

REVIEWER'S REPORT

Manuscript No.: IJAR-54523

Title: "L'Organisation Spatio-Temporelle dans l'Œuvre de Tierno Monénembo"

Recommendation:

Accept after minor revision.....

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

Reviewer Name: Dr. ABDUL HASEEB MIR

Reviewer's Comment

This article presents a significant and well-executed contribution to Francophone African literary studies, focusing on the spatio-temporal organization in the works of Tierno Monénembo. It offers a nuanced and intellectually robust discussion of how Monénembo's narrative spaces and temporal structures function as aesthetic and political tools of remembrance, resistance, and identity reconstruction. By examining five of Monénembo's major novels through the lenses of poetics, narratology, and geocriticism, the paper advances a compelling interpretation of the interplay between realism, fiction, and historical consciousness. With minor refinements—particularly in engaging more deeply with contemporary postcolonial spatial theory and in sharpening the conclusion to emphasize Monénembo's broader literary vision—the article is well suited for publication in a reputable academic journal.

Detailed Review Report

The article titled "*L'Organisation Spatio-Temporelle dans l'Œuvre de Tierno Monénembo*" provides a detailed and insightful exploration of spatial and temporal dynamics in Monénembo's fiction. Drawing on five novels—*L'Aîné des orphelins*, *Le Roi de Kahel*, *Le Terroriste noir*, *Bled*,

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and *Saharienne Indigo*—the author demonstrates how the novelist intertwines geography and history to articulate the lived experiences of postcolonial Africa.

The study's theoretical grounding in Mikhail Bakhtin's concept of the *chronotope* is particularly strong, providing a coherent framework for analyzing the interdependence of time and space in narrative form. The incorporation of theorists such as Bertrand Westphal, Vincent Jouve, and Paul Zoberman reflects a well-informed engagement with both geocriticism and narratology. The argument would, however, benefit from a more explicit dialogue with recent thinkers in postcolonial spatial studies—particularly Achille Mbembe, Edward Soja, and Homi Bhabha—whose frameworks on spatiality and hybridity could deepen the analysis and situate it within current global debates.

Methodologically, the paper adopts a clear and systematic approach, moving seamlessly from conceptual discussions to textual analyses. The author effectively identifies how Monénembo's fiction anchors itself in both real and imagined geographies, from the trauma-laden landscapes of Kigali to the cosmopolitan spaces of Paris and Conakry. These spatial representations are not merely descriptive; they reveal the tension between exile and belonging, fragmentation and continuity. The textual analysis is detailed and well-supported, although certain sections contain lengthy quotations that might be more concise to maintain analytical focus.

The article's originality lies in its synthesis of narratological precision with postcolonial sensibility. It successfully demonstrates that Monénembo's use of space and time transcends the confines of regional storytelling, offering a universal reflection on displacement, historical memory, and the human condition. By highlighting the fusion of realism and symbolism, the study contributes meaningfully to ongoing discussions of how African narratives negotiate global modernity through spatial and temporal forms.

The exploration of temporality—covering narrative order, frequency, and duration—is particularly sophisticated. The author skillfully shows how Monénembo employs non-linear storytelling and narrative fragmentation to mirror historical discontinuities and to engage the reader in reconstructing meaning. The emphasis on narrative discordance and ellipsis is valuable, though slightly trimming these discussions would enhance the paper's overall cohesion. A more integrative conclusion linking the spatial and temporal analyses to

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Monénembo's broader philosophical outlook—especially his reflection on exile, hybridity, and cosmopolitan identity—would provide a stronger closure.

In terms of presentation, the article is articulate, coherent, and grounded in scholarly rigor. The language is formal and accessible, and the transitions between sections are well managed. The citations are accurate and the theoretical references are aptly placed. The introduction sets a clear research focus, while the body of the text sustains a critical and interpretive depth. The conclusion could, however, more explicitly summarize the core findings and underline the paper's contribution to African literary studies. A few minor linguistic corrections—particularly in the English abstract—would further refine the manuscript for publication.

Recommendation

Accept with minor revisions.

This article represents a valuable, original, and methodologically solid contribution to the study of Francophone African literature. With slight condensation of some textual examples, greater engagement with contemporary postcolonial theory, and a more integrative conclusion, the paper will be fully ready for publication. It demonstrates both intellectual maturity and critical precision, making it a commendable addition to scholarly discourse on Tierno Monénembo's spatial and temporal imagination.