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## Situational irony in heart of darkness

The Heart of Darkness by Joseph Conrad is a very contemplative, symbolic piece of literature. Superficially, the story is about the journey of a man named Marlow, who works for an ivory company and in search of adventure, deep into sub-Saharan Africa. On a deeper level, however, the story is about the titular darkness. It's an exploration of that word, revealing that it's all evil that rests in people's hearts. All characters in Heart of Darkness have been meticulously fine-tuned to provide further development on the theme of darkness. The whole of the theme can be summed up in the individual relations in Africa and Europe to the darkness, but nonetheless the reader must realize that not everything is that initially operates in the Heart of Darkness. Little is held back in the Heart of Darkness in the description of Africa as a retrograde, uncivilized place. This is immediately apparent as soon as Marlow's description of his travels is told. For example, take into account Marlow's observation of Africans at the Outer Station: They were not enemies, they were not criminals, they were nothing earthly now—nothing but black shadows of disease and starvation. This is clearly not a ringing support for the people of Africa. To illustrate that these feelings are not just those of a man, Marlow, note Kurtz's scribbling, Exterminating all seals, referring to the Africans. In fact, even the landscape of Africa is described in a way that makes it sound brutal, dark and evil: The living trees, lashed together by creepers and every living shrub of the undergrowth, may have been changed to stone, even to the narrowest twig, to the lightest leaf... it seemed unnatural. Africa is really meant to be seen as a dark place by the reader of the Heart of Darkness. Despite this, however, it is not the titular darkness. Europe and its people, on the other hand, seem to be described as entities of light in the Heart of Darkness. For example, after Marlow looks at the poor, dirty Africans outside outer station, he walks in and meets the Accountant, for whom this description is offered: I shook hands with this miracle ... I respected his collars, his big cuffs, his brushed hair... In the great demoralization of the country, he held up his appearance. It's a spine. This description certainly seems to be that of a beacon of light in a sea of darkness. Europe's status continues to build up to the reader. Furthermore, in reference to Kurtz, Marlow notes, The whole of Europe contributed to the creation of Kurtz. This statement, which seems to continue to make an argument for light in Europe despite Kurtz's misdeeds, deliberately leads the reader to believe that these actions of Kurtz's are being validated and even admired. From this the opinion that of Darkness owns racist aspects. However, it goes much deeper than this. Europe's position as a beacon is, as it seems, but it is as it seems, but it is a single lust as it is. In the end, it simply adds to the subtle irony of the dark theme overall. As has been established, in a surface-reading of the Heart of Darkness Africa and its people seem to be in darkness while Europe and its people seem to be the antipodal light; a deep analysis of many parts of the story, however, will reveal just the opposite. Europe is the true darkness. As mentioned in the last paragraph, The whole of Europe contributed to the creation of Kurtz seen as a tipping point for the reader, that passage supporting Kurtz even in his terrible actions simply because what he acts badly against is supposed darkness. Keep in mind, however, that the above phrase does not have a set-in-stone complementary connotation, such as thanks or good job. In fact, the same phrase could be used to mean, The whole of Europe should be proud of their contribution to the creation of Kurtz, and the whole of Europe is to blame for the creation of Kurtz. The latter would certainly make more sense. When this is realised, the overall criticism of Europe can be felt, because the obstacle to understanding it has been broken. For example, by the same logic, the following phrase is uttered by Kurtz on shackles and turn off an African sensible again: After all, I was also part of the big reason for these high and proper procedures. Marlow does not really believe that it is a fair procedure in the name of the Lighthouse of Light Europe. Instead, it is clearly another criticism of Europe. Again, since the initial barrier to understanding the theme of light and darkness in this way has been broken, a large number of story elements can be understood as criticism of Europe. Take Kurtz's death as an example. At death, he exclaims: The fear! Terror! It is now quite clear that he had finally seen the horror of his cruel, dark ways. In fact, all of Kurtz and, by extension, the actions of Europeans are now meant to be seen for what they really are: Kurtz turns the tribes against each other for personal gain (ivory), the accountant's anger towards the sick Africans in vain more than their disease, and even the personal insults (the n-word) applied to Africans are all now proven to be further criticism of the cruelty of Europeans, not simple racism against Africans that the author thought was justifiable, because it is so often mistaken. As such, the real reason for painting Africa as a dark, wild place can finally be fully realized: to make Europe seem ever darker. Would it not really be regrettable that Europe's actions have made it even crueler and more uncivilised than the depths of Africa? The theme of darkness in the Heart of Darkness is one of great complexity; the opposition in Africa and Europe is built around it, as well as all the signs, albeit in a way not originally intended by the reader. Africa is, at first observation, darkest of darkness: a land of barbarism and brutality. Europe, on the other hand, is seemingly opposed to this, it is a great ray of light. Soon, however, the story spirals into deep complexity, transforming everything into the opposite of what it originally seemed, and leaving the reader with a surprisingly extensive critique of colonialism where the first and most obvious subject, the darkness of the heart of men, is only the first of many dimensions. It is for these reasons and this complexity that the Heart of Darkness is an incredibly wonderful story that should consist in the minds of all readers who fully understand it for a long time to come. In order to continue enjoying our site, we ask that you confirm your identity as a human being. Thank you very much for your cooperation. Joseph Conrad has used a figurative device, irony, to accommodate the hidden meaning of the short story Heart of Darkness. When there is the contrast between what is said and what is actually being, then the situation is said to be ironic. When the irony is used, it increases the degree of effect: at some point the comic effect and sometimes the tragic effect. Joseph Conrad (1857-1924) There are many ironies in the novel, but the greatest and remarkable irony is the transformation of Kurtz in the Congo. Kurtz was an intelligent agent for the company who once wrote a brochure about the formative role of the whites that they can play in the interior of Africa. According to him, whites can suppress the savages, their brutal ways of killing people, and their way of life and can civilize the retrograde people. Here he held a very high and progressive concept of taming the cannibals. But we see at the end of the novel, Exterminate all seals written at the end of the brochure. Here lies the irony, that first what he wrote about the constructive role white contradicts with the statement. Similarly, Kurtz is expected to civilize the savages because he is believed to be one of the great people who has moral restraint. But just the opposite happens in the novel, instead of civilizing brutes, he himself has become a savage. While dealing with the whites, he behaves normally, but when he returns to the interior, he finds himself one of them and becomes a savage. Later he becomes so powerful, dominating all savages that he is worshipped as a god. He begins to follow the night rituals that end with the beheading of many savages and cruel raids for ivory. Kurtz can't control his moral self. He forgets the demarcation of civilized man and a savage. He went there to transform the savages, but he transformed himself. In this way, Kurtz's transformation Savage is a great irony in this novel. Another important irony is Marlow's ultimate response to Kurtz. At the beginning of the novel, Marlow receives many details about Kurtz and he forms an attitude of contempt towards Kurtz. But afterwards he becomes his admirer and respects him. He has developed a strong sense of friendship with him. He persuades Kurtz to return to the city. He begins to care for the cruel man who has turned into a savage. Marlow has begun to see him as his own family when it comes to primitiveness. Thus another civilized and highly cultivated man, Marlow, has also fallen a close prey to the influence of barbarism. We expect Marlow to keep his hatred for Kurtz until the end, but we're going to have to fall off our hopes. There's irony in Kurtz's fiancée's attitude. She has been a great lover and devoted to her beloved Kurtz. She feels proud that her lover is in the great mission of civilizing the savages. She has enjoyed a high degree of respect for her lover whom she worships as a god. When she knows of Kurtz's death, her grief overpowers her. Marlow goes to see her after a year of Kurtz's death, and still he finds her in mourning. She speaks loud words to him. The irony of this case lies in the fact that, the man she loves and still idols had become a devil in the process of civilizing the savages. The irony gets louder when Marlow says his last words had been her name which was a white lie. The last words in Kurtz were Horror, Horror. The Russian adoration of Kurtz is very ironic. According to the description of Marlow, Kurtz has become a devil, living among the savages he has been no less than them. But for the Russian, he's a hero of great value. The Russian says Kurtz has enlarged his mind and can teach to see the core of things in a different way. According to the Russians, Kurtz possesses a hidden wisdom that enlightens him. It is so ironic that a man who by all means is a devil can illuminate the Russian. In this way, the novel The Heart of Darkness possesses many ironies to increase the degree of feeling, of sadness when there is an unexpected transformation of Kurtz, when the white fiancée continues to believe that her lover is noble and commendable and when we find Marlow praising Kurtz despite his diabolical nature. Nature.