

The tragic in Greek drama and conceptual blending

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Abstract

This paper examines the tragic sense permeating ancient Greek drama as a product of a special type of conceptual integration between two antithetic mental spaces, which prompts the simultaneous generation of two mutually exclusive emergent structures. The special tragic sense generated carries along the inferences of two equally impossible situations. The key-difference between this type of blend and other counterfactuals is argued to be found in the lack of reference scenario in the blend. In the context of theatrical enactment, the realisation of this special type of antithetic blend is based on the frame-clash between conceived and enacted space, matched by the emotions of pity and fear, respectively. The feeling of catharsis that follows the end of the play is analysed as a second level blend within the emergent structure that leads to the restoration of a single common space of cognitive compatibility between actors and audience.

Palabras clave

Palabras clave de autor: [tragic](#); [catharsis](#); [conceptual blending](#); [counterfactual](#)

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Editorial

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