



Anticipations and desire in Charbel Dagher's *Transit*

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Author: Abi-Rached (Nehmetallah)

Abstract: In Charbel Dagher's play *Transit*, language takes center-stage, considered as "truth" or "consensus." It becomes the protagonist of the work. Thus, the pairing of language-suspense becomes the principal vector for advancing the plot. Yet Dagher favors metaphor above all else. How does this combination of space, suspense, and poetic language function in the play?

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