

METAPHOR AND SIMILE AS COMMUNICATIVE DEVICES IN THE ESSAYS OF VIRGINIA WOOLF¹

Margarita Esther Sánchez Cuervo²

Abstract: In this article we argue that the rhetorical figures of metaphor and simile, as two persuasive devices that characterise the style of the essay of Virginia Woolf, possess a cognitive value different from the simple use of the identification and contraposition of elements, in the case of metaphor, and the comparison in the case of simile. In the essays analysed, the use of these tropes imply the recognition of the grammatical elements and its meaning, which must needs transcend the textual level to enter the contextual domain as far as cultural and ideological traits that the reader should perceive and enjoy.

Key words: Essay, discourse, Rhetorics, argument, rhetorical figure, metaphor, simile, Virginia Woolf.

Resumen: En este artículo proponemos el análisis y posterior evaluación de dos tropos, la metáfora y el símil, como figuras retóricas esenciales a la hora de caracterizar el estilo de los ensayos de Virginia Woolf. Destacamos en especial el valor comunicativo de estos dos recursos en que, a partir de la identificación y posterior análisis de los elementos gramaticales que los componen, debemos ir más allá del plano textual y adentrarnos en el contextual, donde abundan los matices ideológicos y culturales. Es en el reconocimiento de estas figuras donde advertimos la manera novedosa que tiene la autora de encauzar al lector a la persuasión de las ideas que nos desea transmitir.

Palabras clave: Ensayo, discurso, Retórica, argumento, figura retórica, metáfora, símil, Virginia Woolf.

“There is a pungency in this unfigurative language; a stately and memorable beauty in the undropped sentences which follow each other like women so slightly veiled that you see the lines of their bodies as they go. “(Woolf 1984: 19)”

1. INTRODUCTION

The essays of Virginia Woolf, pieces of text which were first devised as newspaper reviews at the beginning of her writing career, which she always saw as inferior works as compared with her fiction, her true endeavour, evolved from humble journalistic products to pieces that read the literary label of “essay” (Brosnan 1997: 101) when they appeared in a book format. To this respect, her essays were sometimes limited by the pressures of room

¹ Date of reception: March 2007.

Date of acceptance and final version: May 2007.

² Assistant Lecturer, Departamento de Filología Moderna, Universidad de Las Palmas de Gran Canaria; ✉ msanchez@dfm.ulpgc.es.

and topic, the editor's presence and the reader's liking. It is, in any case, a same literary corpus notwithstanding the circumstances it was produced. In Woolf, the essay follows the continental tradition (Gualtieri 2000: 3-4) about the commentary upon the essay that Lukács, Musil and Adorno practised as regards a distinct way of thinking about History and Modernity and, in her case, as a medium to discuss the literary history. It entails a criticism of Modernity as the triumph of rationalization and the culmination of a linear and progressive vision of History. She develops the Modernist aestheticism under the influx of Montaigne's scepticism (Marchi 1997: 6-8), showing little interest in showing a narrative sequence in favour of reflecting the movements of conscience, looking for the transmission of life and its multiple impressions, and accepting the instability of one's own discourse. This idea is reinforced by feminist theories (Boetcher Joeres and Mittman 1993: 15) that state that Woolf does not use the essay from a radical perspective, but as a room for contemplation, the measured thought and a rest from a frantic world. For Woolf, the essay is not a battlefield for rebellion despite the energetic effect of her words on her readers, to the contrary of other feminist authors who use "the passionate essay" as the vehicle that represents radical feminist ideas (Boetcher Joeres 1993: 162), an essay that is by definition polemic and persuasive, tinged with ideological overtones that distance it away from the traditional place the essay has occupied. This radical use of the essay tries to raise questions that go beyond its content itself and to produce questions that may eventually lead to action. So what is then the feminist stance in the essays of Virginia Woolf? We may answer this question affirming that she does show a radical side in essays like "Professions for Women", *A Room of One's Own* and *Three Guineas*, as far as she yearns for a different state of affairs, a change in the woman's social conditions. Apart from that, her so-called feminism is devoted to the rescue of voices of both sexes from all times, not only from well-known authors in the case of literary celebrities but also from unknown writers such as the "obscure".³ It involves, in any case, a novel approach to the commentary on literary history as regards "a more direct apprehension of the past and, at the same time, [it initiates] modernity as a new condition that is marked by a focus on subjectivity as the new universal trait" (Gualtieri 2000: 53).

The modern essay as seen in this study (Arenas 1997) derives from Montaigne's conception of this class of texts, where the personal and affective aspects, the argumentation of the subjective and circumstantial opinion that is justified through the dialogue with the reader are especially valued, as well as the elegance of style and the freedom of composition. The essay follows the structure of the argumentative class of texts that start from probable or credible premises, valid only in some contexts and with a specific purpose. These characteristics are fused into two main components: the internal or compositional dimension, which covers the semantic, syntactic and verbal levels of the text; and the external or pragmatic dimension, which deals with the types of utterances found, the addresser it is aimed at and the intention of this class of texts. This model of analysis corresponds with Rhetorics as a semiotic model of production and communication of texts. Rhetorics is also conceived of as a general theory of argumentation, which allows the study of any

³ The *obscure* is the label for little known authors that Virginia Woolf is said to have freed from dusty shelves in forgotten libraries. Through a revision of their memoirs, letters, diaries and other manifestations of minor literature, she lets us discover their life and works, especially in her two first published collections of essays: *The Common Reader. First Series*, and *The Common Reader. Second Series*.

artistic manifestation. Argumentation entails the use of discursive techniques that allow the people's increase to the thesis presented (Perelman and Olbrechts-Tyteca 1989: 34) but, in the case of the essay, it is not used to persuade or convince the reader that the opinions stated there are true or false, nor are they aimed at rousing a development of events after the reading. At any rate, it intends the reader to think over what the text has exposed, so that he may extract his own conclusions.

The essays of Virginia Woolf follow a rhetorical organization that allows their analysis into an *exordium*, *argumentatio*⁴ and *expositio*, *narratio* and *conclusio*. These elements, the *partes orationis* according to Classical Rhetoric, depend on the argumentative superstructure, a mental representation that decides the organization of the parts of the text and its content, being established both in the semantic and syntactic scope of the text. At a simultaneous level, we must consider the expressiveness of the texts as the *ornatus* component that is responsible for the whole of linguistic expressive mechanisms, which are an important part of the reader's aesthetic experience, and which can determine the literariness of a text. We do not consider this *ornatus* or *elocutio* element as the addition of literary figures and tropes, but as arguments that offer a world view and can persuade the reader, as "closely interrelated functions [...] complementing or supplementing each other in reasoning activity" (Olmsted 1997: 250), as "the artful marriage of argument and style" (Zulick 1998: 490), though we should precise that the style is to be portrayed from the analysis of the arguments⁵ that transcend the grammatical meaning to enter the realm of the communicative one. In this sense, we study (Martínez-Dueñas 2005: 137) the rhetorical devices to evaluate their result since the important is to consider the effects caused by textual meaning. In our study, we argue that both metaphor and simile, as two tropes that define the style of the essays of Virginia Woolf, are not simply decorative words that she includes in any part of the text with the sole aim of embellishing it and producing artistic pleasure; on the contrary, they enclose a cognitive significance, and become the instrument from which we receive both the aesthetic and intellectual value that reinforce their persuasive dimension, aimed at meditating about the contents found and being able of perceiving a criticism of culture and woman's social situation throughout History. Metaphor for Virginia Woolf has been studied (Bishop 1987: 581) as the most appropriate instrument for exploring reality, being the essayist incapable of separating the descriptive and the poetic functions of language. The tropes or rhetorical figures we are considering show at any part of the argumentative superstructure, and we recognise them to the extent that two entities (Turner 1991: 147) that are equated or confronted, in the case of metaphor, or compared, in the case of simile, have a conflict in their features. If the assertion or the comparison is true and fits the real world, there exists no conflict between the features possessed by the two entities. When analysing the examples that we provide below, we must separate the grammatical meaning

⁴ The arguments are not found just in the *argumentatio* section, but they can appear in any of the rhetorical categories. For example, some arguments like the simile, the analogy or the argumentation from the consequences are present in the essays in the categories of the *exordium* and the *conclusio*. Likewise, the division among argumentation, narration and exposition is not categorical, for the narration can be fused with exposition, and the argumentation can be shown with a short narration or a brief exposition.

⁵ Perelman and Olbrechts-Tyteca (1989) argue to this respect that figures are meaningless ornaments if the addresser perceives them, and argumentative figures if they are not noticed.

from their pragmatic significance, that is, we hold on the one hand the grammatical structure the contains sentences, either comparisons or identifications or contrapositions and, on the other hand, we hold the communicative effect that constitutes the simile and the metaphor as figures deriving from a further recognition and interpretation of these sentences. We make a distinction, therefore, between rhetorical elements (Martínez-Dueñas 2002: 68) used in the case of the comparison and the contraposition, and rhetorical figures in the case of simile and metaphor.

2. IDENTIFICATION OF METAPHOR AND SIMILE AS RHETORICAL FIGURES

In the essays we find the occurrence of metaphor from two different perspectives. On the one hand, metaphor appears as an isolated figure in the progress of the argumentation, but the identification and further comprehension of the target domain, identified as the conceptual element to be described, and the source domain, identified as the concept we base upon to create the metaphorical pattern, aim at the reflection of what has been there exposed, being also sustained with other arguments throughout the argumentative superstructure. On the other hand, metaphor is extended since new conceptual elements are introduced from the source domain that are going to characterise the target domain. In these essays, metaphor becomes the main argumentative technique, supported with others like the argument from the interaction between a person and his or her acts, especially in the case of reviews of literary works in which, through the artistic creation of a unknown or a famous person, he or she is worthy of consideration. In the case of simile, we also present some instances that help us understand the content of the text in a way distinct from the one used without this novel comparison.

As for the use of metaphor in a precise part of the text, let's analyse the following example, taken from "*The Faery Queen*":

The verse becomes for a time a rocking horse; swaying up and down; a celestial rocking horse, whose pace is always rhythmical and seemly, but lulling, soporific. It signs us to sleep; it lulls the teeth of the wind. (1947: 29)

The first sentence is a copulative construction that contains a subject, "the verse", and a predicate with the intensive copula verb "become", the adjunct "for a time" and the attribute "a rocking horse". This syntactic analysis cannot be separated from its semantic equivalent, in which the verse of the work by Edmund Spenser is identified, at times, with a rocking horse that rocks up and down, and whose monotonous movement lulls us to sleep. The fact that we consider a verse, a poetic line, in terms of another object which it is not usually associated with, implies that we must go beyond the literal meaning and look for the communicative effect which offers a rhetorical analysis of the elements of the utterance. In the example above, we perceive a contextual anomaly⁶ because we are reading about a commentary upon a literary work and this is described at a certain point as a rocking horse; at the same time, a conceptual contrast is produced since we can observe that poetry,

⁶ For the identification of metaphorical utterances we follow Romero and Soria's (1998: 147) ideas about this figure.

the target domain, is confronted with a toy, the source domain. The rocking horse serves the author to select those aspects that are to be transferred, filtered⁷ to the verse features, being the movement of the horse the main one selected to characterise the former. Finally, the resulting metaphorical meaning can be regarded as provisional, for we will surely not interpret Spenser's long poem as a rocking horse in another context. In this sense, Woolf's use of metaphor in this example and in her other essays is novel because it transforms provisionally our conceptual system by restructuring metaphorically one conceptual domain, using the similitude between one domain and another one (Romero and Soria 1998: 151). Besides, to provide a communicative effect (Romero and Soria 2005: 154), the addresser and the addressee must recognise the concepts involved in the metaphor; else there could be a different interpretation and communication would be unsuccessful.⁸

In the following instances, belonging to four essays, the use of extended metaphor constitutes an essential feature through the analysis of each text, and helps us grasp the message concerning its novel meaning. The two first ones include the portrait of two well-bred women, Lady Dorothy Nevill and the Queen Marie of Roumania, whom we become acquainted with thanks to Woolf's impressions upon reading their works. "Lady Dorothy Nevill", one of the four sketches collected in the essay "Outlines", shows the main character identified with a caged bird due to her nonconformity and rebelliousness against the canons of aristocracy in the nineteenth century. Since Lady Dorothy was not, luckily, "an extreme case of aristocracy" (1984: 197), the author suggests that she was imprisoned in a cage instead of an asylum; through the bars she could see the people and, once in a while, she could make short flights to the outside world. In this metaphor, the source domain is the bird and the cage, and the target domain is the woman. Her epithets refer to the caged bird, "a gayer, brighter, more vivacious specimen of the caged tribe can seldom have existed" (197). Lady Dorothy tries to socialise within her cloistered existence, to which the author refers as a "hop" between the privileged and the humble life:

More and more do we see Lady Dorothy hopping from perch to perch, picking at groundsel here, and at hempseed there, indulging in exquisite trills and roulades, and sharpening her beak against a lump of sugar in a large, airy, magnificently equipped bird-cage. The cage was full of charming diversions. (199)

Her most important flight, when "the door of the cage was ajar" (199), happens when she visits the Victoria and Albert Museum, where she criticises the fact that aristocracy wastes millions in its maintenance but it is tourists who really enjoy and discover what the museum can show. In her representation of this "obscure" character, Woolf presents a caged bird wishing to fly with a whistle attached to its tail, as Lady Dorothy would do as a pastime, longing for a less superficial and more useful life.

⁷ The conception of metaphor as a filter belongs to M. Black (1962).

⁸ Romero and Soria (2005: 152) follow to this respect Sperber and Wilson's (1986) ideas about the optimal relevance of an utterance. The metaphor will be communicatively successful if the speaker can get enough contextual effects to be worth the processing effort. See Sperber and Wilson 1995.

In the other essay, “Royalty”, we find a criticism at the English royal family, the target domain, being identified with some animals, which constitute the source domain. Thus we read in the exordium:

Royalty to begin with, merely as an experiment in the breeding of human nature, is of great psychological interest. For centuries a certain family has been segregated; bred with a care only lavished upon race-horses; splendidly housed, clothed, and fed; abnormally stimulated in some ways, suppressed in others; worshipped, stared at, and kept shut up, as lions and tigers are kept, in a brightly lit room behind bars. (1947: 187)

This general description allows the author to focus on the Queen Marie of Roumania as a royal animal that “has opened the door of the cage and sauntered out into the street” (187). Her feat has been to become a more successful writer than her grandmother, Queen Victoria, whom Woolf opposes both in personality and artistic genius. Owing to her talent with writing her autobiography, she has achieved freedom and, therefore:

She is no longer a royal queen in a cage. She ranges the world, free like any other human being to laugh, to scold, to say what she likes, to be what she is. And if she has escaped, so too, thanks to her, have we. Royalty is no longer quite royal. (190)

The essay finishes with the polemical wish that the monarchy institution should some day disappear, that is, “that the Zoo should be abolished; that the royal animals should be given the run of some wider pasturage – a royal Whipsnade” (191).

Our next example results from a review of the book *Aspects of the Novel* by E. M. Forster, entitled “The Art of Fiction”⁹, where Woolf exposes the author’s attitude towards fiction, comparing his vision with other critics’ that also discuss that topic. Woolf identifies in this essay the fiction, as devised by Forster, with a lady. This novel metaphor shows us that seeing fiction through a female figure differs from seeing it through the notion of literary genre, where it has been traditionally classified:

That fiction is a lady and a lady who has somehow got herself into trouble is a thought that must often have struck her admirers. Many gallant gentlemen have ridden to her rescue, chief among them Sir Walter Raleigh and Mr Percy Lubbock. But both were a little ceremonious in their approach; both, one felt, had a great deal of knowledge of her, but not much intimacy with her. (1947: 89)

Starting from the utterance “that fiction is a lady”, the target domain, that is, fiction, will not appear during most of the essay, whereas the source domain becomes protagonist as we discover the circumstances that such a lady is facing. Two approaches are given, in which Woolf characterises Forster as the lady’s lover and the other critics, though being gentlemen, do not know her so intimately:

⁹ For a longer account of this metaphor, see Sánchez Cuervo 1999.

Now comes Mr Forster, who disclaims knowledge but cannot deny that he knows the lady well. If he lacks something of the others' authority, he enjoys the privileges which are allowed the lover. He knocks at the bedroom door and is admitted when the lady is in slippers and dressing gown. Drawing up their chairs to the fire they talk easily, wittily, subtly, like old friends who have no illusions, although in fact the bedroom is a lecture-room, and the place the highly austere city of Cambridge. (89)

In the last utterance two new target domains appear, the lecture room and the city of Cambridge as the places in which Forster gave the lectures that would be collected in the book reviewed. The fact that Forster becomes the lover suggests that his book is more significant than those from other authors, and thus a further intimacy is achieved. After commenting upon Forster's vision of the current art of fiction, Woolf concludes that:

Fiction is treated as a parasite which draws its sustenance from life and must, in gratitude, resemble life or perish. In poetry, in drama, words may excite and stimulate and deepen without this allegiance; but in fiction they must, first and foremost, hold themselves at the service of the teapot and the pug dog, and to be found wanting is to be found lacking. (92)

In this quotation we can see how Woolf associates fiction with submission, domesticity and idleness as characteristics typically attributed to the English lady. We can interpret this extract as a metonymy, which has been interpreted as a figure of substitution (Perelman and Olbrechts-Tyteca 1989, Vickers 1988), as a cognitive process (Turner 1987: 21) in which a thing closely related with another thing in a single conceptual domain is used to stand for that other thing. Domesticity is then perceived as an essential feature of the feminine gender that is applied to English fiction such as other critics analyse it, and it becomes a dull genre that lacks the aesthetic purpose that poetry or drama do possess. The emphasis on providing the novel with a story, characters, a plot, and the hope of resembling human life prevents the English novel from being judged as a work of art to the difference of, for example, the Russian narrative. That is one of Forster's accomplishments, to treat English fiction seriously, since "none more suggestive has been written about the poor lady whom, with perhaps mistaken chivalry, we still persist in calling the art of fiction" (93).

Finally, the last metaphor occurrence has been taken from "The Patron and the Crocus", a short essay where the author discusses the extent to which the patronage of a benefactor can influence a writer's literary production. In this case, Woolf turns the literary work into a plant, the crocus, which will be admired providing that it is well nurtured. The source domain is the crocus and Botany is the filter through which literature, as the target domain, is characterised in an original way. When the writer has been moved by the sight of the first crocus in Kensington Gardens, he has had to choose the most suitable patron. It is useless to tell the writer to think only about his work, because writing is a means of communication, and "the crocus is an imperfect crocus until it has been shared" (207). He has, furthermore, to consider the type of public that is going to receive his work since, depending on its quality, he will have to alter the product in order to fit its demands. As a result, poor plants suffer:

Their crocuses, in consequence, are tortured plants, beautiful and bright, but with something wry-necked about them, malformed, shrivelled on the one side, overblown on the other. A touch of the sun would have done them a world of good. (1984: 207)

The money offered by the editors, who are also the patrons, can condition the quality of some crocuses, which must be a bright yellow if they want to obtain a good reward. Woolf points out that the press is a great producer of plants, yet they have little to do with the bright yellow or purple flowers that appear in early March in Kensington Garden every year. The crocus produced by the press is a different plant since it must adapt to the space granted and, though perfectly finished because it will be read by millions of eyes, fades at night:

So little bits of glass lose their lustre if you take them out to the sea; great prima donnas howl like hyenas if you shut them up in telephone boxes; and the most brilliant of articles when removed from its element is dust and sand and the husks of straw. Journalism embalmed in a book is unreadable. (208)

That is the reason why a patron is needed that helps preserve the flowers even though his search can mean a trial, for he must know both modern and other times literature, and must be immune from the shock of indecency that plagues society. He must also act as a judge of those social influences that take part in modern literature so as to know “which matures and fortifies, which inhibits and makes sterile” (209). Finally, the patron must endeavour to offer a suitable atmosphere and make us believe that one crocus is enough for him, developing “a more than maternal tie” (209) relationship with the writer.

In the case of simile we use, as we have remarked above, the rhetorical element of the comparison. In the essays, we find similes occurrences in more than half of the 164 essay corpora used for our study. Seen as an “overt comparison” (Leech 1969: 153–157) as opposed to metaphor, conceived as a “covert comparison”, the simile is more explicit because it specifies the domain and the degree of the comparison. Like metaphor, it does not try to offer an ornamental thought or idea, but to transmit it by using a different, original vehicle for the communication of that thought or idea. Metaphor and simile, like the argument from the example (Olmsted 1997: 245) which also defines the rhetorical organization of the essays we are considering, can be used as indeterminate tools capable of finding more than meets the eye in real or fictional situations.

The similes in the essays contain mostly the following connectors: “like”, “as”, “as if”, “with the + n + of n”. We can apply the following scheme¹⁰ to define this trope:

X and Z are unlike things.

X and Z have different referents.

There is no direct or simple comparison of obvious similarities or likenesses.

X and Z share some semantic feature or features.

The simile contains a connector Y.

The two parts of the simile can be fitted in the paradigm X is like Z.

The connector, Y, affirms that the relationship is imaginary or impossible, and it concerns appearance rather than reality.

¹⁰ We follow S. Darian’s (1973) ideas for the scheme of the simile.

Z usually refers to a general rather specific term, for example, *a* museum, not *the* museum.

We propose the following examples, in which different connectors are shown, to depict the novel comparisons. In the first example, the author compares the lighting of the chapel at night with the one produced by a distant sailing ship, in the essay *A Room of One's Own*:

The outside of the chapel remained. As you know, its high domes and pinnacles (X) can be seen, like (Y) a sailing-ship (Z) always voyaging never arriving, lit up at night and visible for nights, far away across the hills. (11)

Another example tells us about the personality of the poetess Christina Rossetti, who surprises with her unexpected and unpredictable behaviour:

But just as we are wondering which cranny of this extraordinary territory to explore next, the principal figure (X) intervenes. It is as if (Y) a fish (Z), whose unconscious gyrations we had been watching in and out of reeds, round and round rocks, suddenly dashed at the glass and broke it. (1932: 240)

In the next instance, Woolf addresses a letter to Reverend William Cole that tells about her misconceptions about the character and works of this mysterious man, so much so that she affirms that “[he (X) was] as much out of place in Paris as (Y) a cowslip (Z) impaled upon the diamond horns of a duchess’s tiara” (1942: 76).

In our last example, Woolf recalls some of the attendants’ disposition in a lecture room, who are not looking forward to hearing the conference:

The chairs were occupied intermittently, as if they shunned each other’s company, by people (X) of both sexes, and some had notebooks and were tapping their fountain pens, and some had none and gazed with the (Y) vacancy and placidity of bull frogs (Z) at the ceiling. (229)

3. EVALUATION OF THE USE OF METAPHOR AND SIMILE IN THE TEXTS

From the examples presented above, we can conclude that Woolf finds in the rhetorical figures of simile and metaphor a fresh, original means of communication different from the simpler use of the comparison of, let’s say, the one she uses to differentiate the Brontë sisters’ best known works, stating that “*Wuthering Heights* is a more difficult work to understand than *Jane Eyre*, because Emily was a greater poet than Charlotte” (1984: 159), or praising Dostoevsky’s novels up to the extent that “Out of Shakespeare there is no more exciting reading” (178). Likewise, when in *A Room of One's Own* she turns to metaphor to express the recognition of elements in the utterance “women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size” (45), we perceive an irony that tries to convey, if we continue the reading of the essay, that men feel their superiority when they see themselves “reflected” in women’s apparent inferiority. The trope would have gone unnoticed had not women been “used” as looking-glasses, and the communicative effect would have been different.

To this respect, if Woolf's rhetorical intent (Bishop 1987: 584-585) in every aspect of the essay, including the design of the metaphor, has been "to subvert the conceptual strictures of language", we can add that she did reflect in her non-fiction work those mechanisms that she so magnificently developed in her novels, allowing her to express her genius through another literary manifestation that does not intend, as we said above, the persuasion of the reader to change his or her ideas, but the persuasion for the consideration of what is being read. In the case of metaphor and simile, a double effect is achieved as far as the reader should be capable of perceiving the aesthetic pleasure deriving from the artistry of those rhetorical figures and the intellectual value attached to them. These factors can reinforce their persuasive dimension and help define the essay corpora of the author without separating the *elocutio* from the semantic and syntactic levels of the text.

REFERENCES

- ARENAS CRUZ, María Elena. 1997. *Hacia una teoría general del ensayo. Construcción del texto ensayístico*. Cuenca: Universidad de Castilla-La Mancha.
- BISHOP, Edward L. 1987. "Metaphor and the Subversive Process of Virginia Woolf's Essays". *Style* 21, 2: 573-588.
- BLACK, Max. 1968 (1962). *Models and Metaphors*. Ithaca: Cornell University Press.
- BOETCHER JOERES, Ruth Ellen. 1993. "The Passionate Essay. Radical Feminist Essayists". *The Politics of the Essay. Feminist Perspectives*. Eds. Ruth-Ellen BOETCHER JOERES and Elizabeth MITTMAN. Bloomington and Indianapolis: Indiana University Press. 151-171.
- _____ and Elizabeth MITTMAN. 1993. "An Introductory Essay". *The Politics of the Essay. Feminist Perspectives*. Eds. Ruth-Ellen BOETCHER JOERES and Elizabeth MITTMAN. Bloomington and Indianapolis: Indiana University Press. 12-20.
- BROSNAN, Leila. 1997. *Reading Virginia Woolf's Essays and Journalism. Breaking the Surface of Silence*. Edinburgh: Edinburgh University Press.
- DARIAN, Steven J. 1973. "Similes and the Creative Process". *Language and Style* 6, 1: 48-57.
- GUALTIERI, Elena. 2000. *Virginia Woolf's Essays: Sketching the Past*. London: Macmillan.
- LEECH, Geoffrey. 1969. *A Linguistic Guide to English Poetry*. London: Longman.
- MARCHI, Dudley M. 1997. "Virginia Woolf Crossing the Borders of History, Culture, and Gender: The Case of Montaigne, Pater, and Gournay". *Comparative Literature Studies* 34, 1: 1-30.
- MARTÍNEZ-DUEÑAS, José Luis. 2002. *Retórica de la lengua inglesa*. Granada: Editorial Comares.
- _____. 2005. "Discourse Stylistics: Principles, Trends and Applications." *Towards an Understanding of the English Language: Past, Present and Future. Studies in*

Honour of Fernando Serrano. Eds. José Luis MARTÍNEZ-DUEÑAS ESPEJO, Carmen PÉREZ BASANTA, Neil McLAREN and Luis QUEREDA RODRÍGUEZ-NAVARRO. Granada: Universidad de Granada. 131-142.

OLMSTED, Wendy. 1997. "The Uses of Rhetoric: Indeterminacy in Legal Reasoning, Practical Thinking, and the Interpretation of Literary Figures." *Rhetoric and Hermeneutics in Our Time: A Reader*. Eds. Walter JOST and Michael J. HYDE. New Haven and London: Yale University Press. 235-253.

PERELMAN, Chaïm and Lucie OLBRECHTS-TYTECA. 1989 (1976). *Tratado de la argumentación. La Nueva Retórica (Traité de L'argumentation. La Nouvelle Rhétorique)*. 5th ed. 1989. Trans. J. Sevilla Muñoz. Madrid: Gredos.

ROMERO, Esther and Belén SORIA. 1998. "Convention, Metaphor and Discourse". *Atlantis* 20, 1: 145-159.

_____. 2005. "The Notion of Grammatical Metaphor in Halliday". *Towards an Understanding of the English Language: Past, Present and Future. Studies in Honour of Fernando Serrano*. Eds. José Luis MARTÍNEZ-DUEÑAS ESPEJO, Carmen PÉREZ BASANTA, Neil McLAREN and Luis QUEREDA RODRÍGUEZ-NAVARRO. Granada: Universidad de Granada. 143-158.

SÁNCHEZ CUERVO, Margarita Esther. 1999. "La metáfora en *The Art of Fiction*: del fenómeno léxico al cognoscitivo". *Investigación y didáctica del léxico*. Eds. J. de D. LUQUE DURÁN and F. J. MANJÓN POZAS. Granada: Granada Lingvistica. 195-201.

SPERBER Dan and Deirdre WILSON. 1995 [1986]. *Relevance. Communication and Cognition*. Oxford: Basil Blackwell.

TURNER, Mark. 1987. *Death is the Mother of Beauty: Mind, Metaphor and Criticism*. Chicago: Chicago University Press.

_____. 1991. *Reading Minds. The Study of English in the Age of Cognitive Science*. Princeton: Princeton University Press.

VICKERS, Brian. 1988. *In Defence of Rhetoric*. Oxford: Clarendon Press.

WOOLF, Virginia. 1984. *The Common Reader. First Series*. Ed. Andrew McNEILLIE. San Diego, New York, London: Harcourt Brace.

_____. 1932. *The Common Reader. Second Series*. London: Hogarth.

_____. 1942. *The Death of the Moth and Other Essays*. San Diego, New York, London: Harcourt Brace.

_____. 1947. *The Moment and Other Essays*. London: Hogarth.

_____. 1992. *A Room of One's Own. Three Guineas*. Ed. Morag SHIACH. Oxford: Oxford University Press.

ZULICK, Margaret D. 1998. "The Normative, the Proper and the Sublime: Notes on the Use of Figure and Emotion in Prophetic Argument". *Argumentation* 12, 4: 481-492.