

**THE PURSUIT OF SALVATION, HAPPINESS, AND KNOWLEDGE:
BUNYAN'S *PILGRIM'S PROGRESS*, VOLTAIRE'S *CANDIDE*, AND
JOHNSON'S *HISTORY OF RASSELAS, PRINCE OF ABISSINIA***

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RESUMO: Neste artigo, analisamos *Pilgrim's Progress* (1678) de John Bunyan, *Candide* de Voltaire; *or, All for the Best* (1759), e *The History of Rasselas, Prince of Abissinia* (1759) de Samuel Johnson com a intenção de reexaminar a forma como os protagonistas empreendem viagens marcadas pela busca da salvação, felicidade e conhecimento. Esta pesquisa mostra que, em *Pilgrim's Progress*, Christian e Christiana buscam a salvação e confirmam seus princípios de fé, pois ambos alcançam a bem-aventurança após a sua peregrinação. Em *The History of Rasselas*, Rasselas persegue a felicidade absoluta, mas ele descobre que a felicidade completa não pode ser encontrada fora de Happy Valley. Similarmente a Rasselas que, ao final da viagem, rejeita a sua suposição inicial em *Candide*, o protagonista percebe que não vivemos no melhor dos mundos possíveis. Argumentamos que *Pilgrim's Progress* tem um final definido, já que ambos os protagonistas alcançam a salvação, enquanto *The History of Rasselas* e *Candide* têm um final aberto, sem apresentar uma conclusão princípios morais definidos. Em última análise, nós oferecemos uma perspectiva alternativa de análise literária sobre as viagens na literatura, comparando e contrastando as diferentes motivações nos três romances analisados.

PALAVRAS-CHAVE: Literatura comparada, literatura de viagens, travessia

ABSTRACT: This paper focuses on John Bunyan's *Pilgrim's Progress* (1678); Voltaire's *Candide: or, All for the Best* (1759); and Samuel Johnson's *The History of Rasselas, Prince of Abissinia* (1759) in order to reexamine the ways in which different literary protagonists undertake journeys characterized by the pursuit of salvation, happiness, and knowledge. In the *Pilgrim's Progress*, Christian and Christiana pursue salvation and confirm their principles of faith as both reach spiritual enlightenment at the end of their pilgrimages. In *The History of Rasselas*, Johnson's protagonist pursues absolute happiness but finds that complete happiness is not to be found outside Happy Valley. Like Rasselas, who rejects his initial assumption by the end of the journey, Candide decides that we do not live in the best of all possible worlds. We argue that *Pilgrim's Progress* has a definitive ending, as both protagonists achieve salvation, while both *Rasselas* and *Candide* have open endings, with no absolute morals or conclusion. Ultimately, we offer an alternative perspective on the literary analysis of travel in

literature by comparing and contrasting the different pursuits in *Pilgrim's Progress*, *Candide*, and *Rasselas*.

KEYWORDS: Comparative literature, fictional travel, crossing

Literary texts about travel incorporate worlds of imagination in which protagonists leave their homes in search of adventure, self-fulfillment, wealth, and fame. We focus on John Bunyan's *Pilgrim's Progress* (1678); Voltaire's *Candide: or, All for the Best* (1759); and Samuel Johnson's *The History of Rasselas, Prince of Abissinia* (1759) in order to reexamine the portrayal of protagonists who undertake journeys characterized by the pursuit of salvation, happiness, and knowledge. In their respective texts, Christian and Christiana pursue salvation, Rasselas pursues happiness, and Candide pursues knowledge. The author of each of these works creates a variety of fictional travels, inviting the reader and the protagonist to question their own societies by experiencing or imagining other possible worlds. This research proposes reexamination of canonical texts to unveil the similarities and differences in these three works, which have, over the centuries, inspired the imagination of readers through tales of distant journeys, and spiritual, philosophical, and intellectual pursuits.

John Bunyan wrote *The Pilgrim's Progress from this World to that which it is to Come* in 1678. Although Bunyan was a religious man who fervently believed in the Bible, he held a perspective that often clashed with the views of the ruling monarchy. He saw the poetic texture of the Bible and defended the idea that imaginative literature could teach in a way that moved beyond literal texts (BATSON, 1984). In his texts, Bunyan speaks through figurative rather than literal language, drawing authority from the Bible to adopt the role of a preacher, besides using metaphors and allegories to convey principles of faith. He believed that imaginative literature could aid in the understanding of the similitudes that conceal truths in the world God created. Reflecting

the scholastic tradition from which its author emerged, Bunyan's universe has the implicit order of a world fashioned by an omnipotent God. Even so, Bunyan's claim can also be seen as transgressing the views of his time, rejecting a literal interpretation of the Bible and defending the positive aspects of imaginative literature. In his life, Bunyan took up the role of a preacher, publicly talking about the Bible and his interpretation of it, a view for which he was arrested and sent to jail, where he later began to write *The Pilgrim's Progress*.

Pilgrim's Progress reflects Bunyan's religious faith and his belief in the imaginative power of the Bible. The text is divided into two books: Book I focuses on Christian's pilgrimage and Book II focuses on the pilgrimage of Christian's wife, Christiana, and their children. Before continuing the discussion of the journey of Christian and Christiana, it is important to explain the meaning of a pilgrimage. The pilgrimage experience is diverse and is a well-known feature of different religions, centuries, and even individuals. Further, there are many forms of pilgrimage: "There are journeys to fulfill religious obligations, journeys of thanks, journeys of curiosity, homage, and serendipity, even journeys of penance" (COUSINEAU, 2000, p.xv). Moreover, a pilgrimage is a journey to a specific place and one which has a spiritual meaning for the traveler: "A pilgrimage is by nature a quest, a journey in search of an experience that will affect the kind of change that will make a difference to the individual's life or spirit" (DAVIDSON AND MARTIN GITLIT, 2002, p. xvii).

In *Pilgrim's Progress*, both books begin with the narrator having a dream. In Book I the narrator first sees that Christian is desperate because he has learned from the book he holds that his city is doomed. He feels lost, not knowing what to do or how to behave. Then, Evangelist, his spiritual guide, walks up to Christian and guides him to escape towards the light: "Do you see yonder Wicket-gate? The Man said, no. Then said

the other, Do you see yonder shining light? He said, I think I do. Then said Evangelist, Keep that light in your eye, and go up directly thereto, so shalt thou see the Gate; at which when thou knockest, it shall be told thee what thou shalt do” (BUNYAN, 1904, p.13). Evangelist advises Christian to flee the City of Destruction and to move toward the shining light. Thus, Christian’s journey begins without a clear destination, because his only concern is escaping from darkness. However, as the journey progresses, Christian’s journey assumes the form of a pilgrimage. The first indication of this change is at the Place of the Beautiful. When Christian asks at which house he has arrived, the Porter replies: “This House was built by the Lord of the Hill, and he built it for the relief and security of Pilgrims” (BUNYAN, 1904, p. 58). Through the Porter’s speech, there is an association between the pilgrims and Christian. Slightly later in the tale, as Christian is explaining why his wife and children did not follow him, he refers to his journey as a pilgrimage: “Oh how willingly would I have done it, but they were all of them utterly averse to my going on Pilgrimage” (BUNYAN, 1904, p. 63). He laments that his family did not follow him on his pilgrimage, even if he did not know that it was a pilgrimage he was setting out when he left his home. He becomes aware of his status as a pilgrim and that he is following the righteous path to salvation. In *The Journey in The Pilgrim’s Progress*, Philip Edwards suggests that at first “the journey is simply an escape and that the journey becomes a pilgrimage only later in the narrative as the emphasis now falls on journeying towards a destination” (BUNYAN, 1904, p. 113). Christian is initially only preoccupied with fleeing the city and escaping from damnation. It is only later that he becomes determined to reach salvation and eternal life. The journey of escape becomes a pilgrimage in search of spiritual enlightenment because the emphasis is now on the destination and not on the departure.

In contrast, Christiana's journey, in Book II, is described as a pilgrimage from the beginning of the tale. She has a clear destination: she must follow her husband's footsteps and become a pilgrim herself to reach spiritual enlightenment. Even before she begins the journey, characters foresee her role as a pilgrim. Christiana hears the ill-favored ones talking in her sleep: "else all the World cannot help it, but she will become a Pilgrim" (BUNYAN, 1904, p. 212). The reference to Christiana's status as a pilgrim is made even before she begins her pilgrimage. Shortly after this, Christiana is advised by Secret to undertake the Pilgrimage and how to do so: "Put this letter from thy Husband's King in thy Bosom . . . for it is one of the Songs that thou must Sing while thou art in this House of thy Pilgrimage" (BUNYAN, 1904, p. 216). Secret assumes that Christiana has repented, that she will follow her husband and become a pilgrim. It is assumed that, as a pilgrim, Christiana will rest at the house during her pilgrimage. As Christiana accepts her role as a wife and pilgrim, she acquires a new status in Book II. While in Book I she is only referred to as "wife," in Book II she becomes Christiana. The narrator comments: "This Christiana (for that was her name from the day that she with her Children betook themselves to a Pilgrim's life)" (BUNYAN, 1904, p. 210). Only after Christiana repents for not following her husband and decides that she must undertake the same pilgrimage, is she worthy of a personal name.

Book II focuses on the pilgrimage of Christiana and her children; the story has a lighter atmosphere, and the theme of hospitality is developed. The characters spend more time in the different houses and the narrative is filled with songs, extended dialogues, stories, and weddings. Christiana also needs more help and guidance from others. In his pilgrimage, Christian spends a considerable amount of time on the path alone and only later is he accompanied by Faithful and Hopeful. In contrast, Christiana leaves her home accompanied by Mercy and her children. Christiana also needs

constant guidance from Mr. Good Hearted; he is the one who fights the monsters along the way. Therefore, although Christian's and Christiana's journeys are similar in their pursuit of salvation, the outset of each journey differs significantly since Christian is fleeing the city without a clear sense of destination, while Christiana is conscious from the day of her departure that she will undertake a pilgrimage to save her soul and that of her children.

Another difference between Book I to Book II is the introduction of an additional narrator: Sagacity. In the beginning of Book II, the narrator has a dream in which Sagacity is telling the story of Christiana, creating distance between the dreamer and what he sees. The inclusion of another narrator, distances the outernarrator from the story of Christiana. This literary choice of adding a character as an internal narrator, suggests that the outer narrator, commonly associated with the author, does not deliberately focus on the pilgrimage of a woman. He is retelling the story he hears from another narrator. This additional narrator adds credibility to the story because the inner character/narrator has witnessed the story he tells. Sagacity affirms: "I can give you an account of the matter, for I was upon the spot at the instant, and was thoroughly acquainted with the whole affair" (BUNYAN, 1904, p. 210). In this passage, Sagacity is not only explaining his authority on the topic to the outer narrator but also to the reader. As Bunyan was writing in the fifteenth century, women were not commonly the main characters of narratives, thus, the transition between the pilgrimages of Christian and Christiana had to be made by an additional authoritative voice, that of Sagacity. However, later in the narrative, once he has fulfilled his role, Sagacity is abruptly discarded. He is removed from the narrative after the Slough of Despond: "And now Mr. Sagacity left me to Dream out my Dream by myself" (BUNYAN, 1904, p. 224).

Sagacity has lent credibility to the tale and a justification for focusing on Christiana's pilgrimage, thus the outer narrator can take control of telling the tale once again.

Despite the differences between the two books, a single emblematic metaphor, one that pervades throughout the entire story, is that of sight. Characters who can see only at the visual level lack the qualities necessary to move forward into spiritual enlightenment. Atheist, who also attempts to undertake the pilgrimage but renounces the path because he has not seen the world Christian dreams about, states: "Had not I, when at home, believed, I had not come thus far to see. But finding none, I am going back again, and will seek to refresh myself with the things that I then cast away, for hopes of that which I now see is not" (BUNYAN, 1904, p. 164). Because Atheist cannot see beyond the materiality of life, he abandons the pilgrimage. Unlike Christian, who believes "there is a World to come" (BATSON, 1984:163) and will finish the pilgrimage to reach eternal life, Atheist does not believe in what he cannot see. Atheist is not worthy of salvation as he desists from the pilgrimage, failing to see beyond the visible. Moreover, one way that Christians are able to see the invisible is through dreams. Beatrice Batson argues that the fact that the story is told through a dream "sustains the impression that the narrative is all dreamlike, but it also fixes the symbolic character of the quest and thus discloses the hero's relationship to the goal" (BATSON, 1984, p. 34). The dreamlike atmosphere allows the narrator to dissolve the borders of time, space, and logic. Bunyan purposefully sets up the dreamlike atmosphere from the first pages as he introduces the narrative through the phrase: *similitude of a dream*. The narrator is telling the story he sees in a dream. Christiana argues that dreams are important to understand God's will: "We need not, when a-bed, lie awake to talk with God; he can visit us while we sleep, and cause us then to hear his voice" (BUNYAN, 1904, p. 267). As professed by Christiana, dreams can be illuminating. She first dreams about her

condition and her husband's place "among many immortals, with a Harp in his hand" (BUNYAN, 1904, p. 212) before she understands the journey that he has undertaken. Additionally, as previously mentioned, before Christiana accepts the pilgrimage, she has revelations about her condition through dreams. Only after these dreams is she met by Secret, who will advise her to follow the same pilgrimage as her husband. Dreams have a transformative power that leads Christiana to a new understanding of her life and the paths he needs to follow as a pilgrim.

Although dreams have a positive connotation, allowing the unseen to be seen, sleep does not. The excess of sleep is seen as detrimental to the path of righteousness. As it is described throughout *Pilgrim's Progress*, the desire to sleep is seen as laziness and should be avoided by good pilgrims. After falling asleep for a while, Christian greatly regrets his act, exclaiming: "O wretched Man that I am, that I should sleep in the day-time! That I should sleep in the midst of difficulty! That I should so indulge the flesh, as to use that rest for ease to my flesh, which the Lord of the Hill hath erected only for the relief of the spirits of Pilgrims!" (BUNYAN, 1904, p. 55). Christian is very much aware of the disasters that come from an excess of sleep and he immediately repents. The dangers that arise from too much sleep are present in a variety of world literatures, including Homer's *Odyssey*. For example, as Odysseus falls asleep, he indirectly contributes to his shipwreck. It is while he sleeps that Eurylochus proposes that the crew sacrifice Helios's sacred cows. And as Helios complains to Zeus, he agrees to wreck Odysseus' ship (HOMER, 1961, p. 249). Thus, because he falls asleep, Odysseus loses control of his crew and suffers from his carelessness. In *Pilgrim's Progress*, Christian seems to be aware of the dangers that can come from sleeping and forgetting one's quest. Hopeful suggests they take a short nap: "Let us not sleep as do others, but let us watch and be sober" (BUNYAN, 1904, p. 56). Christian does not want

to fall into the temptation of sleeping during the day. He is determined to correctly move along the path to spiritual enlightenment to save his soul.

Thus, in *The Pilgrim's Progress*, Christian and Christiana must overcome temptations along the pilgrimage to reach the state of spiritual enlightenment. Christian becomes aware of his damnation by reading his book; Christiana becomes aware of her condition through dreams. Though the company and pace of each pilgrimage may differ, the pursuit of salvation has a strict path; there is only one true righteous path to reach spiritual enlightenment. If in *Pilgrim's Progress*, the protagonists have to choose between good and bad, in *The History of Rasselas, Prince of Abissinia*, Rasselas has to choose between two types of positive experience. Rasselas's sister, Nekayah, advises him: "No man can taste the fruits of autumn while he is delighting his scent with the flowers of the spring" (JOHNSON, 2009, p. 66). He cannot have the goodness of both seasons; he must choose between the two favorable scenarios, unlike Christian's pilgrimage, where there is a clear right and wrong, where everyone must enter through the same wicket gate. Both Bunyan and Johnson argue for the immortality of the soul but whereas Christian needs to learn and to follow the correct path to salvation, Rasselas has to learn that he cannot let the ephemeral idea of happiness paralyze him because true happiness is reached only after death.

Before Thomas Jefferson defined the pursuit of happiness as an individual right and a collective political goal in 1776, Samuel Johnson published *The History of Rasselas, Prince of Abissinia* in 1759, illustrating that happiness is one of the most pressing of human concerns. Although Johnson's *Rasselas* does not focus on civil rights, the underlying notion is that the pursuit of happiness is a necessary and desired human endeavor. The verb *pursuit* suggests a distance from the state of happiness, implying a continuous search or journey towards such a splendid condition. In *Rasselas*,

the pursuit of happiness is interconnected with the experience and knowledge acquired through travel: Rasselas's journey is marked by both geographical dislocation along the Nile River and an intellectual progression into maturity, Georges Van Den Abbeele asserts that travel refers to the movements of human beings from "the place where one is to another place that is far enough away" (VAN DEN ABBEELE, 1992, p. XV). Beyond this anthropological definition, travel can be seen as a metaphor that proposes "to call an existing order into question by placing oneself 'outside' that order, by taking a critical distance from it" (VAN DEN ABBEELE, 1992, p. VIII). Therefore, Rasselas' journey can be read not only as geographical displacement from his starting point, but as an intellectual voyage into maturity, as well.

In the beginning of the narrative, despite living in the Happy Valley, Rasselas is discontent. While observing the animals around him, he states: "What makes the difference between man and all the rest of the animal creation? I am hungry and thirsty like him, but when thirst and hunger cease I am not at rest. I am, like him, pained with want, but am not, like him, satisfied with fullness" (JOHNSON, 2009, p. 20). Rasselas answers his own questions by simply thinking about such issues. He illustrates that humans are rational and self-conscious. He searches for the meaning of life because satisfying his basic physical needs does not bring him happiness or tranquility. Rasselas is determined to find happiness, which he assumes to be outside the Happy Valley. He meets Imlac, a philosopher and world traveler who will be his guide along the journey.

Unexpectedly, Rasselas does not find a blissful state of happiness outside the walls of the Happy Valley. He continuously searches for one occupation, location, or kind of lifestyle that will bring true happiness but he fails to find this ideal scenario. Robert Walker analyzes the narrative and suggests that: "All of *Rasselas*, to some extent and certainly the first third of the work, is concerned with showing up the fallacy that

location is a primary cause of man's worldly sorrow" (JOHNSON, 2009, p. 43). As Rasselas travels to different places he realizes that location does not guarantee the happiness he wants to find. Imlac reflects upon the search for happiness: "We are long before we are convinced that happiness is never to be found, and each believes it possessed by others, to keep alive the hope of obtaining it for himself" (JOHNSON, 2009, p. 42). Imlac, being a wise philosopher and having travelled to many places, suggests that complete happiness is not something to be found or possessed; it is an ephemeral state of mind but it is the belief that others possess real happiness that stimulates its ongoing pursuit.

Steven Clark states that travel writing allows the construction of a self throughout the narrative: "...the simple fact of separation from family, home and community makes him or her susceptible to perpetual redefinition through encounter. The hero of adventure is a proleptic concept: a status conferred by challenges to be undergone" (CLARK, 1999, p. 13). In other words, through interaction with the other, in a foreign place, the self undergoes unavoidable changes that allow it to construct an identity. Imlac tries to explain to Rasselas the connection between happiness and travel: "we grow more happy as our minds take a wider range . . . I am less unhappy than the rest, because I have a mind replete with images, which I can vary and combine at pleasure" (JOHNSON, 2009, p. 30-34). Imlac ponders that even though happiness is not absolute, journeys offer the individual an opportunity to be less unhappy because traveling opens the mind to new possibilities. The more one sees, the more options one has to engage thoughts and imagination. Rasselas begins the narrative determined to find happiness in his quest, but he slowly realizes that the attempt to possess an ideal state of happiness in any place on earth is futile. Thomas Keymer discusses Rasselas's quest, arguing: "hero's pursuit of happiness will often involve change but no real

progress, or will simply hit a brick wall” (KEIMER, 2009, p. xxiii). According to Keymer, despite Rasselas’s travels and philosophical reflections, he will not evolve or achieve a higher state of knowledge and will inevitably hit a brick wall. However, although Rasselas eventually returns to his kingdom, he has changed intellectually. Even though Keymer argues that Rasselas experiences no progress through his travels, our analysis proves that he does achieve a higher state of knowledge and self-awareness. He no longer believes in an ideal state of happiness that is bound to the world outside of the Happy Valley. Imlac suggests that extended travel results in a higher state of wisdom. After undertaking his journey, Rasselas learns to find joy in his own situation. Even if there are possible joys during life, a complete sense of happiness can only be achieved in eternal life. At the end of their journey, Imlac, Rasselas, Pekuah, and the Astronomer talk about the immateriality of the soul and life after death. After a long discussion, Pekuah states: “to me...the choice of life is becoming less important; I hope hereafter to think only on the choice of eternity” (JOHNSON, 2009, p. 108). Her comment concludes their argument as she discloses the characters’ realization after long discussions and travels. By the end of the journey, Rasselas will return to Happy Valley to assume his duties as a future king, with an altered state of mind. He now desires “a little kingdom, in which he might administer justice in his own person, and see all parts of government with his own eyes” (JOHNSON, 2009, p. 108). His journey allows him to understand that happiness is an ongoing process of the intellect, independent of geographical location and occupation; complete happiness is only achieved in eternal life. Rasselas is now prepared to rule Happy Valley.

Johnson’s Rasselas resembles Voltaire’s *Candide* in that both characters reject their initial assumptions after undergoing their journeys. Even so, *Rasselas* minimizes the disillusionment of discovering the absence of absolute happiness on Earth by

emphasizing the possible joys along the journey of life until death brings complete happiness in the form of eternal life. In contrast, Voltaire's *Candide* offers a less optimistic conclusion: we do not live in the best of all possible worlds. *Candide* illustrates the chaos of life, directly contradicting the predominant philosophies of Voltaire's time that defended the overarching order of God's universe. Roger Pearson discusses the connection between *Candide* and Leibniz's Optimism, stating that "Voltaire evidently satirizes Leibniz's Optimism not only by the illogical travesty of it which Pangloss parrots throughout the story, but also by juxtaposing it with the various atrocities and disasters of which the story provides" (PEARSON, 1990, p. xx). Leibniz developed his philosophy regarding the reconciliation of the existence of evil in the world with the belief in a God that is all good, all-powerful, and all knowing. Voltaire challenges Leibniz's Optimism by depicting the unpredictability of disasters, the infinite brutality of human nature and human evils. In *Candide*, the characters are raped, pillaged, murdered, massacred, abused, tortured, as well as being victims of religious intolerance, prostitution, and disease. In the narrative, Leibniz's philosophies are embodied in the figure of Pangloss, the wise philosopher who guides Candide. Pangloss constantly argues that we live in the best of all possible worlds. After extensive travels and many tragic experiences, Candide questions this assumption. In Surinam, Candide meets Negro, who shares the horrors he has experienced under slavery: "When we're working at the sugar-mill and catch our finger in the grinding-wheel, they cut off our hand . . . Dogs, monkeys, parrots, they're all a thousand times less wretched than we are" (VOLTAIRE, 1990, p. 53). Negro complains that the brutalities slaves endure, as they are treated worse than animals. The cruel reality of slave labor shocks Candide and he cries out: "O Pangloss! . . . This is one abomination you never thought of. That does it. I shall finally have to renounce your Optimism" (VOLTAIRE, 1990, p. 54). Candide

laments the reality. He no longer believes in Pangloss's philosophy because he sees that the chaos of the world is permeated with the inhumane and despicable acts of humans.

Moreover, later in his travels, Candide meets another philosopher, called Martin. Although Martin's ideas are more flexible than those of Pangloss, he is also mistaken in his assumptions about human character. Martin tells Candide that Cacambo will betray him. However, Cacambo remains a loyal friend. Martin's premise is proven wrong because he believes he can predict human behavior by elaborating a coherent line of thought and principles about the world. Another connection can be made between the narrator's knowledge and Leibniz's all-encompassing philosophy because neither can explain all human experience or the unpredictability of events. Characters such as Cunégonde, Cunégonde's brother, Martin, Paquette, and Cacambo often interrupt the narrator's story to recount their own life experiences and to tell of their own journeys. Unforeseen tragedies and catastrophes characterize the narrative. Just as the narrator's vision is limited and cannot account for all the characters' lives, Leibniz's philosophy of optimism is not sufficient to understand the chaos of the world.

Bunyan's *Pilgrim's Progress*, Voltaire's *Candide*, and Johnson's *Rasselas* can be compared and contrasted, as the protagonists undertake different journeys of exploration into imagined worlds. Their journeys begin differently: Christian leaves the City of Destruction because he is advised to do so, *Candide* is expelled from the Kingdom, and *Rasselas* flees on his own volition. However, all of the protagonists mould their journeys according to the principles set out by their religious guide or philosopher friend: the Evangelist in *Pilgrim's Progress*, Imlac in *Candide* and Pangloss in *Rasselas*. In *Rasselas*, the journey is relatively tranquil in contrast to *Candide*, in which the journey is characterized by chaos and unpredictability. *Pilgrim's Progress* resembles *Candide*, in that the pilgrimage is marked by several dangers, but

the text can also be compared to *Rasselas*, because both Book I and II of the story suggest a tranquil atmosphere of hope, one that conveys the idea that faith will provide for those on the righteous path. *Candide* moves rapidly; there is a succession of exciting episodes, travels, adventures and discoveries in each chapter. Compared to Voltaire's narrative, Johnson's tale seems static because the characters engage in long philosophical discussions and don't travel very far, always remaining in close proximity to the Nile River. Bunyan's *The Pilgrims Progress* has characteristics of both tales: Book I moves rather fast in a succession of events, as Christian is determined to reach salvation without delay; Book II moves more slowly, as Christiana spends more time in the houses of hostesses and a variety songs, longer conversations, and weddings are included in the tale.

The books also differ in the nature of adversity faced by their characters and the levels to which the characters are transformed by their travels. In *Rasselas*, the characters have opportunities to advance intellectually but never experience life-threatening situations. Although the characters leave the kingdom, they still benefit from the safety and comfort of their superior social rank. The characters keep their subject position and their identity wherever they go. For instance, when Pekuah is captured, she continues to be herself and she uses her connections with the princess to win her liberation. Similarly, in the *Pilgrim's Progress*, the pilgrims learn life lessons to fully prepare themselves for salvation, but the characters do not change who they are, nor is their status altered.

Although the characters face many perils, their lives are not threatened; they are safe as long as they continue to follow the righteous path. In contrast, the characters in *Candide* constantly face life-threatening situations. They experience multiple tragedies: they are abused, violated, tortured, raped, and robbed. *Candide's* characters are also

more individualized; they are complex characters that change their identities throughout their travels. For example, Nothing is stable and the characters change by mere chance, depending on their surroundings, experiences, and beliefs. As previously mentioned, in *Candide*, many of the characters tell their own stories. Their discourse is marked by their unique rhetoric, which varies based on their subject position.

In contrast, the characters in *Rasselas* reflect a similar rhetoric; they speak the same elaborate language as the narrator. For example, a maid does not despair when she breaks a porcelain cup but comments: “that what cannot be repaired is not to be regretted” (JOHNSON, 2009, p. 16). Even though the maid is of a lower social rank, she does not fulfill the conventional role associated with her class because she is not concerned about her accident. The maid does not care about the broken porcelain but, instead, makes a philosophical comment about the uselessness of worrying about something that has already happened. All of the characters in the story share this kind of intellectual discourse, which contributes to the philosophical atmosphere of the narrative. Along those lines, the characters in *Pilgrim’s Progress* serve as allegories and communicate through a similarly elaborate rhetoric. The significance and status of their speeches varies according to the character’s allegorical function, but the language they use is similarly complex. For example, while talking to Christian, Hopeful remarks: “It made me see that God the Father, though he be just, can justly justify the coming sinner” (BUNYAN, 1904, p. 172). Hopeful is making reference to his sublime understanding of God’s world. In a brief dialogue following this speech, Ignorance tells Christian: “What! Would you have us trust to what Christ in his own person has done without us! This conceit would loosen the reins of our lust, and tolerate us to live as we list” (BUNYAN, 1904, p. 177). Ignorance has the opposite view to Hopeful’s, as he is incredulous in response to the teachings of Christian. Although Ignorance and Hopeful

have opposite views that illustrate their functions as allegorical characters, they nevertheless share a corresponding elaborate rhetoric. The world depicted in the *Pilgrim's Progress* is similar to that of *Rasselas* because elaborate language permeates both the characters' and the narrator's speech, while in *Candide*, many of the characters tell their stories using their own specific language based on their experiences and subject positions.

Journeys in literature often offer the opportunity for protagonists to see different worlds and to reflect on their personal beliefs. The importance of literary journeys that depict the pursuit of salvation, happiness, and knowledge are highlighted in Bunyan's *Pilgrim's Progress from this World to That Which it is to Come*, Voltaire's *Candide; or, All for the Best* and Samuel Johnson's *The History of Rasselas, Prince of Abissinia*. Christian and Christiana follow their righteous path during their pilgrimage, and their religious faith in God accompanies them throughout the pilgrimage, allowing them to ultimately reach the place of the spiritual enlightenment. In contrast, Rasselas challenges his initial idea that happiness existed outside Happy Valley. Through his journey, he realizes that true happiness comes only after death, in eternal life. Nevertheless, Rasselas realizes that can he find joy in life by fulfilling his duty. In yet another variation on the literary journey, after travelling around the world, Candide rejects his initial assumption, deciding that we do not live in the best of all possible worlds and concluding that there is no guarantee of joy on Earth because society is characterized by disasters. By the end of the narratives, *Pilgrim's Progress* has a definitive ending, as Christiana and Christian achieve salvation, while *Rasselas* and *Candide* have an open ending, with no absolute moral or conclusion. Even so, *Rasselas* has a hopeful tone, ending with the characters accepting their present circumstances and

dreaming about the future, while *Candide* has a more forlorn tone, and concludes with the characters rejecting further philosophical discussions to focus on tending the garden.

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