INTRODUCTION

Virginia Woolf's quest for wholeness led her to the idea of personality, to a cosmic vision which has great affinities with the concept of Perfect Man (پیامبر) as presented by the Oriental Sufis. The idea of personality was with her since the very beginning of her literary career. In her novels she has "tunnelled out beautiful caves" behind her characters. This process takes us to the past memories through which present has been explained. Everyday events belong to the mundane. The world of memory belongs to the unconscious. Virginia Woolf has taken us to the "unconsciousness, the darkness, Amaan" through which present has been explained. Hers is a striving to examine the nature of "primal darkness which is the reality of realities". She is able "to see into the life of things." She is a "circle which stirs and whose harmony is complete". Hers is a spiritual striving to attain the higher levels of perfection. She knows that life is an attainment of perfect self and death a failure in this regard.

2. Dr. Mohammad Iqbal: "The Doctrine of Absolute Unity as Expounded by Abd-al-Karim Al-Jili in Three Articles of Iqbal" pub. by Iqbal Academy Hyderabad, 1979, p.9. These words have been used by Iqbal about Jili with whom Virginia Woolf has great affinities.
3. Ibid., p.9.
Virginia Woolf is supreme among the modern British writers and is one of the luminaries of world literature and thought. Her mystical philosophy co-existed with the mystical philosophy of Ibn 'l Arabi, (the greatest among the Oriental Sufis, Shaikh-e-Akbar)—the doctrine of Unity of Being (Wahdat-ul Wujud, وحدة الوجود). Besides being a very important mystic writer, Virginia Woolf, like Arabi, has been considered the most difficult writer England ever has produced. Her thought remains enigmatic and elusive in spite of innumerable studies produced by British and world scholars devoted to probe deeper into her thought and being. Her cosmic vision, her concept of integrated personality with traits such as Consciousness, Self-realization and Universal Love and her profound faith in human values and oneness of humanity enable her to gain a unique position among her contemporaries and moreover among the great personages of the world.

Virginia Woolf's writings, although rather unpopular due to their depth and sincerity, have yet come to gain a secular place in the rich heritage of English Literature. She has immensely influenced modern literature as well as world thought. Though rather aloof and solitary (in the Wordsworthian sense of the word), she not only received the best from the English tradition but also contributed to it something very significant of her own. Her oceanic vision and all-inclusiveness distinguish her from the members of the Bloomsbury group as well as from many other
contemporaries. She was not of their ethos but different and superior.

Virginia Woolf's work has received much critical attention. Many general assessments of her work are available in the form of critical studies. Various studies are to be found in many collections of essays and journals. Much of them arouse controversies. Virginia Woolf, however needs a fresh appraisal and evaluation. It is this belief that underlies the present study which intends to prove that Virginia Woolf and her writings are indivisible. Efforts have been made to explore Virginia Woolf's Isiac personality in her writings, to search for the great vision she had-- a prophetic vision giving a message to the modern man.

Virginia Woolf's interest in Universal Love is suggestive of her love for moral values and action. The absorption of the ideal of Universal Love in religion brought spirituality upon the Eastern thought. The Perfect Man who comes here to serve mankind and who challenges the forces of Nature has very special traits known as Consciousness, (Khudi, تری) Unconsciousness (bekhudi, بخودی) Self-realization (khud-shanasi, خود شناسی) Renunciation (Fāqr, نفر) and Universal Love ('ishq, عشق) etc. This Oriental concept of Perfect Man or "insan-e-kamil" (اِنسانِ کامیل) is to be found in Virginia Woolf.

A.D. Moody, whose sincere concern with Virginia Woolf is admirable, says:
"Her end is to achieve an ordered wholeness in the individual life and to project that order in the decadence and disintegration of her world, in short to recreate her society and its culture in the image of a complete human person".  

This recreation of society and its culture in the image of a complete human person is the greatest need of the time. Saiyid Hamid, a great Oriental sage, writer and academician, says:

"Never before in history has man as an individual become so insignificant.... Sandw iched between a ruthless and unsympathetic society and an all-powerful State, the individual has lost personality, security, self-respect. In fact it was Islam that established unequivocally and proclaimed categorically the dignity of man and freed his mind from superstitious fear and from reliance on intermediaries. ... At a time when man has become dessicated, disjointed and fragmented, Islam promises a full-blooded life, a well-rounded personality and an unified, integrated, well adjusted existence falling in pace in the scheme of the universe. This religion which follows the golden mean; which treats human personality as indivisible, which abolishes the duality between the physical and spiritual, which protects the joy of living from the idea of sin, which enjoins restraint and

moderation, does provide the remedy for the pervading diseases of split personality which afflicts our age.\footnote{7}{Saiyid Hamid; "Islam's Relevance to Modern Age", in \textit{Problems of Indian Muslims} (Khuda Baksh Public Library, Patna, 1986, p.7.}

These words point out towards the greatest need of the time, i.e. the creation of whole and entire human beings. Virginia Woolf's also was the same objective. All the great religious thinkers have been trying to answer the question as to what is the object of life. They have been trying to solve the problems of human life upon this earth. They have been noble in character setting examples of self-sacrifice to the extent of suffering and torture and death for the sake of goodness, piety and God. Sheikh Ali Hujweri, a great Oriental mystic, has quoted Prophet Mohammad:


Virginia Woolf is in company with all such Sufis who were of opinion that the worst enemy of man is his lower self whose worst manifestation is war. She writes in \textit{Three Guineas}:

"You must teach them to feel the inhumanity, the beastliness, the insupportability of war.\footnote{9}{Virginia Woolf: \textit{Three Guineas}, Penguin Books, Harmondsworth, England, 1977, p.27.}"

Virginia Woolf, after having witnessed the disasters of the two world wars, realised the futility of man's materialistic pursuits. She realised that man has become a curse for society being indulged in cannibalism. The way...
out, according to her, is contentment and Universal Love. The Absolute Reality is unveiled in the mirror of Universal Love which is the way to reach a harmonious being or Perfect Man. Virginia Woolf's withdrawal from the conventional realities of her world was compelled by the sense that they no longer served human needs. Her idea of personality is rooted in sociological and political contexts. Her mind is remarkably absorbing and all-inclusive like those of her great contemporaries—Sri Aurobindo and Iqbal. She absorbed the very essence of mythology, mysticism, pre-history, philosophy and Scriptures. She pondered on the problems of deepest concern. It is pertinent here to refer to the Taitriya Upanishad which became a name for a mystery, a secret, 'rahasyam' (रहस्यम्) communicated to a tested few. The seers adopt a certain reticence in communicating the truth. The essence of the Upanishads that the Self and this world are real is in harmony with the Islamic concept of Time and Personality. For Virginia Woolf as well Self and Time are real, the unending stream of life is real. The most ancient Indo-European literary monument is Rg Veda (विद्, to know) which is knowledge par excellence—sacred wisdom, the knowledge of the Uncreated principle. This Uncreated Principle has been given the name Unwritten Laws by Virginia Woolf. The Vedas and The Upanishads had been created by the sages who were human beings, divine beings, who are the same everywhere. Those who believe in oneness of all the religions know that Islam has been
continuing since the very beginning of the world. From this point of view the spirit of The Upanishads is also Islamic. If this theorem of Geometry is correct that the circle ends from where it had started then it has to be accepted that the real source of Islam is rooted in far-off periods -- dark and bright.

Like the Upanishadic seers, Virginia Woolf (who has "told the story of the world from the beginning")\textsuperscript{10}, in company with Iqbal and Sri Aurobindo, is not bound by the written laws but by the law of spiritual universalism to the utmost bound of human existence. All of them had within themselves a feeling of being exiled. Dr Radhakrishnan is of opinion that the wish to know the real implies that we know it to some extent. Virginia Woolf, who had the desire for God, had the feeling of being exiled. She implied the various aspects of Time and Space and yearned for a world made beautiful by the realization of her ideals. All this may be called Feminism, Intuitionism or Unity of Being whose sole objective is to preserve human soul encompassing, like the Vedanta, all sciences and all ways of living. It is universal aiming at creation of Perfect Man (انسان كائن ) whose way is Universal Love.

The roots of this concept, i.e. the doctrine of Logos, go to the ancient Egyptian religion as well as The Upanishads and The Holy Quran. Its source was the same

Absolute Being who was exiled later on. That is why this concept was rejected. Ibn’l Arabi was the first Muslim thinker who, having derived it from The Holy Qur’an, presented it in a definite form. It was further elaborated by Al-Jili. Persian Sufi poet Rumi presented it in his Mathnawi. In the present age two great Indian poets, Iqbal and Sri Aurobindo, presented it through their writings. It is revealing that the same concept is to be found in Virginia Woolf as well. The essence of her cosmic vision is very close to the Upanishadic religion and Islam. That is what the author of this thesis would like to emphasise and try to establish in the most modest way.

The popular opinion about Virginia Woolf as the architect of the "stream of consciousness technique" is to be rejected altogether. At the level of thought she was labelled as feminist and at the level of art she was considered as a mere technician instead of a visionary and seer. She possessed a rich spiritual lore embodied in the Oriental Sufism which is a theory of Perfect Man and universal values --- Sufism which had bridged the gap between man and man, which was the essence of Islam. The Perfect Man of Virginia Woolf (i.e. Bernard in The Waves) is a wayfarer of life with whom she has a great affinity. She stood for profound sincerity the way a genuine Sufi stands. Sufism, with its roots in antiquity is a unique Islamic institution enchanting the people of every religion, caste and creed. As a true mystic Virginia writes under
inspiration and ideas upon ideas gush out from her pen like a spring. In almost every passage an original idea is found or a surprising interpretation of the Scriptures or echoes of great Sufi masters (on an unconscious level) as sensibilities may be the same the world over. Her writings may be compared to the Persian Ghazal ( \( \text{زلم} \) ) whose verse is like a beautiful pearl or mellifluous symphony. Nevertheless, as a whole, like Ibn'\( \text{j} \) Arabi she manages as obscure as possible.

The present study is a modest venture to delve deep into Virginia Woolf's concept of Perfect Man (or in the words of Coleridge as well as Al-Jili the ideal of an "Androgynous Mind") with special reference to some of her remarkable works (or treatises), i.e. Three Guineas, A Room of One's Own, Mrs. Dalloway, To the Lighthouse, The Waves and Between the Acts etc. The interest of the present researcher in Virginia Woolf was aroused long back during her postgraduate studies. To The Lighthouse had fascinated her to the extent of appreciating the already discovered affinities between Virginia Woolf and Qurratul-Ain Hyder, a luminary among Urdu Fiction writers. Affinities had been found between the two concerning the use of "stream of consciousness technique" which in actuality is a concept of Consciousness 'Khudi' خودی, Self, of Time (تاریخ) and Universal Love ('ishq', عشق) -- of Perfect Man, Time in relation with Personality-- remembrance of the things past.
Both of them go towards their roots, their origins, i.e. Pre-History. Both of them play Isiac roles of writers trying to reassemble the fragmented aspects of life and rebuild society and civilization in the image of a complete and integrated person.

Consciousness or Self knows no barriers. In Iqbal's Javid Namah there occur the following verses which present an attribute to Iqbal by Rumi -- one of the greatest poets of all ages:

Rumi said: he is a grain soaring in heavens,
His heart brims with cosmic longings;
Except at his own self he looked at none,
Free, traversing, vast in expanse and vastness.

A little humorously I call him "Living Stream". 11

According to Professor Rastogi, an erudite scholar of Iqbal, "Living Stream" or "Zinda Rud" (زیندا رود) has connections with William James' conception of "Stream of Consciousness". Live and inspired streams are both Virginia and Iqbal. Virginia, like Iqbal, knew William James as well

as Zarathushtra's Zarwan -- the spirit symbolising Time and Space. There seem to emerge multidimensional writings -- a marvellous synthesis of the Occident and Orient.

Iqbal has compared himself with "grain" (تائیب نارهی). Virginia also does not "know how to measure and name and count out the grains" that make her what she is. Iqbal says in one of his couplets:

\[ \text{The Universe that I comprehend at a glance.} \]

\[ \text{It is the circle by the compass of my being.} \]

Virginia Woolf says:

"I am a circle. It stirs. The circle is unbroken. The harmony complete". 14

There are definite points of contact between Virginia and Iqbal. Their main objective was rebuilding the wall of civilization which was in ruins by creating harmonious personalities. Their message was the same -- the deliverance of man's soul and consciousness. The "grains" construct their beings.

Virginia Woolf was deeply interested in Oriental studies. In her novels, Night and Day and Voyage Out she has time and again expressed her concern for Persian language. In one of her essays she has mentioned the recitations of English translation of Persian verses by her uncle Toby (those verses possibly may be those by Rumi with whom she

14. Ibid., p.20].
has many parallelism). She has referred to The Vedas as well in The Waves. The symbolic setting of the sun in The Waves reminds us of Gayatri Mantr of the Vedas as well as Iqbal's poem 'Aftaab', (The Sun).

Modern novel is an artistic record of the mind at the moment of thinking. All art that deals with the mysteries of the self is real art. The most genuine poetry is mystical in nature. There is now a deviation from Darwinism. There is the theory of Creative Evolution. Thus "stream of consciousness" is a journey into one's soul exploring the hidden recesses of human personality capturing the memories of individual and racial past.

The phrase "stream of consciousness", first used by Dorothy Richardson and then by William James, has been misunderstood and used with the term Interior monologue which is exact representation of consciousness. Interior Monologues were used by Dorothy Richardson and Joyce. William James used the phrase "stream of consciousness" to characterise the unbroken flow of thought or consciousness in the waking mind. It has now been adopted to describe a narrative method which seeks to capture the random flow of thought. Dujardin's was an attempt to represent all the scenes as they impinge upon the mind. In it there is to be found no logical order. Some aspects of thought are to be converted into verbal equivalents. In theory "stream of consciousness" should be a chaos of jumbled phrases, in practice most of the stream of consciousness novels do not
operate like this. Stream of Consciousness became synonymous with experiments in language and technique. Various philosophical, psychological, mystical concepts, scientific theories and aesthetic movements left imprint on this concept.

"Stream of consciousness" is a concept. The roots of this concept go to the Logos doctrine as presented by the Romantics and the Oriental Sufis. It is the most essential trait of a harmonious personality or Perfect Man presented by them. It has been called "khudi', by Iqbal. James has presented traits of consciousness in his Principles of Psychology. He has called it a stream, a wave and an ocean. Question of Multiplicity of Self or One and Many also has been taken by James. Present self is different from the previous self. Self according to James, is a system of memories, strivings, fulfilment containing immense powers, i.e. imagination and intellect. James believes in capturing the thought in the most original state as we do in creating poetry by using symbols, metaphors and archetypes catching the thought in the moment of flow. James considers humanity as fathomless. Reality, according to him is an ocean -- myriad waves. In connection with Virginia Woolf (so also with Iqbal) "stream" is for Virginia (like "Living Stream or "Zindia Rud", is for Iqbal). Self is stream or wave as well as ocean, hence the relation of soul with society.
Iqbal says:

\[
\text{فَرَّى يَدُهُ وَمَا كَانَ كَأَنَّهُ مَرْحَبَةٌ}
\text{نَعْلَةٌ تُنْمَى}.
\]

Self is a boundless ocean ............
Thy taking it merely as a stream is futile.

(*Bal-e-Jibril*)

Next to William James, Bergson is another influence on Virginia Woolf. Bergson denounces intellect and favours intuition. He perceives Reality as indivisible as God is indivisible, as Time and Personality are indivisible. In Bergson's concept of Time present penetrates into the past. There is element of succession in Time so also in Personality. Thus Time and Personality are a melody whose succession cannot be split up. Present merges in the Past (as in *Mrs. Dalloway* of Virginia Woolf). Bergson distinguishes between Psychological and Mechanical Time. According to Samuel Alexander Time is absolute Reality. This point could not be uttered by Bergson which has been said by Iqbal in *Javid Namah* and by Virginia Woolf in her writings, i.e. *Mrs. Dalloway* and *The Waves* etc. as both of them had absorbed the very essence of real Pantheism which is a harmonious blending of intellect and intuition, strength and vision and in which God is immanent as well as transcendent. Zoroaster, who had inspired both Virginia and Iqbal, had accepted an ancient origin of Time. Transcendence of Time and Space is essential for complete absorption into the
Absolute Reality for becoming the Vicegerent of God upon the earth.

Besides William James and Bergson, Jung also seems to have inspired Virginia Woolf. His concept of racial memory and Collective Unconscious is rooted in the concept of "Unconsciousness" as presented by Ibn'l Arabi and, Al-Jili (having derived it form The Holy Qur'an). Jung has given the reason of the effectiveness of effective archetype -- that in their collective unconscious there is a long history. The vision of the mother, as presented by Virginia Woolf (Mrs Dalloway-- Peter's reverie), Iqbal (Javid Namah - the Mother with the sword and The Qur'an) and Sri Aurobindo (Life Divine and Savitri), is archetypal. Primordial images have been considered to be responsible for the effectiveness of literary creation by Maud Bodkin. Poetry has been considered to be a kind of myth and metaphor. According to Jung when the memory is recaptured the whole past seems to flood upon the narrator. Clarissa Dalloway is a memory of her own self.

Like Proust and Joyce Virginia Woolf discovered that when it was necessary to catch the play of mind and the flow of thought the use of the language of poetry is essential. In order to recreate the atmosphere of the mind Joyce, Proust and Virginia, like Shakespeare, - used the symbolic language. Proust, in the process of searching for the lost time his - own remembering it -- created a highly original and moral work that gives us a brilliant picture of decadent society in Remembrance of Things Past. Virginia Woolf
wanted to make art as all-inclusive as life itself. Though a solitary she received the best from the world tradition and contributed something very significant of her own. She yearned for more life and had an urge to capture that "evanescent halo", the flickering of the innermost flame, the spark of consciousness and expressed it through the resources of poetry which compress feelings into images and symbols exploring the submerged areas of the mind—the mysteries of the self. Till the publication of the Voyage Out no novelist had ever tried to describe exactly how the body participates in the experience. The emphasis on the subject's experience of the object separates her from her contemporaries. The sense of reader--participation makes the study of Virginia Woolf so pertinent today. The response is on universal level. We find a reception to the best in the world tradition. Her main thematic preoccupations were --- very poetic sense of the Passage of Time (being the influence of Bergson, Zaraoashtrianism, the ancient Upanishadic religion and the Sufi cult), the nature of human consciousness (William James and Jung). Her own discovery was near to Wordsworth, Coleridge and the mystics.

Virginia Woolf is famous for the use of stream of consciousness technique but her purpose is not merely to psychological realism but to examine certain fundamental questions i.e. what is individuality and personality. Much modern literary criticism considers that great literature must be concerned with life as it can be seen and analysed
in this world and the successful artist uses precise, concrete images, scenes in which he conveys his profound understanding of the contemporary scene. This type of criticism cannot do justice to Virginia Woolf whose purpose is to explore our analysis of life to have any real correspondence with truth. Thus she deliberately shows herself uncertain of the exact value to be given to major experiences. Her novels have no plot in the conventional sense because her aim is to make clear her attitude towards personality (which according to Goethe is the highest bliss of humanity) not to show characters developing dramatically in contact with life. Her originality was disliked by many according to whom she had no right talent to writing novels. A reassessment of her work after the great War, depends upon understanding of her attitude towards the creative powers of the mind. Perhaps the severest criticism is by M.C. Bradbrook in *Scrutiny* (1932) according to whom Virginia Woolf fails as a narrative writer because she is unable to present directly powerful feelings or major situations. Bradbrook argues that there is no plot in her novels in the true Aristotelian sense, no beginning, development, crisis and resolution. Her characters become depersonalised. We have only moods and reveries. But Virginia Woolf's experiments cannot be ignored as they are a great contribution to English literature even though they have not been acclaimed as successful novels. Hers was a mystic self. Therefore she had faith in the indivisibility of things.
Then why novel be divided in beginning, middle and end? Then why dividing Time in present, past future? So also why dividing art and personality of the artist? Hers was a search for wholeness, hence her search for a personal indivisible God.

The need of a personal God remained throughout with Coleridge and Virginia Wolf (as it had been with Ibn'l Arabi and Al-Jili etc.). *Biographia Literaria* as well as Virginia Woolf's writings are a search for the "Infinite I Am" who is invisible and indivisible but manifested everywhere. Their search for themselves led them to the doctrine of Logos, "a major pursuit of Romanticism". They had faith in the Unity of Being hence their ideal of an androgynous mind which has affinities with Al-Jili's concept of Perfect Man. The sources of Coleridge's ideal were Boehmi, Plotinus and Egyptology while Plotinus was inspired by Egyptology and *The Upanishads*.

This concept, as it is related with ancient Egyptian religion, has roots in the myth of Isis and Osiris who were identified with the objects of the world of existence. During the days of Virginia Woolf interest in Egyptology was increasing in England. The Victorian world-view was weakened by the bold undertakings of pre-historians. This mythic dimension appealed a lot to Virginia Woolf. Things Egyptian

were intimate to her as she was deeply interested in the origins of human existence. There were inner needs as well that opened Virginia Woolf's mind to ideas revolutionary though ancient and eyes to the images. There is a great preoccupation with motherhood in Virginia's life and writings. A great shaft of light is shed on her mother figures — Clarissa Dalloway, Mrs Ramsay, Mrs Swithin and Isa etc. In *To the Lighthouse* Lily alone with Mrs Ramsay in the dark bedroom 'imagined how in the chambers of mind and the heart of the women were tablets bearing sacred inscriptions, which, if one could spell them out, but they would never be made public.' Virginia Woolf's problem as a biographer is that if the invisible life is unknowable, is not biography pointless? She writes:

"These lives are only half hidden in profound obscurity". Like these real women the fictional Mrs Ramsay harbours silence. Virginia Woolf's ideal of womanhood and motherhood originated with her mother. After she had discovered the creative uses of autobiography she resolved to speak out for her sex which was not a narrow feminist attitude but it was for a very special purpose as hers was a pattern that could admit everything, every stage of lifespan. Her self-respect (which is rare among women) and self-knowledge, led her towards reverence for womanhood and

motherhood. It is remindful of Iqbal's verses in Javid Namah in which he addresses women, and mothers and advises them to preserve their souls and self-respect and synthesise in their beings Terror, 'Jalal', 'quahhari', (جلال، جماعر) and Ecstasy, 'Jamal' (جمال) or 'dilbari' (دیل باری). Mother, according to Virginia, is the origin (or in Sri Aurobindo's words individual form of Supreme Reality). All this is remindful of Al-Jili whose Al-Insan-e Kamil (الإنسان الكامل) is great Sufi treatise on Supreme Reality -- a book consisting of innumerable mysteries which have never been revealed by anyone. Virginia, in company with Jili has revealed the same mysteries and uttered the same truths.

The circle ends from where it had started. The source of the religion of humanity is rooted in far-off periods. As archetypes are universal (mother, wave, sea etc.) the source of all the Scriptures is the same. Al-Jili's ideal of an androgynous mind was presented long before Shakespeare, Coleridge and Virginia Woolf. He has presented a metaphysical thesis of the origin and development of the Perfect Man. Iqbal's friend Nicholson was stimulated by Jili's thought. It was one of the outstanding subjects of study while Iqbal was a research student at Cambridge and Germany. He wrote an article to be included later on in his doctoral thesis: The Development of Metaphysics in Persia.

Like Al-Jili both Iqbal and Virginia Woolf treat the Perfect Man as the spirit whence all things have their origin, who soars upwards but comes back to the earth for
the benefit of humanity. After "meditating on the name, studying Nature on which the name is sealed he enters the stage of the essence and becomes the God-man". His "eye becomes the eye of God, his word the word of God. He participates in the general life of Nature and sees into the life of things".

Virginia Woolf's writings are an embodiment of this very ideal of an androgynous mind. They are a record of the search for wholeness and reconciliation -- masculine critical side and feminine intuitive side, Terror and Ecstasy -- 'Jalal-o-Jamal') -- light and dark, tower and sea. She was referring to mind as luminous as it is rare in which masculine and feminine traits are in perfect harmony.

Virginia Woolf, being essentially a poet, was turned more to the inner world. Her writings reflect a conflict between the ideal and real, between Vision and existence apparently revealing no philosophy, no system of rational thought. Her untranslatable silence, according to Lyndall Gordon, is different from Eliot's untranslatable silence of religious vision. Both she and Eliot marked off the silence by essential moments of being. Virginia Woolf thought that there are only few essential hours of life. Lyndall Gordon writes:

20. Dr Mohammad Iqbal: The Doctrine of Absolute Unity As Expounded by Abd-al-Karim Al-Jili" in Three Articles of Iqbal, pub. by Iqbal Academy, Hyderabad, 1979, p.3.
"For Eliot these moments are when rarely he loses himself in religious vision. They are transforming moments, invitations to a new life. For Virginia Woolf, in contrast, the definitive moments look back into the past. If life has a base that it stands upon it is a memory. Her life as a writer was based upon two persistent memories—the north Cornwall shore and her unconventional parents."  

According to Gordon, Virginia Woolf is perhaps the most autobiographical writer as she had discovered the uses of autobiography. Her writings give an account of the hidden moments on which her life turned which allow us to see Virginia Woolf as she appeared to herself. Thus, in the opinion of Gordon, her writings are, in a way, a study of Virginia Woolf herself not to be separated from her personality which was as vast and unfathomable as an ocean. Life, according to Virginia Woolf would be coherent if waste is excluded. Eliot too, according to Gordon, used the word 'Waste' for the empty stretches of life-span that are not worth recording in the light of a sublime moment. Eliot was so single-minded that the inner coherence of his life is easy to see. The shape of Virginia Woolf's life, feels Gordon, is less easy to see because its pattern is all-inclusive. Life was not dropped for art so quickly by her. She sought a pattern that could admit and absorb everything, every stage of life-span. Gordon, possessing a mystical bent

of mind, recognised Virginia Woolf's faith in the indivisibility of art and life.

Virginia Woolf's bent of mind was basically mystical. Therefore she believed in indivisibility. She did not like art and literature to be divided in water-tight compartments. So also she did not like art and the artist to be divided. Thus she seems to echo the great Persian mystic Hujweri who believed that the identity of God is indivisible. As man imbibes the special attributes of God he should also be indivisible (being in the image of God.) Thus Virginia Woolf's life and her writing are indivisible. Being an autobiographical writer she herself was an ideal subject for the kind of biography she wrote. She was of opinion that every secret of a writer's soul is written in his works in detail. More is known of her own life than about that of almost any other writer. There was so much that she could not say as words were no fit expression for that. The writer's life is an invisible life, parallel but distinct from her public career. In Virginia Woolf's own words, "Somewhere, everywhere, now apparent, in whatever is written down, is the form of a human being."

It is Virginia Woolf herself who is the subject of her writing. She is in search of herself, always trying to probe deeper into the inner recesses of her mind and soul. Hers is an inward voyage. Since times immemorial man has been in search of himself whether it was 'an Upanishadic
Beer or Socrates or Plotinus, or Bergson, or Arabi or Jili. It is the artist or philosopher or mystic who has been delineated through his writings. They have presented an ideal of personality. Virginia Woolf is among these great personages no matter to which country they belonged of East or of West.

In order to establish a unified literary tradition the world over, comparative studies are a great need of the time. The world has to be made one and integrated. Very rightly the influence of Goethe, for instance, has been traced on Coleridge and the influence of so many others on Virginia Woolf and Iqbal as they were of greater assimilating and all-inclusive capacity being mystical by nature. That influence may be direct or indirect. As affinities have been traced out by the present researcher between Virginia Woolf, Arabi, Rumi, Ibn'l Farid, Jili, Iqbal and Sri Aurobindo, it could be realised that there is an indirect influence of Islamic mysticism on Virginia Woolf, that her concept of Perfect Man is very similar to the concept of Perfect Man (or mard-e-momin 'ئیموم ' ) derived from *The Holy Quran* by Ibn'l Arabi etc.

The concept of Perfect Man is quite an original topic as the critical approach adopted by a researcher should be defined in terms of his/her own experience of a work of art. The basic tool of genuine research is insight not criticism. Efforts have been made to methodise and well organise this research work which has to be objective so that the
sensibility of the researcher could find genuine and
effective expression through foreign language. Efforts have
been made to keep in view the factors of creativity,
sincerity and honesty. There have been used relevant
methods and techniques of thesis - writing especially that
of comparison and contrast. A study of influences and
diverse critical cannons to kindred literary works in
different languages also falls within the purview of
comparative literature. The comparisons which the author of
this thesis intends to present are valid as they contribute
to the understanding of this thesis. The most rewarding
areas of comparative study are influences and movements. In
tracing influences the author of this thesis would probe
whether the debtors were directly exposed to the author's
works in the origin or their acquaintance was based on
translations. Literary theory and principles of one country
could be compared with those of another country. Influence
of the literature of one country could be traced on the
literature of another nation.

The author of this thesis vehemently believes in
superimposition of one kind of sensibility on another as it
encourages cross - fertilization of literary criticism and
creative writings from diverse traditions and milieus.
Comparative studies in certain areas as Dante and Iqbal,
Wordsworth and Iqbal, Aurobindo Ghosh and Iqbal, Milton and
Iqbal, Goethe and Iqbal and Virginia Woolf and Iqbal have
been and ought to be favoured.
For every researcher, methodology, the very grammar of research, is essential. The critical approach adopted by him/her should be defined in terms of his/her own experience of a work of art. The author of this thesis is sure that her research provides fresh insights and the basic tool of research has been used by her. Besides that she has tried her best to use research methodology. Following are the points:

(1) The problems to be investigated.
(2) Objectives of the project.
(3) Hypothesis.
(4) Research design and methodology.
(5) Tools to be used in collection of data, tools of reference, cards and check-lists etc.
(6) Significance of the study.
(7) Its relevance to the present day problems and needs of the society and the world.
(8) Its likely contribution to knowledge.

Now it would be proper to give the plan of the proposed study with regard to the various chapters into which it has been divided. It has five chapters. The first chapter deals with the biographical facts, with the inner development of Virginia Woolf, throwing light on those environmental factors which contributed to the shaping of her vision and creative personality. In this Chapter emphasis has been laid on her deep interest in Egyptology.
her so called madness and suicide as these are directly related with her concept of Perfect Man.

The second chapter, "The Ideal of Life - a Historical Survey", deals with the development of the ideal of manhood from Homer and Pythagorus onwards. Besides presenting the Greek ideal of manhood (i.e. Philosopher Ruler of Plato, Aristotle's Magnanimous Man etc.) it deals with Renaissance and Post-Renaissance ideal of manhood i.e. ideal man of Dante, Shakespeare and Goethe etc.

The third chapter deals with the origin and evolution of the Concept of Perfect Man (the very Sufistic concept). It traces out the concept of the Logos from ancient Egyptian religion and *The Upanishads* to Ibn'l Arabi, Jili, Rumi etc. This chapter deals with the concept of Perfect Man in ancient Egyptian religion, Hindu mysticism (Sri Aurobindo) and Islamic Sufism (Arabi, Al-Jili, Rumi, etc.)

The fourth chapter, "The Concept of Perfect Man in Virginia Woolf -- Germination of An Ideal" deals with the idea of personality presented by her. This idea has been derived from Coleridge whose source had been Plotinus and Egyptology. The same ideal had been presented by Al-Jili, the great Oriental Sufi, long back, hence the affinities between Virginia Woolf and the Oriental Sufis. Her commitment to human welfare, her search for a neutral ideal for the benefit of humanity have been highlighted in this chapter.
The fifth chapter - "Concept of Consciousness and Higher Consciousness in Virginia Woolf" deals with the concept of "Consciousness" (‘Khudi’ (खूँदी)) and Higher Consciousness (‘Bekhudi’ (बेखूँदी)) - the ideals which have been most misunderstood in connection with Virginia Woolf. This Chapter interprets the phrase "Stream of Consciousness" in the light of the Sufi concept of Perfect Man in her writings and personality. Effort has been made (being inspired by Prof. Tara Chand Rastogi's article on Iqbal "Zinda Rud -- An Appraisal in the Perspective of Thought", published in Iqbal Review, Lahore, 1988) to present "Stream of Consciousness" as subject and concept (instead of method or technique) relating it with Virginia Woolf's ideal of Higher Consciousness. Thus soul and society have been made one elevating Virginia Woolf from a mere technician to a great writer, a mystic-seer rather a prophetess, a blessed spirit.

The sixth chapter is entitled "Concept of Perfect Man in Mrs. Dalloway and To The Lighthouse. In Mrs. Dalloway (which may be called The Prelude rewritten) she has "dug out beautiful caves behind her characters. Through past memories present has been explained, hence Virginia's search for the Logos. She proceeds to examine the nature of "Primal darkness, Amāa" or unconsciousness in Mrs.

Effort has been made to delve deep into the unconsciousness of the central personality, Clarissa, her other half Septimus along with a few others who help in this exploration, the multiplicity of Clarissa's self. Virginia Woolf's yearning for collecting the "orts, scraps and fragments" in one Virginia started in *Mrs. Dalloway*. After attaining perfection through self-realisation (Khudshanasi, ١) and Universal Love (ishq, ١) — essential traits of an integrated personality (Perfect Man), Clarissa becomes the spirit of Divine Revelation inspired by the light of Logos which refers to the reconciliation of opposites, ... "finite-infinite, thing-word, particular — universal." Search for the Logos, a major pursuit of Romanticism, was throughout with Virginia.

Another major novel studied in chapter VJ is *To The Lighthouse* in which Virginia Woolf's spiritual guidance is reflective of her porous and harmonious mind. Mystical standards have been used to study this novel as well. The source of this novel has been traced out in antiquity. Analogies have been found between the Perfect Man of the Oriental Sufis, especially Al-Jili (who is capable to "see into the life of things") and Mrs. Ramsay who is an embodiment of spiritual principle, is a lighthouse

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symbolising the light of civilization, is a seeker of truth. She is in union with the Logos and is an animating principle.

The seventh chapter deals with *The Waves* and *Between the Acts*. *The Waves* has been interpreted with the help of the Holograph Drafts I and II in which have been found such utterances: "I am the thing in which all this exists"\(^{27}\) and "I am myself telling the story of the world from the beginning"\(^{28}\) which has helped the present researcher to trace out parallelisms between the Perfect Man of Virginia Woolf, i.e. Bernard and of the Oriental Sufis (Arabi, Ibn Farid, Rumi, Jili, Sri Aurobindo) Bernard represents the indivisibility of human sensibility, is an epitome of Universal Love. Through the stories he is telling us about the suppressed truths he becomes the Vicegerent of God upon the earth. With the help of Sri Aurobindo's concept of Consciousness and Higher Consciousness (whose symbol is cow) parallelisms have been traced out between *The Waves* and *Between the Acts*, between the waves, the "sinking and falling of mothers" and the "yearning bellows"\(^{29}\) of the cows who are the direct embodiments of the Consciousness Force, the Supreme Creative power of the Sachchidananda.\(^{30}\) The perfect man of all these Sufis, along with that of Iqbal and Virginia bleeds to see the decline of Intuitionism

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28. Ibid. p. 9.
Theirs was a search for the "Infinite I am."  

This seventh chapter, besides *The Waves*, deals with *Between the Acts* her last major novel which is reflective of the indivisible personality of the author and satirises the ills of society especially war which divides humanity. Emphasis has been laid on Virginia Woolf's effort "to make people see" so that they could save the pageant of the world like Sri Aurobindos's and Iqbal's Perfect Man on whom is laid the "burthen of the mystery."  

Their Perfect Man is light of the Logos, a synthesis of glory (jalal, جلال) and grace (jamal, جمال), strength and vision. In *Between the Acts* Isa and Mrs. Swithin have been found to be the spirit whence all things have their origin, who participate in the general life of Nature (the objects on which is sealed God's name) and "see into the life of things" like Al-Jili's Perfect Man. Virginia Woolf's concept of Perfect Man, as presented in these models, is very fascinating and all-inclusive offering the divided self and the divided world a possibility to restore their identity for reuniting the fragmented aspects of life.

The eighth chapter -- "Virginia Woolf - The Indivisible Self - Her Relevance in Present Age" deals with her indivisible and integrated being and her message to the

33. Ibid. p. 259.
modern man. She fulfils the ideal of androgynous vision. She considers content and form to be inseparable. Technique in itself is nothing. It emerges out of the vision the artist possesses and has to convey. Her oceanic vision is mystic as well as prophetic. This last chapter makes the review of the whole study and its basic conclusions and tries to relate them with the main objective of the study.