

CHAPTER I

INTRODUCTION

In this chapter, the writer explains the introduction of the research, consists of the Background of The Study, Identification of The Study, Research Question, Objective of The Study, and Sequence of The Writing.

1.1 Background of the Study

Throughout the history of literature, the Christian Bible had served as not only a sacred text for its believers, but also a rich source of narrative and symbolical representations. Two of the most pervasive ways in which biblical material manifests itself in literature are through the use of allegories and allusion. While both do a similar job of representing biblical themes, both are different in its intensity and usage in a literary work.

An allusion is a literary device, often an expression intended to refer to something without mentioning it exclusively (“Allusion”). It is an indirect or a passing reference to someone or something; an indirect or implied reference. (“Allusion”). Allusion has seen many uses in the works of literature especially. An allusion is also often interchangeably used for an allegory. Where they differ is mainly on the scale of their uses. Allusions are usually passing references, remarks, or anything that isn’t a large or big theme meant to dominate the meaning of a literary work. It is only meant to be brief and offhanded.

An allegory is known as an extended metaphor. It is something, whether it’s a story, a poem, or even a picture, that can be interpreted to reveal a hidden meaning. Especially a political one or a moral one (“Allegory”). It is often described as a story within a story. What is written is meant to be further dug into in order to uncover the intended meaning left behind by the author. It is often used to express something rather large in scale, things like abstract ideas or social commentary, as mentioned in the above passages. There are several types of Allegories, such as Biblical Allegory, Modern Allegory, and Classic Allegory. But for this thesis, we will focus on Biblical Allegory. Biblical Allegories are allegories that invoke the themes of the Christian Bible. As humans often take inspiration from other sources, such as other authors and other works, and so it is uncommon to find literary works that serve as an allegory of biblical themes. John Bunyan is no different.

John Bunyan is indeed, one of many authors who do this. He might be one of the first ones to do it. Bunyan was born in the year 1628, in November in Elstow, Bedfordshire, England. He died on August 31st, 1688 in London. He is a known minister, but also a writer who writes one of the most well-known ever written, which is ‘The Pilgrim’s Progress’. It is in fact, the most characteristic expression of the Puritan religious



outlook” (“The Pilgrim’s Progress”). Being a pastor and a minister, Bunyan’s life mission was to preach the Christian gospel. He does this through many of his works, one of which is the famed Christian Allegory, the Pilgrim’s Progress.

The Pilgrim’s Progress is a very famous novel published in 1678. The title of the novel is shortened, but it is fully named “The Pilgrim’s Progress from This World, to That Which Is to Come”. It is known as a Christian allegory and is a very significant work that became a progenitor for many other Christian media narratives that came after it. The novel is a dream sequence that follows the journey of a man named Christian, and his journey from his hometown called “The City of Destruction” to the “Celestial City” located at the peak of Mount Zion. The book takes place in a world allegorical in nature. It follows Christian who was greatly sorrowed by the revelation of knowing that he is a sinful man from his reading of “the book in his hand”. Thus then he journeys to find deliverance from his sins.

The novel is a great subject of research because of the rich amount of biblical allegories and allusions within the novel itself. From the places where the story took place, to the events, and the characters in the novel. It holds the worldview of John Bunyan, and if one were to research the novel, it would uncover the themes, worldview, and religious context of Bunyan’s time. Using the Dynamic Structuralism Approach, the research aims to uncover the biblical themes infused by John Bunyan and the author’s agenda in writing the novel.

1.2 Identification of the Study

After reading the novel *The Pilgrim’s Progress* by John Bunyan, the researcher has found multiple points that may be studied:

- 1) Christian morality in *The Pilgrim’s Progress*
- 2) Christian themes in *The Pilgrim’s Progress*
- 3) Biblical Allegories and Allusions in *The Pilgrim’s Progress*
- 4) The religious motivation of the author in the novel

1.3 Scope of the Problem

In identifying the problem, we have identified four points of problems that can be researched. In this thesis, however, the research will only be limited to Biblical allegories and allusions in the novel *The Pilgrim’s Progress* and the religious motivation of the author as reflected in the novel *The Pilgrim’s Progress*.

1.4 Research Questions

Following the background of the study as well as the identification and scope of the problem, the writer proposed the research questions below:



the biblical Allegory and Allusion presented in the novel *The Pilgrim’s Progress*?

Is the author’s agenda in writing *The Pilgrim’s Progress* is in the four aspects of Dynamic Structuralism?

1.5 Objective of the Study

Below are the objectives of the study according to the questions of the study provided above:

- 1) To identify and elaborate on the biblical allegories and allusions found in the novel *The Pilgrim's Progress*
- 2) To identify and elaborate the novel author's agenda in writing *The Pilgrim's Progress* as reflected in the four aspects of Dynamic Structuralism

1.6 Sequence of the Writing

The research shall be divided into five chapters. Firstly, chapter I contains the background of study, identification of problem, scope of problem, questions of study, objective of study, and the sequence of the writing. Secondly, chapter II references a few previous related research relevant to the current research, the theoretical approach used in the research, and also the theoretical background of the research. Thirdly, chapter III provides the methods the researcher used for collecting and analyzing the data found in the study. Fourthly, chapter IV will contain the bulk of the research regarding the findings and discussions about the research. Lastly, the fifth chapter, Chapter V contains the summarization of the entire research in the form of conclusions and will provide insights found by the research.



CHAPTER II

LITERATURE REVIEW

This chapter consists of previous related studies, Dynamic Structuralism as the literary approach used for this particular study, and the terms Biblical Allegory and Biblical Allusion as the research subject.

2.1 Previous Related Studies

Previous related studies are other research that are similar to the current research. It is used in particular to highlight the differences and similarities found between the current research and any research done in the past. These studies will not only be a reference for this study but also supporting data to aid in this research process. The first related study was written by Pasaribu (2010), the second was written by George and Raju (2016), the third was written by Zhu (2021), while the last, the fourth one, was written by Aiasadi (2023).

The first study was written by Baja Tigor Hasudungan Pasaribu (2010), titled "*The Significance of Allegorical Christian to Represent Bunyan's Life in The Pilgrim's Progress*". The author of the study uses author-oriented approaches and context-oriented approaches to find first, using the author-oriented approaches, the similarities between Bunyan and the main character of the novel, while second, also using the context-oriented approach to explore the historical background of the novel (which was the political and religious context of the Pilgrim's Progress. The author seeks to find the significance of the main character of The Pilgrim's Progress named "Christian" as a representative of Bunyan's life. The study found five important findings: Firstly, he found that the novel is an allegory for its allegorization of the Christian doctrines of salvation. Secondly, he found that the majority of the characters in the novel are very similar to the people Bunyan encountered in his life. Thirdly, he found that the novel is a byproduct of a marriage between the political and religious English societal dynamics during Bunyan's lifetime. Fourthly, the main character "Christian" represents Bunyan as a Puritan and Bunyan as someone in the English society. Fifthly, the characteristics of the main character's life as the epitome of the Puritanical Christian life.

The second study was written by Jose George and Dr. R.L.N. Raju (2016), titled "*John Bunyan's The Pilgrim's Progress as a Vehicle of Allegory*". The writer



ow John Bunyan uses the book *The Pilgrim's Progress* as an
 certains to Bunyan's own spiritual experiences and is rich with
 re study used what is called a threadbare analysis of the novel
 ; passages and happenings within the novel to reveal the

allegorical meaning infused by Bunyan. The study also used a library research method to establish Bunyan's background and how it affects the story. The study concludes that Bunyan's allegory shows three points: the way the main character sets out for salvation; the difficult and arduous journey he faces; and his success at arriving at the Celestial City, the desired country of the Pilgrims.

The third study was written by Yuanyuan Zhu (2021), titled "*Biblical Allusion in Three Charles Dickens Condition-of-England Novels*". The research aims to investigate how Charles Dickens, one of the most distinguished authors of the Victorian Era and English literature as a whole, utilizes Biblical allusions in three of his Condition-of-England novels which are *Bleak House* (1852-53), *Hard Times* (1854), and *Little Dorrit* (1855-57). As stated by the research's abstract, the study explores the patterns of biblical allusions represented through the morally good and bad characters, the narrator, and the satirical ways allusions are used to build a moral structure of the fictive world in the novels. The research found that Dickens focuses particularly both on the message and the manner of expressing the biblical allusion in the novel. The author found that Dickens used the Bible, and references to it, in ways that are straightforward and even satirical to support his social criticism and push forth the idea of social improvement and individual moral changes.

The fourth and final related study was written by Rana Noori Awad (2023), titled "*Biblical Allusion in John Steinbeck's The Grapes of Wrath: Some Person as a Study Case*". The study was conducted to shed light on the Biblical allusions in *The Grapes of Wrath* by John Steinbeck. This study generally aims at some characters in the novel, and also the number twelve which is quite significant in the bible (twelve apostles, twelve tribes of Israel, etc) and in the novel itself. The study found that John Steinbeck is also a part of the many authors who took a great amount of inspiration from religion in their literary works.

The related studies mentioned above have some similarities and also differences to this study. Two of the studies here study the same novel, *The Pilgrim's Progress* by John Bunyan. The other two follow the same theme, which is Biblical allegory/biblical allusion. What sets this research apart from the previously related studies is the fact that this study will delve into the biblical allegories and allusions in the whole story, about how it all affects the meaning as a whole, while also taking into account Bunyan's life experiences, religious beliefs, and his worldview. The first study talks specifically about the main character as an allegorical representative of Bunyan himself, and the second study talks about the whole book as a vehicle of allegory. The third study is really, quite similar to this research. However, it studies completely different novels and a completely different study also studies a different novel by a different author and is



2.2 Dynamic Structuralism Approach

Dynamic Structuralism Approach is a theoretical approach based on the Structuralism approach. It is a branch theory of the original Structuralism theory. To know about the need for dynamic structuralism, one must know well its predecessor first, the literary Structuralism. The theory of literary structuralism typically concerns itself with the literary work itself as an independent agent, fully capable of drawing meaning from itself without any extrinsic contexts added in. True to its name, Structuralism concerns itself with structures, particularly the emphasis on the laws with which the literary works within itself. This might be the themes, its characters, its setting, its plot, and so on and so forth. Structuralism believes that the individual parts that make up a whole system, which in this case is the literary work, have significant meaning and can be understood simply from the relation that those parts have with each other (Eagleton, 1996).

This relation can be understood with an example taken from Terry Eagleton's *Book of Literary Theory*. In the book, he uses the sun and the moon as an example. If say, a poem describes in its passages about the sun and also about the moon. The sun and moon in the poem fit together to form what is called a structure. It is related to each other, and if seen by itself it is less meaningful than if it were seen not as one but two together. A hardcore structuralist he claims would see the two images (the sun and the moon) as lacking any substantial meaning and having only a relational meaning. This means that you can only understand the two images if they are together because, by themselves, they are perfectly capable of explaining and defining each other without requiring any extrinsic input, such as what we already know as the celestial bodies of the universe, the sun, and the moon (Eagleton, 1996:82).

Structuralism is widely acknowledged and is typically attributed to being founded by the Swiss linguist Ferdinand de Saussure. As Saussure was a linguist, what is now known as general Structuralism was first meant to be used in the context of studying the theory of languages. Saussure was convinced that language is a system of signs and must be studied 'synchronically', meaning its relation to one another in complete tandem instead of being studied 'diachronically' as it changes from time to time. It simply means to study the language as a whole, as a finished and distinguished system at a specific point in time, instead of studying the language in its development throughout history (Eagleton, 1996:84). Structuralism then was adapted to many other fields in order to try and apply this linguistic theory to anything other than the study of languages.



One of the main reasons as to why other branches of structuralism were not as successful as literary structuralism concerns itself only with an intrinsically defined system. It does not pay a smidgen of attention to the dynamic nature of a system. As stated by Ness, *as the primary concerns of literary structuralist* (Ness, 2019:2).

Literature is, at its roots, an imitation of what real life presents (Wellek & Warren, 1968). If literature is indeed an imitation of life, and that life is for the most part its realities in the natural world, then it is almost impossible to tear it away from its life as its highest inspiration. Literature is written by authors who are products of their beliefs, worldviews, and society. Almost all settings in a literary work, whether it is its period or locations, are based on the real world in some form or another. The characters of a literary work are also based on the natural world. And so does its language, its themes, and so on. This proves that literature is often born as a result of close observation of the natural world. An author might notice a particular form of injustice in their society and decide to criticize that injustice in the form of a literary work. Thus a literary work can never be purely individual, as the author writes to an audience, however hypothetical they might be.

M.H Abrams wrote in his book *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* about something called the Mimetic theory. This theory explains the art of imitation, in which there is a relation between a work and its source of inspiration, which he dubbed as 'the universe'. This talks about anything other than the text, the author, and the audience. The universe could be the natural world, the social and historical context of the works, its social environments, any cultural or religious systems, political situations, etc. This supports the idea that many literary works contain a much larger message; a piece of a larger picture that to be understood correctly, must require a deeper reading—which often resulted in an uncovering of a stunningly parallel imagery of the real world. Many authors throughout the centuries past used literature as a way of putting forth their ideas, ideals, and agendas.

Authors might use literature to delve into and express their perspectives on ideas, themes, and issues that they might find relevant. Literature allows them to express all of these things subtly.

Authors also use literature as social commentary. Literature becomes a platform for authors to criticize social norms, practices, and injustices. Using characters, plots, and settings, an author can shed much-needed light on issues pertaining to social, political, or cultural issues, to provoke thought in people and ideally, inspire a positive change.

Most if not all literature are a reflection of the author's worldview, opinions, and views. Abrams, in his book *The Mirror and The Lamp*, offers evidence that typically, before the Romantic period, literature is like a mirror; meaning that they are a reflection of the real world in mimesis. After the Romantic period, works of literature become like a lamp, a symbol of the author's inner light spilling out to around them. From all of the statements above, we can see that literature is often a reflection of the world around them. It is a written



account of what the author witnessed and believed in their own lives, a reflection of what they perceived in the natural world.

This is supported by Wellek & Warren (1968:90) which states that *It is a specific evaluative criterion to say that an author should express the life of his own time fully, that he should be "representative" of his age and society.* This proposes that an authors expresses the things they see in their own lifetime and society.

As Structuralism views everything through a strictly intrinsic lens, it is found inadequate for this particular study which calls for an analysis of not only a novel's intrinsic values but also its references to other extrinsic things in real life. Then enters the theory of Dynamic Structuralism. Like Genetic Structuralism, Dynamic Structuralism takes into account the extrinsic structure of the object of its research. While both study the intrinsic and extrinsic aspects of a text, Genetic leans more towards the society of the text's time, while Dynamic focuses more on the authors themselves. According to Sayuti (1994:18) Dynamic Structuralism is a *growing view of a literary work from a relatively long process.* This means that the historical background of the novel is very important in order to draw a deeper meaning of the work that is studied. Any analysis of a literary work with the Dynamic Structuralism approach involves semiotics as the study of signs (Pradopo, 2002:125). If a literary work is to be seen as a sign, it must have two functions: first, it must be autonomous, pointing to itself, and second, informational, which means it must convey the thoughts and feelings of the author. Both of these facts point out that a literary work is dynamic. A literary work uses language as a medium, which is also a sign in the study of semiotics. Literature itself is seen as a sign in semiotics because, like the novel in this study, the novel is used as an allegory, basically a lengthy metaphor. Not only that, many literary works used imagery in the form of figures of speech and sounds. All of these are considered signs in semiotics.

Dynamic structuralism then points to two facts: one, a literary work is a structure of itself based on every element that forms the whole work. Second, a literary work is very intertwined with its author, its reality, and its readers. The author brings meaning into the literary work which is always influenced by his experiences and beliefs, while the reader interprets these truths. Both of these facts work together to form the Dynamic structuralism approach.

The development of the dynamic structuralism approach is attributed to Jan Mukařovsky and his student Felix Vodicka (Teeuw, 2013:115). They proposed that a literary work is but a dead item. It is only alive by the construction done by its readers which means different interpretations according to the time and social background of whoever would read it. However, an objective structural analysis of



not be ignored in favor of a subjective analysis made by its
 tice of research, one will find that there will always be an
 hese two things: structural analysis and interpretation of a

literary work. There is a connection between sections and the entirety of a literary text; its readers, and its situations, which all play a major part in determining the structure of a text.

According to Teeuw (2013) in his book *Sastra dan Ilmu Sastra*, the shift of focus from merely literary structures to reader reception by Mukarovsky and Vodicka happened in the 1930s. However, because many of these Prague researchers' works were written in the Czech language, they weren't commonly known to other parts of the world. It was only after the initial translations of Mukarovsky's works to the German language in the '60s (around 1967, 1970) and English language in the '70s (around 1977, 1978) by John Burbank and Peter Steiner did he became more known. Vodicka's works were also translated into German and English in 1972, 1974, and 1976. There were also other works by other authors who mentioned them both.

Mukarovsky started emphasizing the function of literary works as a sign that conveys and communicates social and individual truths. He states that literary works cannot be separated by their other social contexts. As how a builder of a house not only focuses on the practicality and function of a house (shelter from the elements, etc) but also the aesthetic quality of that house. He proposes that literature does not bow down to practical rules, but instead gains purpose from its aesthetic functions. For example, a classical text written in a traditional society with religious messages in mind can be read by modern readers in an advanced society as an aesthetic piece of art without involving its religious aspects and functions.

In his 1936 work titled *Aesthetic Function, Norm, and Value as Social Facts*, Mukarovsky stated that "By function we understand an active relation between an object and the goal for which this object is used". But then a few years later, he starts emphasizing the role of its reader more and more. He states that the only reality that the aesthetic function serves is the reality of what the reader perceives (Mukarovsky, 1978:34).

This proposes that the reader as a subject does not lack in importance as one might suggest when being compared to its structures. This means that one must look for a text's structure to understand it as a whole without neglecting the reader's role in that process. It means that the tension between the text's structure and the reader's subjectivity will determine that aesthetic function, with a subjectivity that comes from the reader's social and historical contexts. Mukarovsky did not leave the author out of the equation, as an author is inseparable from his or her works. Therefore, this then establishes the four pillars of Dynamic Structuralism: the author, the text, the reader, and reality (Teeuw, 2013:146). As Mukarovsky puts it, "The text manifests itself as a sign in its inner structure, in its relation to its author and its recipients" (Mukarovsky, 1977:143).



Vodicka then continues his teacher Mukarovsky's works. He proposes that the larger social context of a text is what gives the framework for reception. He means that literature and literary works are demands demanded by historical situations and social situations in a given time, for its writer, its critics, and readers.

2.2.1 Intrinsic Elements

Based on the four pillars of the Dynamic Structuralism approach, intrinsic elements fall within the pillar of the text, as they are the parts of a literary work which are written and found inside of the text itself. It does not concern itself with anything that exists outside of itself, but is limited to what is found only in the text. The elements of the intrinsic is as follows: character, theme, plot, and setting.

2.2.1.1 Character and Characterization

Character and Characterization are different but together they complete each other. Character is usually the main focus of the story, as they are the people who lives inside of the story and usually the ones that readers can relate themselves to. Characters are living beings created by the writer to contribute in the story in some way or another. Whether in a major or minor way, characters will contribute to the literary work. According to M.H. Abrams in his book *A Glossary of Literary Terms*, Characters are "the persons represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it" (Abrams, 2013:48). It means that characters are those who are in the dramatic narrative of a literary work, and that they are the ones who are being interpreted by the reader. Well-written characters in a story should have moral compasses of their own. They have their own intellectual ways of thinking along with emotional qualities according to how they act and live their fictional lives. Which leads to Characterization.

Characterization is interrelated with characters because characterization has to do with the character itself. It is not the character, but it is important to the character. Characterization is in some ways the "humanizing" of a fictional character. It is when a character is given identities that makes him or her unique and memorable. This includes their physical attributes, such as their height, their age, gender, nationality, facial features, and etc. It could also be their emotional qualities. Such as their emotional qualities, such as their likes and dislikes, their dreams, their moral beliefs, and many other things. The combination of these things

acter feel "human" and relatable. Characterization allows for a distinct identity, and in that sense, makes them memorable. eing would have all these things which makes them, their own



person. So, characters are the characters themselves, while characterization is the method used by the author of a story to convey the distinctive traits of a character.

2.2.1.2 Plot

Plot is the sequence of events make up a story. It is characterized by events and actions that are there in order to achieve a particular artistic and emotional effect (Abrams, 2013:293). It is the driving force of a story as it moves through one event to another. Each event in a story relates to the outcome as whole. Like how a rock thrown unto a water surface would create ripples that affect other areas of that surface of water. In the same way, plot drives the story. Because as a plot evolves, it invites certain types of expectations in the reader as to what the next event might be, or where the story would lead to and the characters involved would be affected by it (Abrams, 2013:294). In a typically-structured story, the parts of a plot would be as follows:

1. *Exposition*

This is the part of the plot where the characters, setting, and other parts of the story are introduced. One could think of exposition as the introductory part of a story.

2. *Rising Action*

Rising action is a building up of conflict. It is the part where a story is starting to pick up in the speed of its events. It is the development of conflict through the events in the story leading to its eventual peak.

3. *Climax*

Climax is the highest point of a plot in a story. It is where the conflict developed in Rising Action reached its boiling point. It is the mountain peak of the story. We can think of the previous parts as the journey to arrive here.

4. *Falling Action*

Falling action is the events in the story that takes place after the boiling peaks of its climax. It is the events that took place as the story begins to resolve its conflicts and as things began to settle down. It is the part where the characters began to wrestle with the aftermath of the climax, whether good or bad.

5. *Resolution*

Resolution is the conclusion part of the story. It is where any and all loose ends are tied up, leaving everything as concluded.



2.2.1.3 Setting

Setting in simple terms generally means where the story took place in a literal sense. It is the overall background of a literary work. Setting is literally “the general locale, historical time, and social circumstances in which its action occurs” (Abrams, 2013:362). Setting can be divided into three categories: setting of place, setting of time, and setting of social condition.

1. *Setting of Place*

The setting of place gives a nod to the actual physical location of the story's events. It is not allegorical, it is not hyperbolic; it is the actual physical background of the story. Setting of place takes a major role, because not only do characters need a physical place to act out their will, but setting of place also helps the reader to actually picture the locations of the story in their own heads. The clearer the setting's description, the better it helps for the immersiveness experienced by the readers. A majority of stories almost never stays in the same location. They typically move from one location to the next, and serve a purpose in the character's growth as different locations might symbolize different times and trials for the character to go through.

2. *Setting of Time*

Setting of time, unlike setting of place, refers to a period where the story took place. It is concerned with answering the question of “when” in a literary work. Setting of time works hand in hand with setting of place to establish a realistic background for the readers to keep in mind. This again helps with immersion, as it adds an extra layer of depth to the story. For example, certain events or conversations might make more sense to the reader when they know that the story takes place in a time period different from their own.

3. *Setting of Social Condition*

This type of setting is concerned with human behaviour. As society is made up of persons with thoughts, beliefs, and habits, there would be a common thread that binds all these things, which forms the society's collective beliefs, habits, thoughts, worldview, and rituals. This might also include social standing, different hierarchies, etc. Setting of Social Condition helps readers to understand why certain things are the norm in a story.

Based on these explanations, setting can be explained as the background of place, time, and social condition, in which a story takes place. Readers can immerse themselves deeply by knowing the story's setting of place, time, and social condition.



It can be classified as the central idea behind a literary text. It is “a doctrine, whether implicit or asserted, which an imaginative work

is designed to involve and make persuasive to the reader” (Abrams, 2013:230). It means that a theme is a concept or an idea, doctrine even, that could be implicitly written or even asserted or ‘pushed’ by the writer inside a literary work for the purpose of involving the readers or persuading them to hold the same view.

It is the all-encompassing idea behind a story, as it is the figurative umbrella that encapsulates other parts of the story, as eventually, everything will be tied back to this theme. It is the central idea that a literary work would explore. It is also the embodiment of the author’s opinions on certain things and perspective on a topic. And not only that, themes should resonate with certain readers on some level.

2.2.2 Allegory & Allusion

This section will focus on all ideas and relevant concepts presented in the research’s title. These are, allegory, allusion, biblical allegory, and biblical allusion.

2.2.2.1 Allegory

According to M.H. Abrams’ book of *Literary Glossary terms*, “An “allegory” is a narrative, whether in prose or verse, in which the agents and actions, and sometimes the setting as well, are contrived by the author to make coherent sense on the “literal,” or primary, level of signification and at the same time to communicate a second, correlated order of signification.” (Abrams, 2013:8). In other words, an allegory is a narrative used by the author that utilizes characters, plots, settings of time, and places as a medium for double meanings; one in the literal sense and one in a more metaphorical sense. Abrams proposed two types of allegories: (1) Historical and political allegory, which is when a literary work is an extended metaphor of historical and political events happening in the real world (Abrams, 2013). One novel that may come to mind is George Orwell’s *Animal Farm*. The book portrays a revolution started by animals on a farm, while also highlighting how an excessive amount of political power corrupts people in leadership positions. It is seen as an allegory of the Bolshevik revolution and the political corruption of the time (Nawaz et al, 2015). (2) The allegory of ideas, which personifies certain abstract ideas of virtues, beliefs, characters, and so on (Abrams, 2013). This is the overarching type of allegory studied in this research.

2.2.2.2 Biblical Allegory

Biblical Allegory is just that; an allegory that represents themes, beliefs, and ideals of the Christian Bible. That character would represent whatever the Christian virtue it would be named after. Allegories are narrative strategies; a tool for the themes, morals, and beliefs of the Christian bible into the fabric. This is typically done by the interplay of characters, symbols that parallels the bible. In the exceptionally explicit side



of biblical allegories, an author would name characters after a personification of a certain virtue or vice of the Christian faith. This technique allows for a clearer representation of moral or spiritual principles within the story, making it much easier for readers to grasp the author's intended meaning.

In what case might an author endeavor to use biblical allegories? One of the most common reasons why an author might utilize biblical allegories is to edify and instruct the reader on the principles or virtues of the Christian faith. The *Pilgrim's Progress*, the novel studied in this research, is one example of this concept. The journey of the main character named "Christian" (as a representative of everyman's Christian believer) is meant to reflect a Christian believer's spiritual journey. It is even mentioned in the title, *The Pilgrim's Progress from This World to That Which Is to Come*.

2.2.2.3 Allusion

An allusion is quite similar to an allegory in the sense that they both draw reference to something that is out of the literary work itself. However, while an allegory is typically very long and is often a major theme in a literary work, an allusion is defined by Abrams in his book *A Glossary of Literary Terms* as a passing reference that does not contain an explicit identification of a literary or historical person, place, or event (Abrams, 2013:13). Allusions, true to their given explanation, are rarely explicitly revealed like how an allegory would. They can, however, be understood by readers who have a shared discourse with the author. For example, Christian authors like John Bunyan or C.S Lewis, who are known for their faith in Christianity, may use allusions referring to the bible in their work, but the meanings of the allusions are hidden from those who do not possess the necessary or shared knowledge of the Christian faith. Allusions are one of the ways in which a literary author might weave their text with other texts outside of it.

2.2.2.4 Biblical Allusion

Biblical Allusion, while quite similar to biblical allegory, at the same time is also different. It has been mentioned that allusions are brief and unexplained references to other works. Biblical allusion would invoke the same things as biblical allegories, like characters and themes, but only in an off-hand and cursory manner. Sometimes, the use of biblical allusion might even be hard to detect, as it assumes that whoever would read the text has a shared knowledge of the Bible. Both biblical allegories and allusions are powerful narrative tools that often hide many biblical themes in their usage.



the writer of the story, whom by their intellect and imaginative ries based on their experience and ideas. They are the

originator of a text, and will always be credited as such (Abrams, 2013:20). The author's background is simply the experiences of the author, their personal history, their beliefs, including their backgrounds in education, tradition, and psychological states which can heavily impact the story itself. Marjorie Garber, in his work *Shakespeare After All*, notes that "The context of an author's life—social class, education, and personal circumstances—can illuminate the subtleties within their writing and reveal layers of meaning that might otherwise remain hidden" (Garber, 2004:112). The author's background is needed to reveal certain things in their writing that might not be revealed without it. Some authors put themselves in characters, while some asserted their beliefs within their story. Knowing the background of the author is essential in drawing a deeper understanding of a literary work.

The author's motivation also matters, as it is the driving force behind their writing. Religious motivation, specifically in this study as the author's religious motivation, refers to the actions of the writer motivated by their religious beliefs. Motivation itself is the driving force behind a person. Through motivation, people strive to reach their goals, uphold their beliefs, and do many more things. Therefore, religious motivation simply means the driving force behind individuals based on their faith, beliefs, and religious practices. The religious motivation of a person can and will affect their way of life, their line of thinking, and their perception of the world around them. This connects to the author's own religious motivation, in which the author's beliefs would drive him to do something in order to fulfill his religious beliefs.

2.2.4 The Reality

As one of the four pillars of Dynamic Structuralism, the Pillar of Reality refers to the real-world reality that surrounds the conception of the text. This might include both historical context and also cultural context.

Historical context refers to the historical background in which the author lived their lives and produced their works. Since an author surely lives in a culture, then the historical conditions in which the work is produced and where the author lived are inseparable from it (Kennedy & Gioia, 2019). Historical context is important. In the same way authors affect the story, the historical context of their surroundings also affects the author, in turn affecting the story. Economic conditions, social conditions, cultural norms and beliefs, and social values all play a major role in a narrative and its themes.

Cultural Context are the societal 'norms' where the author operates. The

is a community where there are things that are expected and normal and accepted. This can include cultural habits, words, including the author's personal beliefs, but the general religious



practice of the society around them), and societal expectations. Cultural context molds the worldview of the author, which in turn will affect the story (Xiaofei, 2023). This is important because literature often mirrors values and societal norms during the author's time of living. Literature is affected heavily by cultural influence: "The cultural context of a work often determines the accepted behaviors, traditions, and beliefs portrayed within it" (Xiaofei, 2023). For example, authors raised and living in a culture where pre-marital intercourse is the norm might depict such things in a story as to be expected, whereas authors who lived where such actions are condemned might depict it as taboo to be accepted.

2.2.5 The Reader

The reader is another important part of Dynamic Structuralism's workings. As one of the four pillars, the reader plays a significant role in drawing meaning from a text, as important as the other pillars are.

For the purposes of this thesis, the concept of the "Abstract Reader" proposed by Wolf Schmid plays a particular role. Wolf Schmid defines the abstract reader as the image of the reader that the author thought about while writing, or as the contents of the author's image of the reader that is found in the text by certain indexical signs (Schmid, 2010:54). This reader is not a real person, nor is it fixed in the text. This reader exists merely in the imagination of the author, and can be reconstructed by the author's statements in the text, or any other supporting textual information.

Wolf Schmid proposes two hypothetical roles of the abstract reader: one as a Presumed Addressee, and the other as the Ideal Recipient (Schmid, 2010:54).

The first role, which is called the Presumed Addressee, is the presumed readers or receivers of the text. This presumed addressee needs to bear the codes or norms which is presumed in the text. Or in other words, a reader that has the necessary requirements of the author to maximally capture the intentions of the author from the text's imagery, language use, stylistic expressions, and other necessary inventions (Schmid, 2010:55).

The second role, which is called the ideal recipient, is the function of the abstract reader as an image of the ideal reader that the author imagines, who understands the work in its entirety optimally. This ideal recipient would adopt the interpretation of the text and its aesthetic standpoint the way the work intended itself to be adopted (Schmid, 2010:55).



Which of these two functions are relevant and determined by the work or text itself. It is determined by how much each abstract reader to a way of thinking that does not correspond

to common beliefs (Schmid, 2010:55). For example, presumed addressee might be conceptualized with very general characteristics, such as an ability to command the English language, knowledge of social norms in which the writing was made, and the general ability to read and understand the text by itself alone. The ideal recipient, however, is distinguished by specific qualities that would correspond to the author's position in certain matters put forth by the text.

