

REVIEWER'S REPORT

Manuscript No.: IJAR-52908

Date: 21-07-2025

Title: FOR A NEW THEATRICAL AESTHETIC : THE EXAMPLE OF POLITIC THEATER OF AYAYI TOGOATA APEDO-AMAH

Recommendation:

Accept as it is

Accept after minor revision.....

Accept after major revision

Do not accept (*Reasons below*)

Rating	Excel.	Good	Fair	Poor
Originality			✓	
Techn. Quality			✓	
Clarity			✓	
Significance			✓	

Reviewer Name: Syed Mohammed

Résumé Evaluation:

The résumé presents a clear and coherent overview of the article's thematic and analytical direction. It effectively contextualizes the evolution of Francophone African theater and positions Ayayi Togoata Apedo-Amah's work within a political aesthetic. The focus on repressive sociopolitical environments and the transformation of traditional literary engagement highlights the article's relevance and critical depth. The integration of semiological and Brechtian analytical frameworks is well-articulated, setting the stage for a nuanced and multifaceted literary examination.

Title:

The title is precise and evocative. It foregrounds the central theme of aesthetic renewal while anchoring it in the political theater of a specific playwright. It is informative and aligns perfectly with the article's content.

Abstract Evaluation (English):

The English abstract maintains the original message of the French résumé while delivering clarity and coherence. It correctly conveys the article's aim and methodology. The dual emphasis on formal/scriptural innovation and sociopolitical representation is preserved, making the piece accessible and relevant for an Anglophone academic audience as well.

Topical Relevance:

The study addresses an important and timely subject in postcolonial literary studies, performance analysis, and African theater criticism. By focusing on the politically charged aesthetics of Apedo-Amah, the article contributes meaningfully to the discourse on theater as resistance and the reinvention of dramatic forms in Francophone Africa.

Theoretical Framework:

The choice of Louise Vigéant's theater semiology and Brechtian distancing reflects a strong theoretical foundation. These frameworks are suitable for dissecting both the performative and ideological

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dimensions of political theater. The article demonstrates methodological soundness through its dual literary lens, encouraging a layered reading of performance and text.

Analytical Rigor:

The article shows intellectual depth by bridging aesthetics and politics. The emphasis on the dramatization of political experience, especially in dictatorial contexts, reveals a commitment to examining how artistic innovation can articulate suppressed voices and subaltern narratives. The use of semiotic and distancing tools allows for both symbolic decoding and critical spectator engagement, enriching the analytical process.

Language and Structure:

The language in both French and English is scholarly and well-measured. The structure—from thematic introduction to methodological approach—is logical and effective. The writing reflects clarity, precision, and a sophisticated command of academic discourse.

Scholarly Contribution:

This article is a valuable contribution to African literary studies, political aesthetics, and performance theory. It highlights how contemporary playwrights like Apedo-Amah reconfigure theatrical norms to engage with power structures and social injustices. It encourages future research in aesthetics of resistance and formal experimentation in African dramaturgy.

Overall Assessment:

The article is intellectually robust and thematically rich. It provides a compelling examination of political theater through rigorous literary analysis. The synthesis of form, ideology, and performativity underscores the relevance of Ayayi Togoata Apedo-Amah's work in shaping new theatrical paradigms. The dual-language presentation further enhances its accessibility and academic value across linguistic and regional boundaries.