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Sommario/riassunto	In this groundbreaking study, Bruce McConachie uses the primary metaphor of containment-what happens when we categorize a play, a television show, or anything we view as having an inside, an outside, and a boundary between the two-as the dominant metaphor of cold war theatergoing. Drawing on the cognitive psychology and linguistics of George Lakoff and Mark Johnson, he provides unusual access to the ways in which spectators in the cold war years projected themselves into stage figures that gave them pleasure.McConachie reconstructs these cognitive processes by relying