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Discourse-based Analysis of Narrative Monologue as a Medium of Historical Allegory in Nadine Gordimer's *Burger's Daughter*

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ABSTRACT

This paper explores narrative monologue as a medium for depicting history in Nadine Gordimer's *Burger's Daughter* by applying discourse-based analysis. The study's objective is to examine the novel's events that are told from an interior narrative perspective and how they depict historical phases in the course of the novel's plot. On the one hand, it examines the characters' internal monologue and how it functions as an expression of the characters' communicative relationships. On the other hand, it demonstrates how narrative monologue serves as a means of allegorical depiction of the historical layers related to the anti-Apartheid movement in South Africa. Therefore, the study's methodology depends on a close reading of the characters' internal monologue. Furthermore, it conducts a textual analysis of the historical narrative implications regarding the anti-Apartheid struggle portrayed in the fictional events of the plot. In this way, the study makes a narrative and historical interpretation of literary allegory employed by Gordimer to paint a vivid picture of contemporary anti-Apartheid activism. Therefore, the study will examine the thematic characteristics of apartheid and how it influences the characters'

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narrative discourse. The interpretation of the narrative discourse will rely on Gordimer's perception of real people who live in apartheid conditions and how they cope with it.

Keywords: Allegory; Discourse-based Analysis; Gordimer; History; Narrative Monologue; South Africa

1. Introduction

Literary allegory affords the critical interpretation of fictional texts. It can function as a theoretical appreciation of how authors project their own views of contemporary social states of affairs. As a rule of thumb, the use of allegory leads to the inference of some latent meanings that may not be easily located in the explicit messages of fictional genres. Hence, literary scholars delve deep into the profound hints deliberately projected in the thematic fabrics of narrative texts, whereby the duality of "allegory and symbol has been more historically influential than the contrast between defensive and positive allegory" (Dawson^[1], p.14). Hence, it allows the reader and the receptive audience to fully comprehend the ultimate objective of these texts. And so, reading allegorical works requires substantial critical dexterity to explore the authorial view of reality outside the text by relating the "narrative gesture to the gaps in collective memory and history that, because they yet resist resolution, elude direct representation" (Kalogirou & Michulka^[2], p.243). In this sense, literary allegory generates its imagined literary images via the broad context of narrative texts.

Allegory is also associated with the narrative themes of literary texts. In this sense, narrative themes have symbolic meanings expressed by the authorial style that resembles the reality outside textual events. Therefore, authors may have a serious tendency to project their own view of precise expressions to put suitable meanings in a text. It is used to convey obvious themes to the receptive audience, namely, the reader. Consequently, the study of allegory facilitates the treatment of important themes with regard to the reader's capacity to understand the reality portrayed in the fictional incidents of the literary texts. Allegory creates a metaphorical sense of texts that deal with complex and various themes related to social and cultural matters.

Allegory, furthermore, serves as a decisive medium between the reader and the author concerning the text's ultimate view of life and reality targeted in its narrative particulars. It evokes a profound and meticulous understanding of liter-

ary texts and how they can reach a satisfactory level in the reader's critical appreciation. As such, the reader can grasp implied ideas via literary elements, such as conflict, characters and motifs allegorically narrated through a "fictional storytelling technique that involves exploring universal ideas, questions, or messages through the narrative's events, characters and conflicts. Writers use techniques such as symbolism, allegory, motifs, recurring themes and thematic contrasts to convey deeper layers of meaning and provoke thought or reflection in readers" (Joshi^[3], p.13). Allegory, therefore, bridges the gap between reader and author and unites them in a mutual relationship in the process of finding meaning. It can utilize literary elements in order to make the reader truly engage in the pursuit of exploring meaning.

Narrative monologue is a crucial literary element that can be interpreted as a way of discovering the function of allegory in literature. This is due to the symbolic and metaphorical nature of allegory and how it can provide the reader with tangible tools to grasp the authorial insights projected in a text, "as if allegorical reading were a secondary mode entirely dependent on the primary, literal, mode" (Attridge^[4], p.64). Moreover, allegory can be located in several intertextual contexts, including history, politics, philosophy, culture and so forth. Therefore, the aim of this study is to discover narrative monologue as a medium of historical allegory through a discourse-based analysis approach in Nadine Gordimer's^[5] *Burger's Daughter*.

2. Literature Review

Gordimer's *Burger's Daughter* has been the subject of various critical interpretations. Ewa Niedziałek^[6] studied the novel from a transcultural perspective. She^[6] argues that the novel's narrative elements are harnessed for the sake of accentuating Gordimer's authorial voice regarding the contemporary transcultural movement: "*Burgers's Daughter* underlines how the use of visual strategies helps to decentre the narrative voice and to actuate the text into the transcultural movement. It also exposes the performative process of

distancing from oneself – appearing to the self as ‘a place where things happen’” (p.33). In this way, Niedziałek^[6] highlights the core conceptual meaning of the transcultural movement by approaching the novel’s spatial setting presenting South Africa as the actual place for transcultural changes. The study, consequently, finds that the novel’s plot tackles the transcultural movement through recurrent motifs, especially agony, blood and death.

Hafiz Dar et al.^[7] discuss Apartheid as a voice of resistance in Gordimer’s *Burger’s Daughter*. The study focuses on the novel’s depiction of the theme of power through examining race as it is depicted in the plot. Dar et al.^[7] argue that Gordimer perceives the dichotomy between power and race that are approached within a political context influencing South African individuals and their communities: “Gordimer was concerned with the relationship between power and race, as well as the impact of political events on the lives of individuals. She explored these themes in her writing, and her works are still relevant today, challenging readers to consider how power and race intersect and how political events affect individuals and communities” (p.388). Consequently, the findings of Dar et al.^[7] are limited to the social intersection between power and race through portraying contemporary political trends. In this sense, the novel offers a vivid literary critique of Apartheid regimes that might manipulate and control South African individuals and their communities.

In “The Internal Landscape of My Mysterious Body: *Burger’s Daughter* in the Mirror of Lacanian Psychoanalysis”, Shahram R. Sistani^[8] applies psychoanalysis to analyse Gordimer’s *Burger’s Daughter* as a representation of the protagonists’ inner ideological conflicts. Rosa, the novel’s chief protagonist, exemplifies women’s reaction to the white masculine hegemonic mainstream. This is because this androcentric hegemony attempts to undermine women’s pursuit of self-autonomy and independent social roles; Sistani^[8] comments: “Rosa runs up against the boundaries of a white male hegemony, underscoring her inability to find any space outside the ideology that defines her” (p.383). That being so, Rosa is an incarnation of her society’s feminist collective psyche, which makes relentless efforts to achieve women’s subjectivity. The findings of Sistani’s^[8] study lie in Rosa’s rejection of the dominating patriarchal system, which inflicts the identity imposed on her.

The current study, however, attempts to discover nar-

rative monologue as a medium for depicting history in Gordimer’s *Burger’s Daughter*. It conducts a qualitative discussion of the protagonist, Rosa, who undergoes harsh experiences during the Apartheid era in South Africa. Therefore, the study will identify Rosa’s internal monologue as a fictional way of conveying the historical reality of anti-Apartheid movements. These movements inherently opposed the negative influence of Apartheid upon South African individuals, which is scarcely tackled in previous studies. Furthermore, it sheds light on Gordimer’s allegorical style to depict the historical traits of anti-Apartheid movements and their positive effect upon Rosa’s social and ethnic stability.

3. Conceptual Framework

This study conducts a qualitative analysis of Gordimer’s *Burger’s Daughter* by interpreting the novel’s technical and narrative elements. It follows a discourse-based analysis of the novel to unravel the role of allegory employed in the fictional context. For this reason, it applies two interrelated concepts, namely, narrative monologue and allegory. On the one hand, the concept of narrative monologue is often referred to as the speech of the mind uttered by the characters’ inner speech. It is conveyed via the characters’ memories, which serve as channels between the characters and their temporal circumstances. In essence, monologue reflects the authorial narration of events through the characters’ inner speech; or as Minoli Salgado^[9] simply puts it, monologue is employed “as a meditation, performatively enacting a mind in conversation with itself, imagining and inventing as evanescent memories cascade, falling and folding on one another” (p.100). Therefore, the study will apply the concept of narrative monologue to examine Gordimer’s depiction of historical facts concerning the anti-Apartheid movement in South Africa. In this case, it will be analysed in terms of the novel’s narrative point of view.

The concept of allegory, on the other hand, will be used to analyse the novel’s symbolic language representing the reality outside the narrative text. As a matter of fact, the concept of allegory provides the reader with multiple meanings projected through the novel’s structure. It evokes the reader’s capacity for imagination in order to explore the latent meaning of the text as a whole; Katherine Abetz^[10] writes: “allegory may be described as a projected symbol. It is a literary device in which

a concept generates its own imagined picture” (p.50). Consequently, the concept of allegory guides the reader to deduce the symbolic insights of literary works through the lens of their imagination. That is, the reader uses their capacity of imagination to arrive at the target meaning. The text, in turn, equips the reader with several diverse meanings needed to delve deep

into complex narrative events. The current study, therefore, will apply the concept of allegory to interpret Gordimer’s symbolic portrayal of the contemporary anti-Apartheid status quo. In this respect, it will highlight the selected novel’s historical temporality, revealing anti-Apartheid tendencies. **Figure 1** illustrates the study’s conceptual framework:

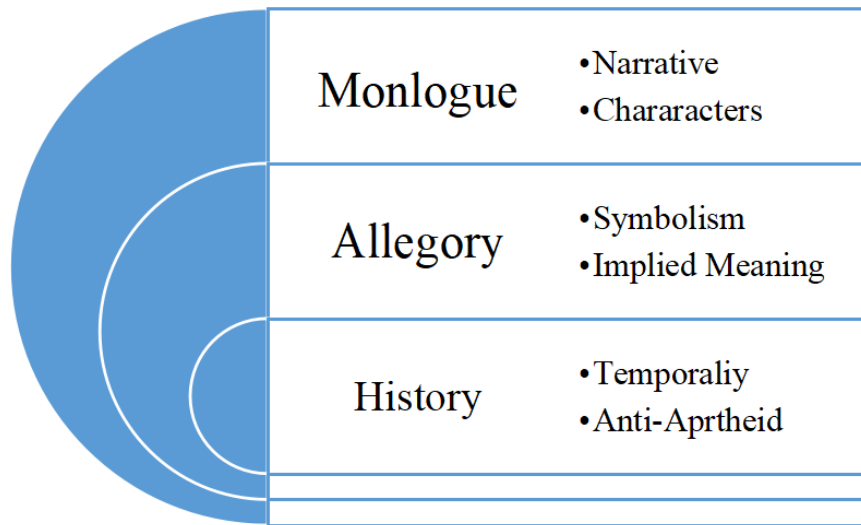


Figure 1. Conceptual Framework.

4. Analysis and Discussion

Gordimer’s *Burger’s Daughter* mixes historical and social narratives of South Africa. It has been acclaimed for its vivid and meticulous depiction of anti-Apartheid activism. The plot hinges on the life of Rosa Burger, the novel’s chief protagonist. She comes from an anti-Apartheid family, as her father is a dedicated activist. Hence, the novel’s title is eponymously related to Rosa as a daughter of the Burger family, who oppose and abhor Apartheid. The novel depicts various struggles to peacefully abolish Apartheid and offer the national citizens better living conditions. It also sheds light on Rosa’s maturity as she grows up in the middle of these struggles, and how she copes with them in order to steer clear of social instability. Social upheavals, together with extreme Apartheid, are set within historical phases as South Africa undergoes major postcolonial change. As such, Rosa is also perceived within the context of a pursuit of morality, a clear theme addressed in the plot. To clarify, morality is sought to reinforce people’s relentless struggle for social and cultural balance. Rosa undergoes many experiences as she

tries to prove her identity and national disposition.

The discourse-based implications of a narrative monologue are a conspicuous technique employed by Gordimer to depict Rosa’s life. The concept refers to the way in which one might address oneself through self-contemplation. It involves the internal speech directed by fictional characters in order to comment on external circumstances. In this way, it resembles the stream of consciousness or dramatic soliloquy techniques employed by authors to unravel characters’ digressive thoughts by relating “more ordinary discursive language patterns to the soliloquy. Even though this division has a certain historical validity, it is impossible to decide on the basis of such nuances whether a text is, or is not, an interior” (McQuillan, p.253). Martin McQuillan’s^[1] discussion of literary monologue has a contiguous affinity with fictional texts’ narrative structure and characters. By the same token, Gordimer’s *Burger’s Daughter* utilizes Rosa’s monologue as a means of contemplating her social position. She initially suffers from loneliness; and this is revealed when she looks at herself in the mirror and addresses herself thus: “I saw – see – that profile in a hand-held mirror directed

towards another mirror” (p.14). Here, Rosa’s monologue incarnates the contemporary social agitation influenced by an Apartheid-dominated atmosphere. Looking into the mirror is a mere reflection of her life in this context, where her narrative monologue gives the reader some hints about living conditions and social status.

Strikingly, McQuillan’s^[11] tackles narrative monologue via its function as “historical validity” uttered by the characters’ implied internal speech as a discourse-based structure. It is usually connected with past events that have had an apparent impact on people. Fictional characters, therefore, become involved in these past events by means of recalling their past, “where a character quite literally tells a story, usually about something that has happened in the past” (Colman^[12], p.xii). Gordimer’s *Burger’s Daughter* sheds light on Rosa’s interior monologue, especially when she recalls her harsh experiences. She remembers the people who endured bitter conditions during Apartheid. And the novel unravels these conditions through Rosa’s narrative monologue, which tells the reader about a past experience as follows: “I was in place, outside the prison; both my parents had been expecting to be picked up for several weeks ... I knew them nearly all, the people I stood among, and didn’t need to look at them to see them as I knew them ... It was that door that I see: the huge double door under the stone archway with a bulb on a goose-neck looking down as a gargoyle does” (p.15). Rosa’s narrative monologue exemplifies the historical temporality of the South African reality at the onset of the anti-Apartheid movement. She stands for the contemporary discontent with the hegemonic colonial residuals that influence the typical sociocultural life of South Africans.

The concept of narrative monologue has various structural elements, including the storyline needed for the reader to grasp the moral of the story. This is because the events are recounted virtually via subjective experience related to the fictional protagonists and other individuals, who, “when depicted as characters in fiction, can act as instigators of conflict, propelling the storyline forward and influencing the behaviors of the characters” (Al-Khamisi et al.^[13], p.4). In this way, narrative monologue occurs inside the protagonist’s memory where past fictional events are centred on their circumstances. In addition, narrative monologue might affect the protagonists’ behaviour when they interact or recall other people and events. Similarly, Gordimer’s *Burger’s Daughter*

depicts Rosa as a stranger whose narrative monologue influences her behaviour, because she is deeply affected by her social conditions; and, consequently, she considers herself a stranger in her own homeland, “a stranger about whom some intimate facts are known to me” (p.14). Rosa’s allusion to facts that are known to her are connected with the anti-Apartheid movement seeking to address South Africa’s problems, because “Gordimer has a universal writing manner that employs discursive literary styles harnessed for the sake of representing the entire South African problems in various themes and techniques” (Abu Jweid^[14], p.6). Therefore, Rosa’s narrative monologue is employed as a medium between a fictional text and dominant historical facts.

The discourse-based nuances of narrative monologue involve allegorical nuances due to its implicit nature. In fact, the concept of allegory reinforces the text’s paradoxical attributes, since it includes implied notions about narrative structure and its thematic peculiarities, because “allegory is more than simply a theme or even an idea that recurs” (Madssen^[15], p.9). Consequently, it reveals the author’s implied voice via a self-reflexive style representing the core conceptual aspects of narrative demarcations, since “allegory is elaborated in terms of paradox. Paradoxical allegory reveals the implicit metafictional authorial presence in the novel’s narrative structure to accentuate the author’s subjective voice. Such authorial presence is conveyed via insinuating [a] self-reflexivity device which allows the author to intervene in his narrative fabric” (Kaur & Abu Jweid^[16], p.1). As such, allegory entails the author’s implied voice projected onto the narrative structure as it deals with thematic issues. By the same token, Gordimer’s *Burger’s Daughter* deals with thematic issues through appropriating the history of the anti-Apartheid movement for Rosa’s narrative monologue. Lionel Burger, Rosa’s father, embodies the historical traits of the anti-Apartheid movement in South Africa. This costs him his freedom, because he was sentenced to life imprisonment. Rosa recalls her father’s legal sentence through narrative monologue in the following lines:

There was a split second when everything stopped; no breath, no heartbeat, no saliva, no flow of blood except her father’s. Everything rushed away from him, drew back, eclipsed. He alone, in his short big-headed body and his neat grey best suit, gave off the heat of life.

He held them all at bay, blinded, possessed. Then his eyes lowered, she distinctly noticed his eyelids drop in an almost feminine gesture of self-conscious acknowledgment. (p.28)

The experience of Rosa's father is portrayed by the implied authorial voice projected in the text through the father's discourse. Such a voice centres on the reality of anti-Apartheid and how, historically it faces challenges during its development in South Africa. In this respect, Gordimer employs Rosa's narrative monologue to make an allegorical comment on the contemporary anti-Apartheid movement through the view of history, because "it involves cultural assimilation among various races and how they could co-exist with each other on the grounds of mutual recognition" (Tahir et al.^[17], p.140). In this way, the allegorical traits of history are tackled by accentuating the ethnic intersections among fictional characters. Gordimer's *Burger's Daughter* reflects such ethnic intersections by means of Rosa's narrative monologue and her ethnic diversity. This diversity is tersely expressed by the notion of "colour", which is an allegorical hint symbolically representing Rosa's multicultural homeland: "secure in the sanctions of family, church, law – and all this contained in the ultimate sanction of colour, maintained without question on the domain, dorp and farm, where she lay" (pp.72–73).

Gordimer uses Rosa's narrative monologue as a medium between her view of the anti-Apartheid movement and the receptive reader through the characters' discourse. That is, the novel's fictional depiction of the anti-Apartheid movement is closely associated with Rosa's life during Apartheid; and she recalls its historical hegemony in South Africa. In essence, the structural features of the concept of narrative monologue involve the typical nature of a literary text's organic unity. This is because the text might relatively hinge on realistic recounts of people's and society's events, whereby "the organic unity merges place with time in the plot's sequence of events. But it is unorganized in the gradual development of narrative incidents. The story has dialogic, or multi-voicedness, interactive integrity between time and place; and they are uttered by the story's characters" (Sasa & Abu Jweid^[18], p.327). At this point, organic unity connects the essential thematic attributes of the text with its structural and formal functions, which reflects the true presence of the author's implied voice in the text. And such a voice can

be uttered via multi-voicedness incorporating the author's implied voice, with many other textual voices tackled by the fictional characters.

Gordimer's *Burger's Daughter* employs this multi-voicedness by merging her view of South African society where Apartheid and its related topics are prevalent. Rosa's fictional voice, in this sense, incarnates the authorial voice, which critiques the racial residuals in society. Simultaneously, it exemplifies the notion of freedom that is needed as the antithesis of racial segregation: "now you are free. I was afraid of it: a kind of discovery that makes one go dead cold and wary. What does one do with such knowledge?" (p.62). In this case, Rosa embodies Gordimer's allegorical appropriation of the history of the anti-Apartheid movement in South Africa because she emphasises Rosa's narrative monologue as a manifestation of freedom inherited from her father to oppose all forms of Apartheid actions. This is because opposition to the dominant colonial or racial systems contradicts the very idea of ethics, since "ethnic levels of hierarchical communities reject a unified power and, consequently, the colonial agenda has ramifications" (Abu Jweid^[19], p.530). As such, Apartheid is the "unified power", which is deeply affected by hegemonic agendas supported by colonial residuals.

The historical peculiarities of the anti-Apartheid movement inherently relate to Rosa's ancestors, especially her father, who opposes Apartheid which is revealed via discourse-based narrative descriptions. The opposition to Apartheid and the process of eradicating its negative influence upon the South African people appears in the need for freedom. That is, freedom is the ultimate aim of the anti-Apartheid movement run by Rosa's father. And so the notion of freedom is continuously repeated in Rosa's narrative monologue, which is a mere indication of her desire to be free and independent: "Now you are free. The knowledge that my father was not there ever, anymore, that he was not simply hidden away by walls and steel grilles; this disembowelling childish dolour that left me standing in the middle of them all needing to whimper, howl, while I could say nothing, tell nobody: suddenly it was something else" (p.62). Strikingly, the struggle for freedom does not exist in the current social circumstances of Rosa's life. It exists in the previous historical phases of Apartheid in South Africa. Gordimer depicts this struggle allegorically in order to offer conspicuous literary hints about

Apartheid and the possibility of obliterating its passive prevalent effect, since allegory can be used “a way of speaking, a figurative way, or a way of communicating or intending meaning” (Goergen^[20], p.213).

As a rule of thumb, eradicating Apartheid genuinely refers to the importance of having a stable national identity. This is because the quest for national identity requires relentless efforts to sustain the cultural attributes of national identity. In this way, it empowers people’s sense of belonging to a homeland that has been deformed by the presence of colonial hegemony, because “the concept of identity is complex and encompasses multifarious views of the cultural as well as the social peculiarities of any nation due to the role of post-colonialism in bolstering a certain identity in favour of another one” (Abu Jweid & Al-Khamisi^[21], p.492). Gordimer, in the same way, appropriates the concept of identity in terms of Rosa’s ambition to be free. To some extent, she feels that the idea of freedom is strange since it is not easily attained. She suffers a lot as she undergoes several experiences representing her father’s attempts to establish freedom by getting rid of all forms of racial Apartheid: “to be free is to become almost a stranger to oneself: the nearest I’ll ever get to seeing what they saw outside the prison. If I could have seen that, I could have seen that other father, the stranger to myself. I seem always to have known of his existence” (p.81). As such, Rosa’s experience is portrayed by her need for freedom, which exemplifies the whole African collective desire to gain a stable national identity that is accentuated through the novel’s narrative discourse. Hence, Gordimer narratively expresses the quest for freedom through Rosa’s personality in an allegorical style, due to the fact that “allegory is often restricted to narrative” (Meisami & Starkey^[22], p.81).

The history of the anti-Apartheid movement appears in the course of Rosa’s obsession with the past, when she undergoes good experiences because her father opposed Apartheid by any means. As previously argued, Gordimer renders her style allegorical with features representing her perception of the temporal changes of the history of Apartheid in South Africa. She sustains these thematic peculiarities with allegorical descriptions and, in essence, her allegorical descriptions are empowered by textual registers related to the cultural background of the allegorical context, since “these registers are extra-linguistic as they incarnate the plurality of

voices contrived by dint of narrative demonstration of particular themes related to culture, society, and literature” (Abu Jweid^[23], p.22). Here, the plurality of the allegorical texts is created by the intersection between the authorial implied voice and the fictional text, which includes ventriloquial morals through the concept of narrative monologue. Rosa’s narrative monologue makes it possible. She recalls her harsh experience when she dedicated her time to anti-Apartheid activism: “my studies, my work, my love affairs must fit in with the twice-monthly visits to the prison, for life, as long as he lives—if he had lived. My professors, my employers, my men must accept this overruling. I have no passport because I am my father’s daughter” (p.62). This ventriloquial narrative unravels Gordimer’s allegorical depiction of the anti-Apartheid movement and its attempts to create a national identity. In this sense, Rosa’s narrative monologue embodies Gordimer’s portrayal of the historical attributes of the anti-Apartheid movement and how people held stout aspirations to establish their own independent national identity away from any turbulence or upheavals.

Gordimer uses Rosa as a central character who incarnates symbolic insights of allegory which is conveyed through the discourse-based narrative stances. This is because the discourse peculiarities of allegory are inherited from previous works; and they are projected in the course of new avant-garde fictional genres that employ symbolic meanings. Therefore, the thematic implications of literary allegory embody the authorial use of temporality in narrative events dealing with realistic facts; and these events’ influence crucially “leads to new distinctive work via previous canonical works” (Abu Jweid^[24], p.11). In this sense, the symbolism of allegory can be interpreted as a means of reflecting the thematic attributes of fiction. Gordimer’s *Burger’s Daughter* utilizes this symbolic quality by depicting Rosa’s narrative monologue. As a central character, she exemplifies South African aspirations to get rid of Apartheid and all its pertinent forms. She typifies the civil strife and revolution against racial segregation and, simultaneously, the need for liberty and freedom for the sake of abolishing Apartheid, as initiated by her father:

My father’s biographer, respectfully coaxing me onto the stepping-stones of the official vocabulary – words, nothing but dead words, abstractions: that’s not where reality

is, you flung at me – national democratic revolution, ideological integration, revolutionary imperative; minority domination, liberation alliance, unity of the people, infiltration, incursion, viable agency for change, reformist option, armed tactics, mass political mobilization of the people in a combination of legal, semi-legal and clandestine methods – those footholds have come back to my vocabulary lately through parrying him. (p.142)

Rosa's experience is affected by the prevalent Apartheid system that has left its impact on South African people. In the main, Gordimer conveys the influence of Apartheid by employing Rosa's vehement opposition to its destructive and racial sequences. She looks at this issue through the lens of the whole African opposition to any foreign effect upon the national identity, because "the African heritage, including literature, has provided the world with an integral panoramic impression of colonial consequences on African lands. Such consequences involve the primary changes in the identity, religion, language, culture, and ideology of the colonized countries in Africa" (Kaur et al. [25], p.1947). Therefore, Gordimer's narrative depicts the entire South African opposition to the Apartheid system. She expresses this notion by portraying Rosa's narrative monologue as an allegorical medium rejecting all forms of racial segregation that had left South Africa in a negative state: "the internal landscape of my mysterious body turns me inside out ... I am within that monthly crisis of destruction, the purging, tearing, draining of my own structure. I am my womb, and a year ago I wasn't aware – physically – I had one. As I am alternately submerged below and thrust over the threshold of pain" (p.16). As such, Gordimer treats the anti-Apartheid movement by shedding light on the experience of the South African people embodied in the personality of Rosa, who seeks freedom after having undergone harsh conditions. Her fictional disposition creates a realistic impression of South African life in the mind of the reader. She suffers from the agonizing treatment inflicted upon her as she represents her father's will to oppose all forms of discrimination and deprivation; the following quotation illuminates this experience: "I didn't see the whip. I saw agony. Agony that came from some terrible centre seized within the group of donkey, cart, driver and people behind him. They made a single object

that contracted against itself in the desperation of a hideous final energy. Not seeing the whip, I saw the infliction of pain broken away from the will that creates it" (p.208). Hence, Gordimer projects her view of the anti-Apartheid movement in the course of a fictional plot that provides the reader with a realistic account of a South African society dominated by the racial residuals of Apartheid by means of a discourse-based narrative point of view. Strikingly, Gordimer uses an allegorical style to depict these fictional movements, a symbolic way of resisting any hideous influence upon their society and culture that are the core of national identity.

5. Conclusion

This study has tried to discover narrative monologue as a means of historical allegory in Gordimer's *Burger's Daughter* discourse-based analysis. The discussion of literary allegory accentuates Gordimer's precise depiction of anti-Apartheid historical phases in the course of the plot. The significance of the study emphasised the core conceptual meaning of allegory and how it can convey the importance of historical themes. Therefore, the study makes three inter-related findings concerning the portrayal of history through allegory. First, it reveals how Gordimer uses narrative monologue to reinforce her view of the anti-Apartheid movement, which could lead to social stability. The interpretation of narrative monologue unravels Gordimer's authorial obsession with perceiving the South African reality through a fictional lens, which is scarcely tackled in previous studies. Narrative monologue, in this sense, is explored as a way of providing the receptive reader with a vivid picture of contemporary anti-Apartheid attempts.

Narrative monologue is, therefore, a typical literary element employed by Gordimer for the sake of an allegorical purpose which can be inferred through the historical notions revealed in the novel's plot through discourse-based interpretation. Literary allegory is the second finding of the study. To clarify, allegory is analysed as a symbolic device used to comment on the South African anti-Apartheid movement. In this regard, the discussion of allegory is elaborated by pursuing historical implications. The reality of Apartheid in South Africa is perceived as a historical era in the selected novel. That being so, the study pinpoints the historical connotations of Apartheid by examining some fictional events as narrative

symbols reflecting the true sense of the anti-Apartheid movement in South Africa and how they can mitigate Apartheid's negative influence upon people. Third, the study identifies history through its relative presence in the anti-Apartheid movement. The role of history is conspicuous in the narrative layers of the selected novel.

To sum up, Gordimer depicts history by means of temporally consecutive periods allegorically projected in the course of the plot that is authentically revealed by discourse-based descriptions. As such, the discussion of these historical periods results in identifying Gordimer's realistic perception of the anti-Apartheid movement's contemporary attempts in South Africa. History, together with allegory, is discovered by analysing Gordimer's utilisation of the characters' narrative monologue. The study's recommendation lies in the interpretation of anti-Apartheid as a decisive and influential turn in the history of South Africa's national identity. That is, future research could study the novel in the light of ethnic identity and its consecutive changes throughout the history of South Africa as a multicultural country. Furthermore, themes of national identity might also be interpreted by shedding light on the characters' gradual adoption of the different ethnic races prevailing in South Africa's social milieus.

Author Contributions

E.A.S. is responsible for writing the abstract. Z.F. is responsible for writing the introduction. S.A. is responsible for writing the literature review. A.N.A. is responsible for writing the analysis and discussion. S.N.A. is responsible for writing the conclusion.

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All data collected in this research were obtained from research websites, especially Google Scholar, ReserachGate, and Academia.

Conflicts of Interest

The authors declare no conflict of interest.

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