safety and not personal courage (Pooley, 2010, p. 92).

Moreover, Part II extends the pilgrimage to women, children, and the weak, in contrast to the male-dominated companions of Christianity. The female neighbor is known as Mercy, who does not come on the journey as a direct call as Christiana did, but with persuasion and determination (Bunyan, *Pilgrim Progress*, p. 192). This brings out a gender relationship in which women serve and are merciful in the community, which forms part of the sustenance of the community (Rivers, 1988, p. 145). 236). This brings out a gender relationship which involves women serving and being merciful in the community, which forms part of the sustenance of the community (Rivers, 1988, p. 145). This group also fits in the physically and spiritually weak, who are Mr. Feeble-mind and Mr. Ready-to-halt, who would have been left behind in Part I. Rather, Great-heart does not weigh them down, but he helps, and this shows a theology of grace that helps the weak.

This integration of the community climaxes when families are brought together at the inn where Gaius is married. The writing indicates that Matthew and Mercy are married (Bunyan, *Pilgrim's Progress*, p. 278), which cemented the relationships among the pilgrims. This marriage stabilizes the church community, in which the lonely wanderer is metamorphosed into the permanent house of faith. The party of Christiana sets up a foundation in the world where Christian went alone to Vanity Fair. Children and the emphasis on domestic piety additionally indicate that pilgrimage is not an escapist experience from society but rather a re-creation of society under the guidance of fellowship.

After all, the transformation of Christian into Christiana is a transition that occurs between solitary justification and communal sanctification. The journey of Christian justifies the confrontation of the individual with sin, whereas the role of the church justifies the role of the church to keep the believer alive. The task bestowed upon Greatheart to console the weak highlights the fact that the Christian life needs pastoral care and protection from the community. By including such women as Mercy

and making the weak accommodated, Bunyan gives us a theology that is a manly enterprise in which pilgrimage is a communal process. Part I, dreaming in solitude, is fulfilled by the reality of communion in Part II to imply that although faith might be initiated at individual stages, it needs the defense, counseling, and companionship of the Church to be sustained (Owens, 2006, p. 56).

Theological Implications

The transformation of Christian to Christiana in *The Pilgrim's Progress* indicates a fundamental change in theological perspective in Bunyan's Puritanism, in which he abandoned individual justification for communal sanctification. Part I of the book is characterized by the lonely struggle for salvation by the Christian. He begins as a "man clothed with rags... and a great burden upon his back" (Bunyan, *Pilgrim's Progress*, p. 13). This burden is the guilt of sin, and his main goal is justification, which is only possible when the burden "fell from off his back" at the Cross (Bunyan, *Pilgrim's Progress*, p. 41). Such a story underlines individual belief and personal escape out of the City of Destruction, which is reminiscent of the early Puritan interest in the immediate connection of the elect soul with God without mediation by institutions.

In contrast, Part II focuses on living holy lives with supportive church structures. Part I criticizes established religion, as seen in the example of Mr. Worldly Wiseman telling Christian to the shows. "Village... named Morality" (Bunyan, *Pilgrim's Progress*, p. 25), Part II describes an encouraging social framework. However, Christiana is spared by Greatheart, who is tasked with taking them to the house of Beautiful (Bunyan, *Pilgrim's Progress*, p. 96), from persecution. However, Christiana is spared by Greatheart, who is tasked to take them to the house of Beautiful (Bunyan, *Pilgrim's Progress*, p. 214). This is an indication of an advanced ecclesiology in which the ministry defends the flock. Grace is even more explicitly depicted; Christiana is given a "Letter... written in letters of Gold" (Bunyan, *Pilgrim's Progress*, p. 185), representing a certain invitation instead of flight in fear.

The theology of this is that forgiveness comes through the community. Pardon is acquired, Great-heart says, but not through the word of God "by him that let you in at the Gate" (Bunyan, *Pilgrim's Progress*, p. 217). This is a community element, which is cemented at the Inn of Gaius, where Matthew and Mercy are married together (Bunyan, *Pilgrim's Progress*, p. 278), which provides a basis of generational faith. The guided fellowship makes sure that the weak are not left behind, as compared to the isolation experienced by Christians at times. Finally, Part II dispels the severity of Part I. Christian confronts the River of Death with much "darkness and horror" (Bunyan, *Pilgrim's Progress*, p. 162), and he fights all by himself with the last creature. Unlike that, Christiana passes away in a dignified manner where she says, "I come Lord, to be with thee" (Bunyan, *Pilgrim's Progress*, p. 317). This development implies that though faith starts as an individual thing, it must be held

together, directed, and fraternized by the Church, and fulfills the conception of Bunyan of the Christian life as a journey to a company of glory. The transition between the lone responsibility of the Christian and the shared harmony of Christiana depicts the process of developing a theology of predicament where the process of sanctification will not only be maintained through the personal struggle of the believer, but also through the strength of the community of believers.

Conclusion

The change from Christian to Christiana in Bunyan's allegory indicates the significant change in theological vision between personal and collective during justification and sanctification, respectively. The Christian path begins with a solitary, burdensome struggle against spiritual enemies, such as Apollyon, and reliance on personal strength. Conversely, Christiana is invited into the community through a letter, faces threats of physical harm necessitating vigilance, and participates in a continuous procession of pilgrims led by Greatheart and a heterogeneous band of travelers. This development indicates that although the initial awakening of faith can occur privately, it heavily depends on fellowship, mercy, and institutional guidance. Therefore, Part II cannot be considered a continuation but a necessary fulfillment of Bunyan's vision. The two sections combined offer a complete image of Christian life, bringing a balance between individual struggle and the power of the church to sustain it. Ultimately, Bunyan's theology reveals that salvation is not merely a personal escape but a group experience of glory. This mapping invites readers to interpret the work as a whole, with the isolated dream of Part I being worked through in the collective reality of Part II, conceptualizing endurance of faith as a collective work of the body of believers.

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