



## "Amedrontado, acordei do sono": o medo trágico na Exagoge de Ezequiel [

2023

text (article)

Analítica

Fear is a universal emotion that functions as a synthesis of mental activities that lead to reactions of terror, panic and anguish. The aim of this study is to read the fragments of the Exagoge, by Ezekiel the Tragedian, a Jewish playwright who wrote in Greek, in order to identify how Hellenistic drama dealt with the aesthetic experience of fear. In each of the conjectured five acts of the Exagoge, fear is present with the same imponderable mark. The thesis of this paper is that the Exagoge demonstrates that fear is also a reaction to an "imponderable" danger or ponderable not from previous personal experiences, but from external elements that interact with the one's inner emotional state. Thus, the article tries to characterize the emotion of fear, in its manifestations of a negative nature and dissociated from the stereotypical and cognitive element of previous experiences. It will examine the representation of fear through five frightening effects: the fear of the imponderable, when a character faces the unknown; the fear of the ominous, when a character faces the supernatural; the fear of that which is powerful, when a character faces a display of brute force; the fear of sheer quantity, when a character faces a display of numerical superiority; and the fear of sheer size, when a character faces anything that is disproportionate

Fear is a universal emotion that functions as a synthesis of mental activities that lead to reactions of terror, panic and anguish. The aim of this study is to read the fragments of the Exagoge, by Ezekiel the Tragedian, a Jewish playwright who wrote in Greek, in order to identify how Hellenistic drama dealt with the aesthetic experience of fear. In each of the conjectured five acts of the Exagoge, fear is present with the same imponderable mark. The thesis of this paper is that the Exagoge demonstrates that fear is also a reaction to an "imponderable" danger or ponderable not from previous personal experiences, but from external elements that interact with the one's inner emotional state. Thus, the article tries to characterize the emotion of fear, in its manifestations of a negative nature and dissociated from the stereotypical and cognitive element of previous experiences. It will examine the representation of fear through five frightening effects: the fear of the imponderable, when a character faces the unknown; the fear of the ominous, when a character faces the supernatural; the fear of that which is powerful, when a character faces a display of brute force; the fear of sheer quantity, when a character faces a display of numerical superiority; and the fear of sheer size, when a character faces anything that is disproportionate

<https://rebiunoda.pro.baratznet.cloud:28443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzQ5NTcxMDQ>

**Editorial:** 2023

**Tipo Audiovisual:** Medo Exagoge Ezequiel trágico Emoções Êxodo Fear Exagoge Ezekiel the Tragedian Emotions Exodus

**Documento fuente:** Codex: Revista de Estudos Clássicos, ISSN 2176-1779, Vol. 11, nº 1, 2023

**Nota general:** application/pdf

**Restricciones de acceso:** Open access content. Open access content star

**Condiciones de uso y reproducción:** LICENCIA DE USO: Los documentos a texto completo incluidos en Dialnet son de acceso libre y propiedad de sus autores y/o editores. Por tanto, cualquier acto de reproducción, distribución, comunicación pública y/o transformación total o parcial requiere el consentimiento expreso y escrito de aquéllos. Cualquier enlace al texto completo de estos documentos deberá hacerse a través de la URL oficial de éstos en Dialnet. Más información: <https://dialnet.unirioja.es/info/derechosOAI> | INTELLECTUAL PROPERTY RIGHTS STATEMENT: Full text documents hosted by Dialnet are protected by copyright and/or related rights. This digital object is accessible without charge, but its use is subject to the licensing conditions set by its authors or editors. Unless expressly stated otherwise in the licensing conditions, you are free to linking, browsing, printing and making a copy for your own personal purposes. All other acts of reproduction and communication to the public are subject to the licensing conditions expressed by editors and authors and require consent from them. Any link to this document should be made using its official URL in Dialnet. More info: <https://dialnet.unirioja.es/info/derechosOAI>

**Lengua:** Portuguese

**Enlace a fuente de información:** Codex: Revista de Estudos Clássicos, ISSN 2176-1779, Vol. 11, nº 1, 2023

---

## Baratz Innovación Documental

- Gran Vía, 59 28013 Madrid
- (+34) 91 456 03 60
- [informa@baratz.es](mailto:informa@baratz.es)