

**Satire, Irony, and Humor in Mark Twain's *The Adventures of Huckleberry Finn* and Joseph Conrad's *Heart of Darkness*: A Comparative Study**

الهجاء، السخرية والفكاهة في رواية مغامرات هكلبيري فين لمارك توين  
وقلب الظلام لجوزيفكونراد: دراسة مقارنة

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**Department of English Language and literature**

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## Authorization

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## Thesis Committee Decision

This thesis entitled "**Satire, Irony and Humor in Mark Twain's *The Adventures of Huckleberry Finn* and Joseph Conrad's *Heart of Darkness: A Comparative Study***" was defended on 29, May, 2019.

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## **Dedication**

To my precious father Raed whose love for me knew no bounds, who gave me confidence, trust, support, and love.

To my husband Eyad who encouraged me to achieve my goals.

To my mother who is always there for me, who really supports me when I truly need her.

To my beautiful daughter Amal.

To my beloved brothers and sister; particularly my dearest brother, Taher, who stands by me when things look gloomy,

To my best friend who really stood by my side, gave me hope, and raised me up whenever I fell down.

Thank you so much for everything you did for me, you mean the whole world to me,

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**Satire, Irony, and Humor in Mark Twain's *The Adventures of Huckleberry Finn* and Joseph Conrad's *Heart of Darkness*:**

**A Comparative Study**

**By: Bayan Raed Taher Al- Qaissi**

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**Abstract**

The novels of both authors deal with issues prevalent in the nineteenth century, amongst which are slavery, injustice, exploitation and religious hypocrisy. However, while Twain used humor to highlight these issues, Conrad depends most on irony, to try to correct society. In *The Adventures of Huckleberry Finn* Twain creates a contrast between the innocence of Huckleberry Finn and the mob-like mentality of southerners in the United States to mock the racism of the south, and prove that individual morality is superior to the morality of the majority. In *Heart of Darkness* Conrad mixes tragedy with humor to expose the devastating effects of the European presence in Africa and explores the hidden meanings of darkness, showing that the real darkness is in fact in the human mind and not in any country.

This thesis aims to examine how Mark Twain and Joseph Conrad employ satire, irony and humor in their novels *The Adventures of Huckleberry Finn* and *Heart of Darkness* respectively, to reveal the political, economic and social circumstances of their societies.

**Keyword: satire, irony, Humor, The Adventures of Huckleberry Finn, Heart of Darkness.**



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الظلام لجوزيف كونراد: دراسة مقارنة

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الملخص

تناولت روايات كلا المؤلفين القضايا التي كانت سائدة في القرن التاسع عشر، وكان من بينها العبودية، الظلم، الاستغلال والنفاق الديني. وبينما استخدم توين روح الفكاهة لتسليط الضوء على هذه القضايا، فإن كونراد اعتمد بشكل اكبر على السخرية، وذلك في محاولة لتصحيح المجتمع. في مغامرات هاكلبييري فين خلق توين تباينا ما بين براءة هاكلبييري فين وعقلية الجنوبيين الشبيهة بالغوغاء في الولايات المتحدة الامريكية، واثبت ان الاخلاق الفردية تتفوق على اخلاق الاغلبية. في قلب الظلام مزج كونراد المأساة بالفكاهة وفضح الاثار المدمرة للوجود الاوروبي في افريقيا وكشف معاني الظلام الخفية، مما يدل على ان الظلام الحقيقي هو في الواقع في العقل البشري وليس في اي دولة.

تهدف هذه الدراسة الى دراسة كيفية استخدام كل من مارك توين وجوزيف كونراد للتهكم والسخرية والفكاهة في رواياتهما مغامرات هاكلبييرفين وقلب الظلام على التوالي، للكشف عن الظروف السياسية والاقتصادية والاجتماعية لمجتمعاتهم.

الكلمات المفتاحية: الهجاء، السخرية، الفكاهة، مغامرات هاكلبييري فين، قلب الظلام.

## Chapter One

### **Introduction:**

Towards the end of the nineteenth century, slavery, racism and colonialism became one of the major concerns being debated in society. Literary writers, authors and essayist all, in one way or another, dealt with these issues, whether by showing the horrible consequences of slavery and colonialism or by treating the subject indirectly through the use of satire, irony and humor. Amongst these writers are Mark Twain in *The Adventures of Huckleberry Finn* and Joseph Conrad in *Heart of Darkness*. Both of them use the same techniques of satire, irony and humor in their works to deliver their messages or to convey their ideas. In this study, the research seeks to study these two novels, which had a great impact on society and literature.

*Heart of Darkness* (1899) explores the issues surrounding imperialism in complicated ways, and how the concept of “Darkness” is relevant and important as to be even a part of the book’s title. However, it is difficult to understand exactly what it might mean, given that absolutely everything in the book is cloaked in darkness. Africa, England, and Brussels are all described as gloomy and somehow dark, even if the sun is shining there.

Darkness in the novel means failing to see another human being, to understand that individual or to establish any sort of sympathetic communion with him or her. Thus darkness is in the human being himself and not in any country or anywhere. Also Conrad's *Heart of Darkness* clearly illustrates the European mainstream view of native Africans during that time, who were viewed as savages who needed to be brought under control, and certainly not as people.

Joseph Conrad uses the figurative devices of satire, irony and humor to achieve the hidden meaning in *Heart of Darkness*. When there is the contrast between what is said and what actually is, then the situation is said to be ironic. Whenever irony is used, the degree of effect increases and sometimes the effect is comic and sometimes there is a tragic effect.

*The Adventures of Huckleberry Finn* (1884) by Mark Twain explores the issues surrounding race relations and slavery, during an important period in the American history, and focuses on the ignorance of southern society and southern people in their support of slavery. Mark Twain creates a contrast between the innocence of Huckleberry Finn and the racism of the south, to mock the mob-like mentality of southerners in the United States and prove that individual morality is superior to the morality of the majority. Mark Twain uses satire, irony and humor in his novel *The Adventures of*

*Huckleberry Finn*. The irony in *The Adventures of Huckleberry Finn* is that it has been banned for being both racist and not racist enough.

Both writers use characters to embody important issues that blacks suffered from, and both use satire, irony and humor in their novels. Also, both take on the significant and similar sociopolitical issue. This demonstrates the importance of using satire, irony and humor in serious issues in literature.

Mark Twain is an American writer, humorist, entrepreneur, publisher, and lecturer. His novel, *The Adventures of Huckleberry Finn* is commonly named "The Great American Novel" and William Faulkner called him "the father of American literature".

On the other hand, Joseph Conrad was born and raised in Poland. He was influenced by the life he lived. His influence on Polish culture goes far beyond his literary appeal, where he had absorbed enough of the history, culture and literature of his native land to be able eventually to make unique contributions to the literature of his adoptive Britain. (Miller, 2005)

Through this study, the researcher looks at the selected novels in terms of the style of writing, and how each author employed literary devices including satire, irony, and humor to reach the main idea of the novels.

### **1.1 Statement of the Problem:**

This study investigates Mark Twain's *The Adventure of Huckleberry Finn* and Joseph Conrad's *Heart of Darkness*, and how each author reflects the main ideas in the novels through using satire, irony, and humor.

### **1.2 Objectives of the Study:**

This study aims to achieve the following objectives:

1. Examining the use of satire, irony and humor in *The Adventures of Huckleberry Finn*.
2. Examining the use of satire, irony and humor in *Heart of Darkness*.

### **1.3 Questions of the Study:**

1. How Mark Twain used satire, irony and humor in *The Adventures of Huckleberry Finn*?
2. How Joseph Conrad used satire, irony and humor in *Heart of Darkness*?

### **1.4 Significance of the Study:**

The significance of the present study comes from focusing on how each author used humor in their novels to illustrate their messages.

### **1.5 Limitation of the Study:**

The study is limited to the sample, and the selected novels, therefore, the findings of this study cannot be generalized.

### **1.6 Limits of the study:**

The study was conducted in Amman during the first semester of the year 2018/2019

### **1.7 Definition of Terms:**

**Comparative literature:** an academic field dealing with the study of literature and cultural expression across linguistic, national, and disciplinary boundaries. It may also be performed on works of the same language if the works originate from different nations or cultures among which that language is spoken. It means comparing the similarities and differences between two different literary works. (Mills, Bunt and Brujin, 2006)

**Satire:** is a genre of literature that aims at diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn, or indignation. It differs from the comic in that comedy evokes laughter mainly as an end in itself, while satire uses

laughter as a weapon, and against a goal that exists outside the work itself. Satire has usually been justified by those who practice it as a corrective of human vice and folly. (Abrams, 1985)

**Irony:** it is the use of words to convey the meaning that is the opposite of its literal meaning. It is a technique that writers use through character or plot development, an intention or attitude opposite to that which is actually stated. There are three types of irony. The first one is Verbal Irony; this is the contrast between what is said and what is meant. The second one is Dramatic Irony; this is the contrast between the character thinks to be true and what the reader knows to be true. Sometimes as we read we are placed in the position of knowing more than what one character knows.

Because we know something the character does not, we ready to discover how the character will react when he or she learns the truth of the situation. The last type of irony is Situational Irony which is the most common in the literature. It is the contrast between what happens and what was expected. (Abrams, 1985)

**Humor:** means the capacity of being funny. It refers to the ability to express a sense of the clever or amusing thing. It is frequently used to explain human nature or human behavior. It is the quality of being amusing

or comic, especially as expressed in literature or speech. It is the ability to express humor or amuse other people. (Jones, 1999)



## **Chapter Two**

This chapter contains the theoretical review of literature and the empirical studies. Theoretical review sheds light on literary techniques including satire, irony, humor, and the empirical studies that fall within the scope of the selected novels and related to the field of this research.

### **2.1 Review of theoretical literature**

#### **2.1.1 Satire**

Singh (2012), states that satire as a general term is a type of literature that refers to a weakness such as foolishness or vices and involves moral judgments, for the purpose of correcting them; and through bringing shame to individuals it works to prevent them in society.

To Harmon and Holman (1996), satire is defined as a combination of censorship and humor to improve humanity and institutions. They added that satire is to see a person or a group acting or behaving in a morally unacceptable way and such acts need to be corrected to encourage others not to behave in the unacceptable way, and to change the way they act.

Blanchard (1995) stated that satire is to see a person or a group acting or behaving in a morally unacceptable way and such act need to be corrected for two reasons, first to encourage others not to behave in the unacceptable way, and second to affect the behavior in a positive manner, and this correction may happen by motivating them to change the way they act, engaging them in a conversation, or threats of punishment.

Griffin (1994) stated that convenient quality of the satirist's 'truth' has been considered by some to influence people's moral choices. He holds that the suggestion of the Soviet critic Lunacharsky is more convincing: that satire provides a "moral victory" as a replacement for "material victory." Indeed, as literature has been considered to constitute or promise compensation for loss in our lives, the specific compensations of satire remain in "the sentiment it fosters of superiority in morality or in wit or in power." (Griffin, 1994: 59)

Witke (1973) said that what most clearly distinguishes satire from comedy is Satire's aim to instruct rather than to amuse and he emphasized satire's role as a highly social technique, the satirist is someone who is qualified to lead people who need someone to guide them.

Spacks (1971) defines satire as a public function and a general trend that hopes change is possible, where personal change leads to social change, and

insists that bad people affect society negatively, so satire demands improvement and creating feelings of desire towards change for the better.

Elliott (1960) said that satire is a laughter, the bitter, cold, tragic laughter in accord with satire's cruelty and destructiveness satire stands in the midway between tragedy and comedy: a 'grinning tragedy, as it was. Or... a comedy full of dangerous electrical activity, and shattered by the outburst of tears".(Elliott, 1960: 54). He added that we can find satire in everything positive. He also holds that satire is the truth of natural science, which could be understood in the way that the satirist has the truth of natural science in mind attacks vice, for example through ridiculing views that are not grounded in natural science.

### **2.1.2 Irony**

Singh (2012) states that irony is usually funny, but the larger purpose is the constructive social criticism by using intelligence as a tool to attract the attention to certain social issues.

Barton and Glenda Hudson (2004) said that irony is derived "from the Greek word *eioneia*, meaning feigned ignorance, dissembling in ancient Greek comedy, one of the stock characters, the *ieron*... outwits other characters by

deceiving them; he deliberately uses words that convey precisely the opposite of his real thoughts, feelings, or intentions.” The term “eiron” refers to “a dissembler” that is simply a person “who says less than he thinks.

Cros (2001), define irony as saying the opposite of what you mean.

According to Lakoff and Johnson (1999) irony is a bit like metaphor where is not just a rhetorical character that is found in the literary texts but also exists all the time in the ordinary language and processed without necessarily recognizing it as a metaphor.(P.43)

Abrams (1985) states that there are three main categories of irony; first, verbal irony which means that the meaning the speaker refers to is entirely different from the meaning that is ostensibly expressed and often involves an explicit expression or assessment of a person's position, but there are some verbal indications that the speaker will take an opposite position. Second, is situational irony which means that the unexpected happens. In other words, it's the difference between the expected results and the actual results. The third and the last is dramatic irony. In this type the reader shares with the author the knowledge of the current or future circumstances, of which the character of the literary work is ignorant, where the character behaves in a

manner that is disproportionate to the events despite the reader's knowledge of the actual fate of the novel or literary work. (p.74-77)

Sperber and Wilson (1981) offered a theory of irony, in which a speaker is being ironic when he or she is mentioning, or echoing, an earlier utterance, such as a weather forecaster's saying "The weather will be lovely today," in order to express an attitude such as contempt or ridicule toward it. (p.63)

Northrop Frye (1976) said that "irony is consistent both with complete realism of content and with the suppression of attitude on the part of the author. Satire demands at least a token fantasy, a content which the reader recognizes as grotesque, and at least an implicit moral standard."(p.223)

Grice (1967) stated that irony is linked with the expression of a feeling, an attitude or evaluation, so you cannot say something ironically unless what you say is intended to reflect an opposite feeling such as indignation or contempt.

### **2.1.3 Humor**

Lubar (2011) states that humor is the heart of literature as it brings pleasure and reduces pain to make the world seem a better place for the reader. Sometimes a brilliant writer adds humor through characters that are close to the reader or through descriptions of ridiculous and sarcastic events. (P.11)

Romero and Cruthirds (2006) describe humor as a positive and emotional reaction as a result of entertaining communication that appears to the individual or group as a result of humor.

Yutang (2011) divided humor according to different standards into high humor which refers to noble humor and low humor which is used in daily life.

Daren (1997) also divided humor depending on objectives and functions into black, pure, ironic and communicative humor. In addition humor can be divided according to the content and the expressing style; the first divided into political, sexual and religious humor, while the second divided into Satire, irony and joke.

Thorson and Powel (1993) stated that humor is used as an adaptation strategy which means it is the ability to create and appreciate humor

Guerra (1989) says that humor is divided into three types according to the level of public understanding: first, the universal humor, where this type is presented worldwide and can be understood by everyone despite the different levels of education and culture. Second, is the joke. In this type, humor does not need to be visual such as religious, political and social jokes, and this type is used to alleviate repression or pressure. The third level is that where irony

is the main element, and this type requires a proficiency in language and diverse linguistic methods.

Jorgensen, Miller and Sperber (1984) said that ridicule is used in a metaphorical sense and offers the opposite of the word, not the literal meaning of it, that is the paradox is the opposite of the truth

Eysenck (1972) expressed three different meanings of humor the first is the productive meaning which refer to funny stories about a person or group, the second meaning is a quantitative meaning which means that the person is easily to make laugh, the third and last meaning is conformist meaning which means that we may mean that the person laughs at the same things that we do.

## **2.2 Empirical Studies**

Cun (2017) analyzes three themes related to *Heart of Darkness*: which are the material essence of colonialists, the disillusionment with civilization and the dark side of human nature. *Heart of Darkness* is a combination of an adventure story, a political irony, a black humor comedy and a skeptical meditation. Cun explains that the period of British colonial expansion in which Conrad lived and the establishment of a network of British colonial cultural systems around the world, which extended to about a quarter of the

world, played a major role in the expansion and exploration of colonial literature. Also, Conrad was not able to completely eliminate the influence of Europe's racial awareness, meaning that when *Heart of Darkness* attacks colonialism and reveals greed and colonial hypocrisy, it unconsciously also uncovers western racial discrimination.

Abu- Snouber (2017) proves that Conrad used the strategy of the imperialists to expose them and prove their falsity at a time when imperialism and all its products were accepted as practices in accordance with the theory of the white man's burden. Conrad's strategy succeeded in portraying the atrocities caused by the power and authority of imperialism, though some considered Conrad as a supporter and advocate of imperialist theories and principles while in others see Conrad's position as ambivalent about those principles.

Rutledge and Tally (2016) conduct a study discussing the point of progress in *Heart of Darkness* by Joseph Conrad in terms of geo-critical analysis, which shows how place had a great influence on the style and characters of the novel. The study focuses on the settlement outposts in which the events take place, and the irony that Conrad used in order to highlight the special status of the novel, especially with regard to the geo-critical system, and clarifying the absurdity of the imperialists' civilizing mission in Africa. The study claims



that Conrad has divided the world into civilized and barbaric areas and linked between these heterogeneous geographical areas, where the first area is Europe which is the symbol of civilization and progress and the second is Africa and symbolizes barbarism and brutality, thus Conrad has presented an ironic novel in terms of place, content and format.

Yousef (2016) aims to analyze the social and multiple aspects of satire that Mark Twain used in order to reform the American society, which was then full of social evils, such as religious hypocrisy, drunkenness, murder, injustice, materialism and others. This study shows that Twain derived *Huckleberry Finn* from his daily life, and the reality which he lived, within a specific time period, where Twain chose characters who gave an idea of the frontier of the 19<sup>th</sup> century and their way of life and behavior.

Zaho (2008) discusses the darkness of human nature and its devastating impact on humanity in general, by analyzing the tragedy of Kurtz, a major character in *Heart of Darkness*, and that this literary work explores the heart of man and the outward appearance of civilization, and that although Kurtz was the most successful man with great control and owns his station and ivory, but ultimately he lost his political influence and strength. The study concluded that greed is the root of evils, and as individuals no matter how

they control and seek to put the world under their control, but their inevitable fate will be the same as the fate of Kurtz and that this applies to all kinds of wars and racism.

Harrison (2003) said that many passages in *Heart of Darkness* do not approve the racism of the text. On the other hand, he describes a real picture of what was seen and observed in reality by Conrad the real observer. Marlow's terms explained in terms of realism, because his description of men with glistening eyeballs is partly because of his prejudice and fears, which make him, perceive them that way.

Cabiness (2000) mentioned that literary devices, in *The Adventures of Huckleberry Finn* are parts of language structures in the novel and help students to learn more about language. Raft, river and shore represent different meaning in the novel. Raft symbolizes an escape from society, and rules of Miss Watson, while river represents freedom and timelessness, fertility and rebirth. She also said that the novel's being controversial in terms of racial issues and states that the reader is free to explain the novel to decide whether the novel is racist or not. She focused on how the novel helps students to use different techniques to achieve the meaning.

Mills (1988) emphasizes that *The Adventures of Huckleberry Finn* can be used as a part of moral education. As the novel is very much related to youth experience and it is rich in characters and human behaviors, moral education in classroom become important for students.

Achebe (1988) focused on Conrad as a racist. He talked about how Africans are consistently described in *Heart of Darkness* as primitive individuals without even proper verbal communicative capacity, the descriptive passages reducing them to a savage appearance. From a linguistic point of view, Achebe has even said that Conrad's love of the word nigger should be of interest to psychoanalysts.

Stein, (1974) focused on the real elements of *The Adventures of Huckleberry Finn* including satire. He said that Twain satirizes institution of slavery through characters in his novel such as Miss Watson and Pap Finn who are racist characters advocating slavery.

## Chapter Three

### Methods and procedures

In this chapter the researcher presented the procedures and methods of the study.

#### 3.1 Method of the study:

This study is based on an analytical descriptive approach, and concentrates on analyzing the use of certain literary devices in both *Heart of Darkness* and *The Adventures of Huckleberry Finn*, as a point of reference or as a practical, theoretical framework to analyze the technique of the authors.

It is also based on using the American school of comparative studies in terms of how the writers used satire, irony, and humor in their novels to convey their message. The main focus of this study is to show how satire, irony and humor manifest themselves in a work of literature, especially those questions about imperialism, freedom and slavery to convey various kinds of meanings. This choice has been also made because of its relevance to this research and also for the sake of feasibility and limitation.

Rene Wellek believes that comparative studies in America, refers to the study of literature from a global perspective, through the awareness of the unity of literary experiences and creative processes. In other words, he sees comparative literature as a literary study independent of racial, political and language boundaries. The American vision broadens the link between the historical approach and the critical approach, as necessary factors in the comparative study. (Wellek,1949)

This school arose as a reaction to the French school when René Wellek held a lecture entitled “The Crisis of Comparative Literature” in 1958, at the *International Conference of the International Association of Comparative Literature*. This lecture was important in two ways: First, to illustrate the negative aspects of the study of the impact and influence of the French, and second to establish a new concept of comparative literature. (Al-khatib, 1999)

### **.3.2 Sample of the study:**

The sample of the study consists of two novels, the first is *The Adventures of Huckleberry Finn* by Mark Twain and the second is *Heart of Darkness* by Joseph Conrad.

### **3.3 Procedures of the Study:**

The researcher followed these procedures in order to conduct the study:

1. Collected data about the biography of Mark Twain.
2. Collected data about the biography of Joseph Conrad.
3. Read both novels.
4. Collected the references related to the study.
5. Read previous studies in the same fields.
6. Analyze the two novels in terms of using literary devices.
7. Discussed the findings.
8. Documented the references using APA style.

## Chapter Four

### Analysis of the Study

#### 4.1 Introduction

Some authors, as Mark Twain and Joseph Conrad, reflect their lives on their works and studying the biographical and historical context surrounding the novels' composition show that Twain and Conrad were influenced socially and personally by their surroundings.

Samuel Langhorne Clemens, pseudonym Mark Twain, was born in Missouri in 1835, the sixth of seven children born to John Marshall and Jane Lampton Clemens. The family was poor and finally only four of the seven children would reach adulthood. At two months premature, Twain didn't have a good life expectancy, but against all odds he was one of the survivors. (Duncan and Ward, 2001: 3-4)

When Twain was four years old, the family moved to live in Hannibal, a town located on the Mississippi River, where violence was very common and where he witnessed a lot of death. However, Twain described Hannibal as a "Boy's paradise", where "everybody was poor but didn't know it". As he spent a long time near the Mississippi River in his childhood, the symbolism

of the river and its significance is reflected in *The Adventures of Huckleberry Finn*. (Bush and Harold, 2007).

The town is also reflected in the use of the imaginary river town including poverty, drunkenness and loneliness; his childhood was spent playing in the hills, on the river, and in the cave described in the pages of *The Adventures of Huckleberry Finn*. Also some characters in *The Adventures of Huckleberry Finn* are based on his real childhood friends, for example, he used his mother, Jane Clemens, as Aunt Polly, and Tom Blankenship ,who accompanied the young Twain in his adventures, as Tom Sawyer in the novel, who is Huck's friend and the closest person to Huck who participates in the adventures with Huck.

Mark Twain's life was influenced not only by the social conditions of the family, but also by the social and economic issues that existed in the United States during the last half of the 19th century that affected Twain's works as in *The Adventures of Huckleberry Finn*, (Ward, Duncan, Burns: 2001, 4), which talks about two young men's attempts,Huck and Jim, to free themselves. Huckwants to be free from the community restrictions, while Jim wants to run away from a life of slavery.Most of the Adventures in the novel show Huck's attempt to reconcile Jim's desire for emancipation with his own.



Initially, Huck is interested only with his own freedom, and isn't interested in the question of the morality of slavery. But after knowing Jim, his conscience tells him that he must help Jim because he is a human being. Over time, Huck convinces himself that Jim mustn't return to slavery, and he decides to consider Jim as a human not as a slave.

Ward, Duncan and Burns(2001) stated that the Mississippi River, a major symbol in the novel and on and around which most of the action in *The Adventures of Huckleberry Finn* takes place, is a symbol for freedom. It is literally the place where the character Huck feels most comfortable, and also the means by which Huck and Jim hope to access the Free states (P.4)

Yousef (2016) stated that at the first sight the novel looks like a pastoral novel, which looks back to an older and simpler America. But in fact, Twain describes the harsh reality of his contemporary post-Civil War world and his severe condemnation focuses on slavery and the problems humans forced to be free. He added that Twain has his protagonist travel with a runaway slave through the materialistic society to expose the human selfishness and hypocrisy in it. The novel's hero begins and ends as a social reject, for he begins his adventures as one in search of liberation from the bondage of

society, until finally he learns to accept, for good or bad, society's codes by the end of his journey.

Similarly, *Heart of Darkness* by Joseph Conrad is also a novel based on its author's real life, for Conrad was a mariner, who spent most of his life in the seas. He started to work for the French and the English Merchant Navy, where he became Captain. He travelled on almost all seas, but in particular on the Malaysian Isles. He was really a sea man then after that he became a novelist. Conrad's childhood dream was to be a captain in a Congo River steamboat, so he went to Brussels and secured an appointment trying to make his dream in the Congo come true and he worked as a captain with a Belgian trading company on the Congo River. He recorded the events in *Heart of Darkness*, his most famous, and significant novel.

The story focuses on Conrad's experiences and vision, and it is difficult not to think of his Congo experiences as traumatic for him, for the title, *Heart of Darkness*, doesn't necessarily mean the heart of Africa, or the Dark Continent, but also the heart of evil, of everything that is corrupt, nihilistic, malign and perhaps even the heart of men.

Conrad uses Marlow in *Heart of Darkness* as a character in order to renarrate his real story. It talks about Conrad's own experience in the Congo where he

learned how European traders and took advantage of the natives for their own benefits during his own journey. He depicts horrific events because *Heart of Darkness* highlights the evils of colonialism and the colonizer's ambition for power and wealth at the expense of the natives. Joseph Conrad gave much focus to the hypocrisy of the colonial effort that was interested only in material gains.

Conrad worked as a writer after he suffered psychological, spiritual, even metaphysical shock in the Congo, and his physical health was also damaged; for the rest of his life, he was racked by recurrent fever and gout and also he became disenchanted with his mates and masters, so he broke his contract after only six months, and returned to London. After that Conrad retired from the sea, starting a new career as a writer, publishing the novel that he had been working on since before he visited the Congo, *AL Mayer's Folly*. A second novel, *An Outcast of the Islands*, followed with several stories. Finally, he transformed his experience in the Congo into fiction in *Heart of Darkness*. (Miller, 2005)

The novel describes an English seaman's journey, Charles Marlow, who is hired as a captain of a river steamer by a Belgian company in the recently founded Congo Free State, where he is sent to rescue the mysterious Kurtz, a

European trader who considered himself a guide of the natives by using violence against them. Kurtz's health is ruined by years in the jungle, till he finally dies on the journey back down to the coast. When Kurtz's intended asks Marlow about Kurtz, he decides to be liar, rather than tell the truth, for the truth was too horrible to bear.

Although Conrad never met a man like Kurtz, but Marlow's story is based closely on his experiences as ship mate and, temporarily, as captain. *Heart of Darkness* explores the ways in which colonialist and imperialist societies that are based on possession and ownership, affect the members' life, and how the desire to accumulate wealth, an essential component of the western society overshadows the moral issues, as Kurtz, one of the major characters in *Heart of Darkness*, is driven to the Congo by his desire to become wealthy.

The authorsofbothnovelsuse different types of literary devices to reflect their beliefs on the issues of slavery, freedom and imperialism. Serious sentences have the reward of a smile in the end, as we see in *The Adventures of Huckleberry Finn* and *Heart of Darkness*. The same techniques of satire, humor and irony can be seen in Twain's and Conrad's works throughout their novels. Through this chapter the researcher answers the questions of the study by analyzing the use of literary devices (satire, irony, and humor) in each

novel and determining the similarities and differences between them. It also explains the similarities and differences between the two selected novels in terms of their political and social contexts.

#### **4.1. Mark Twain's *The Adventures of Huckleberry Finn*:**

Mark Twain utilizes satire, irony and humor to convey his views on the failings and evils of society by poking fun at religion, education, and slavery. This satirical view of Twain's is clear throughout the novel to keep the reader laughing and make the story more interesting.

The opening events of *The Adventures of Huckleberry Finn* are related to the novel that preceded it, *The Adventures of Tom Sawyer*. *The Adventures of Huckleberry Finn* and *Tom Sawyer* are set on the Mississippi River. At the close of *The Adventure of Tom Sawyer*, Huck, a thirteen- year- old poor son of a drunken father, and his childhood friend Tom, who is from a middle class family, found gold, which a robber hid in a hiddencave, and Huck gained money from his adventure and the bank held it for him.

At the beginning of *The Adventures of Huckleberry Finn*, Huck is staying with the Widow Douglas, a woman who adopts Huck in an attempt at "civilizing" him. Widow Douglas lives with her sister, Miss Watson, both of

whom try to teach Huck proper manners, but he doesn't like staying at the Widow's house. Tom Sawyer convinces him to stay with the Widow Douglas and Miss Watson so he would be able to join Tom's gang.

Huck has been forced to go through many rituals, while living in the Widow Douglass' home, like the meal time prayer, that seemed unimportant to him, which is one of the reasons he is unhappy in her home, and the Widow fails to make Huck civilized. He doesn't like to pray over the food before a meal, saying "...you had to wait for the widow to tuck her head and grumble over the victuals, though there weren't really nothing the matter with them" (Twain, 4). Huck's description of the widow as an overly-passionate Christian ridicules the behavior of religious people, but in a light and humorous style to show the ridiculousness of their actions.

The Widow attempts to civilize him by teaching him Christian values, but he is uninterested in these lessons, for he found that they were completely unrelated to his life. Huck sees that Moses is not important in his life nor in other's lives, "Here she was a-bothering about Moses, which was no kin to her, and no use to anybody, being gone, you see..." (Twain, 4). Thus, Twain here satirizes the widow's religious position, that tries to tell him that this story is relevant to him and his life's journey that resembles Moses' journey.

Then Twain shows through the novel that Huck is suspicious of religion and religious people for their double standards, as when the Widow prevents Huck from smoking, while she herself smokes. Huck had asked her if he could smoke and she prevents him saying "it was a mean practice and wasn't clean. And she took snuff too; of course that was all right, because she done it herself." (Twain, 4). This shows her double standard where she prevented Huck from a practice even though she already did it.

Mills (1988) Irony is also used in *The Adventures of Huckleberry Finn* to show the hypocrisy of the widow, a symbol of religious whites, who is supposed to be an example for morality, yet ends up contradicting herself, saying something and doing another thing. Huck feels confused because while they try to improve his behavior, he sees that their own behavior is immoral, so when Miss Watson tells him about the "bad place" - hell - he says that he would like to go there, because he wants a change of scenery, and he doesn't want to make trouble, and then Miss Watson tells him there is no chance that Tom Sawyer will go to heaven, which makes Huck happy "because I wanted him and me to be together." (P.19)

Within the first pages of the novel we discover that Huck doesn't approve of the widow's thoughts. Twain utilizes Huck to show his idea that people put so

much weight into the Bible that they reject other moral achievements of the present day. He shows that religious people don't accept others, are blind to the realities of modern civilization, and are living their lives according to the Bible. This is why Huck said that the widow does not see any good thing in his works, and she doesn't care for what Huck feels. But her religious hypocrisy was shown by her owning of slaves and calling them niggers, even though she knows that the Bible says to treat others the way you want to be treated. Twain here wants to show that most Americans are religious hypocrites by owning slaves and being a devout Christian.

Cabiness (2000) emphasizes the satire in *The Adventures of Huckleberry Finn* and said that satire exists in the novel extensively such as the satire of slavery. Twain shows the reader through Miss Watson, who is a racist character advocating slavery. Miss Watson as we noticed is a faithful Christian woman who ironically has a slave. Irony is also used as a literary device in the novel through Tom, Miss Watson, and Jim.

Barrish (2002) focuses on the irony of *The Adventures of Huckleberry Finn*, where Twain uses the term Nigger, as he criticizes slavery and racism in that period. He says that the author intentionally uses the term Nigger as he is



aware of the discourse of his time and he satirizes this discourse which prevailed in that period.

One night, Huck feels lonely and he hears movement outside. He scrambles to the window and sees Tom Sawyer waiting for him. As Huck and Tom toe out of the Widow's garden, he slips on a root while passing by the kitchen and makes a noise. Jim, a Miss Watson's slave, hears him from the kitchen, but he doesn't see them, and Jim says he will stay until knowing the source of the sound, but then he falls asleep, and Tom tricks Jim by putting his hat on a tree branch over Jim. Tom also takes candles from the kitchen and puts five cents for pay, though Huck objects to Tom's actions most of the time to avoid getting caught. Twain employs humor to make the reader laugh and this is clear when Tom steals the candle, but puts money in its place as payment.

But Tom wanted to risk it; so we slid in there and got  
three candles, and Tom laid five cents on the table for pay.  
(*The Adventures of Huckleberry Finn*, 6)

Jim tells the other slaves that witches flew around him and put his hat over his head, and tells everyone that the five-cent piece that Tom put for the candles is a charm that can cure sickness. Twain here pokes fun at and mocks superstition and superstitious people for their fascination with the supernatural by pointing out how a confused Jim is trying to explain what

happened, he says “Afterwards Jim said the witches bewitched him and put him in a trance, and rode him all over the State, and then set him under the trees again, and hung his hat on a limb to show who done it” (Twain, 6)

Lee (2009) and Phiri (2011) argue that Jim in *The Adventures of Huckleberry Finn* represents an American entertainment, which is a type of entertainment where humorous acts are performed by white persons with a black face. Jim is a funny, gullible slave and the author uses Jim to show the humor of superstitious people when hanging his hat.

Tom and Huck meet the other boys who all go to a large cave together to make a band of robbers, and Tom names it “Tom Sawyer’s Gang.” Tom told them that everyone in the band must sign an oath in blood and if anyone of their band reveals their secrets, they will kill him and their family. Since Huck doesn’t have a family, only a drunken nonpresent father, he offers Miss Watson as a member of his family.

Meanwhile, a rumor passes around that Huck’s drunken father Pap, who has not been found in a year, was drowned in a river and died. At first, Huck is glad because his father had been a drunk who beat him, but then he discovers that the body is another person’s, so he worries that Pap will appear soon.

Over three or four months, Huck adjusts to his new life and improves in his school. One winter morning, Huck sees footprints in the snow near the house, and as a precaution he gives his wealth, the money that he and Tom had from the cave, to the Judge. That night, Huck goes to Jim and tells him he saw his father's tracks in the snow and he wants to see what he wants. Jim tells him that he has a magical hairball from an ox's stomach, and it needs money to talk, so he gives him the money then the hairball tells Jim that Huck is safe for now, but on the same night, Pap waits for Huck in his bedroom.

Through *The Adventures of Huckleberry Finn*, Twain uses Jim to describe many superstitions that are a recurrent theme in these chapters. Jim talks a lot of superstitions. At the beginning, Huck rejects Jim's superstitions as silly, but at last he asked him for help when he sees his father's footprints in the snow. The hairball tells Jim that his father may either stay or go.

Jim had a hair ball as big as your fist, which had been took out of the fourth stomach of an ox, and he used to do magic with it. He said there was a spirit inside of it that knew everything. So i went to him that night.

*(The Adventures of Huckleberry Finn, 17)*

Huck introduces his father not as a loving father, but as someone who always hit and scared him, when he says: "Then I turned around. And there he was. I used to be scared of him all the time, he tanned me so much. I reckoned I was

scared now, too." (*The Adventures of Huckleberry Finn*, 21). Here Twain uses satire because Pap comes back only for the wealth, for that Huck asks Judge Thatcher to take his six thousand dollars because he knows that his father has come for his money and if he gets rid of the money he will leave him. When Pap sees Huck's "starchy" clothes he attacks Huck and promises to take him "down a peg," for he feels angry because his son can read and write, and he will be better than him. Here the author pokes fun at the uneducated people by presenting Pap, who is aggressive towards more intelligent people, as he uses irony when Huck's father is angry because Huck is going to school.

The next day, Pap is drunk and wants Huck's money from Judge Thatcher. The Judge and Widow Douglas want to get custody of Huck from his father, but the new judge refuses to separate them as a father and son. At the end he decides to escape from both his drunken father and the Widow Douglas, but his father comes back while Huck is trying to run away.

One morning Huck thinks of running away and gets his chance when Huck sees a canoe in the river. He fakes his death and stages it as if robbers killed him. He hides as he watches the search for his fake dead body. Here Twain shows that when Huck's father took him to his own home people were not worried about him, but when they knew that he died, they all set out to look

for him. He applies satire to show that the public isn't interested in someone until they are gone.

Huck feels peaceful on his first three days at Jackson Island, but on the fourth day Huck finds Jim on the Island. Here their friendship begins and Jim tells Huck that he has run away from Miss Watson because she wants to sell him to a slave trader and separate him from his family. Huck and Jim try to emancipate themselves; Huck wants to be free from the constraints of society, while Jim attempts to escape from slavery.

They hide the canoe in order to prevent anyone from coming to the Island, but then they find a dead body and Jim warns him that talking about it means bad luck. Twain uses Jim to describe many superstitions, and satirize them. Jim's character talks a lot about superstitions from the time Huck meets him on Jackson Island until the end of the novel. Hildebrand (2010) focuses on the superstitions of Jim, showing that Jim presents the tradition of African American identity through his behavior and he is the storyteller of witches in *The Adventures of Huckleberry Finn*, and he describes him as a "minstrel show figure."

Days go by and Huck decides to visit the town disguised as a girl to see what's happening there. He meets a new woman in the town, Sarah Williams,

who talks about Huck's murder. At first people accused Pap of killing Huck because he was drunk, then they think that Jim did it, because he ran away on the same day of Huck's death, even though Jim doesn't have a motive to kill Huck, whereas Pap has a motive for killing Huck, which is to take his money. Through this statement, Twain presents that white people blame Jim solely because he is black, rather than blame one of whites.

Jackson Island represents freedom to Huck, and at the same time Huck wants to help Jim to be free. Twain uses satire when Huck chooses his friendship with Jim rather than the hypocritical values of the society, which called Huck a "low-down Abolitionist." (*The Adventures of Huckleberry Finn*, 45).

Huck leaves the island with Jim and from this moment their adventures on the river begin. They see a wrecked steamboat, where two robbers want to kill the third and drown him with the steamboat. Huck tells Jim that they have to prevent the robbers and Jim accepts because their raft had floated away. Huck and Jim take the thieves' boat and they find clothes, books, and a lot of things in the boat. Huck and Jim spend a lot of time reading and discussing a book about stories of kings and dukes. Huck tells Jim about King Louis, who had cut off his son's head, the Dauphin. Twain here not only satirizes royalty but also shows to the reader the innocence of Jim.

Jim, in the novel, represents extreme innocence, for he is gullible and naïve. Huck explains to Jim the French language, and that some people speak it, but Jim doesn't believe him for he has never heard it. Also, when Huck and Jim are separated on the river because of the fog, Jim worries about Huck and if he is alive or not, but when Huck comes back while Jim is sleeping, he decides to play a trick on Jim by telling him that nothing happened, and that it was a dream. After knowing the truth Jim's feeling is hurt for being made a fool of and even though he is a simple man, yet he has feelings.

Jim thinks that they should get to the free states to get money and free his family, including kidnapping them if their master refuses to free them. Huck feels guilty for helping Jim and thinks of giving him up, but he does not. This shows the innocent nature of the relation between them, for while Huck feels guilty for not giving Jim back to Miss Watson, yet he did not do it.

King (2009) said that Twain uses satire to show the inner conflict that Huck goes through, for while Huck faults Jim because he wants to buy his family from their master and this shows society's influence on Huck's thoughts for he believes that Jim's rights to his wife and children belong to the slave owner not to him. Jim suffers not only from slavery but also from being separated from his family, which is why he attempts to buy his wife and children.

The next night their raft breaks down and they separate again. Huck swims to ashore where he meets the Grangerfords, a large family who has a feud with another family. Huck introduces himself with a fake name and once they know he is not from the Shepherdson family, with whom they have the feud, they invite him to their house for a while. Huck forgot his fake name, then he tricks Buck into spelling out the name, but Buck didn't understand him. He thought that he was being tested, even though he spelled it incorrectly. Twain here applies humor to make the reader laugh at how Huck uses his wit to get out of a difficult situation.

I had forgot what my name was. So I laid there about an hour trying to think, and when Buck waked up I says:  
 "Can you spell, Buck?"  
 "Yes," he says.  
 "I bet you can't spell my name," says I.  
 "I bet you what you dare I can," says he.  
 "All right," says I, "go ahead."  
 "G-e-o-r-g-e J-a-x-o-n--there now," he says.

*(The Adventures of Huckleberry Finn, 151)*

Huck is happy with the Grangerfords, but because of the feud, his friend Buck is killed. Twain here shows the senselessness of feuds, for while both families go to the same Church, they take guns with them. Then Twain applies satire in this text to show the religious hypocrisy that exists in the families by going to



the church with guns, whereas the church is meant to be a sacred and peaceful place, but in reality their lives are very different.

Twain focuses on the idea of feuds at that time, through the feud between the Gangerfords and the Shepherdsons. Even though both families did not have a clear reason to kill, yet they still did, because of the history between the families. Twain here points out that the feud has gone on so long they don't know why or how it started and even though it was long over, they still fought, which led to the tragic death of Huck's friend, Buck. He also satirizes the role of religion, for though they visit the church to pray yet when they're finished, they start to kill each other. So they visit the church to seem good to the community, not for religious purposes.

Did you want to kill [the Shepherdson], Buck? Well, I bet I did. What did he do to you? Him? He has never done anything to me. Well, then, what did you want to kill him for? Why nothing- only it's on account of the feud.

*(The Adventures of Huckleberry Finn, 111)*

After the death of his friend Buck in the feud, Huck wants to go back to the raft where there is peace. Twain uses irony because the raft is small, but Huck finds comfort on it.

According to Cabiness (2000) Huck and Jim take a look at nature on the raft so far from civilization, and they like to stay on the raft because they feel at home and free on it. As the studies show, Huck and Jim run away from society represented by Miss Watson, the Widow and Pap and their hypocrisy, to nature where they feel free there. Cabiness also mentions that the River, shore and raft have different concepts in *The Adventures of Huckleberry Finn*, where raft means escape from society, while river means freedom and rebirth. (P.69)

Twain shows nature as a main factor in *The Adventures of Huckleberry Finn*, for most of the events take place on the river and the raft. Huck and Jim feel comfortable on the river, for it represents the grace of nature in contrast to the hypocritical and evil society.

Also Elliot(1950) says, the river “gives the book its form, but for the river, the book might be a sequence of adventures with a happy ending. A river, very big and powerful river, is the only natural force that can wholly determine the course of human peregrination. Thus the river makes the book a great book.” (p.16). The river also is a symbol for freedom for them, for when they hate a place they go back to the river.

When they move further down the river, they take two men with them. They look tired and their cloths are shabby. One of them claims that he is the King and the other one says he is the Dauphin. When they ask about whether Jim is a runaway slave, Huck produces a story about him and how he became orphaned. His stories are ironically important to protect a slave in a hypocritical society to protect Jim. Here Huck starts to see the goodness and intelligence of the black Jim in contrast to the people they meet, such as the Duke and Dauphin.

In the next town, the Duke and Dauphin, take advantage of the religious meeting that several people attended to take money from them. Here the writer satirizes the stupidity of some people when the dauphin fools them in the church, telling them that he is a former pirate, and he wants to recreate his ship and crew so he wants money. He starts to cry and all believed him and give him more than eighty dollars. Twain here focuses on how people fall for such a trick. This shows that white characters represent not only the criminal and guilty persons because they have taken money from people by making scams, but they also show the innocence of most townsfolk for believing them. On the last day the Dauphin and the Duke escape back to the raft having taken four hundred and sixty-five hundred dollars from the people of

the town. This is Twain's way of satirizing the crowd to show their moral corruption.

In the meantime the duke asks a printing office to print a handbill about Jim's escape to take the reward for capturing him. In his attitude, Twain uses satire because they commit fraud to gain money. Huck gets free of them and keeps searching for his friend, Jim, because the King sold him to Tom Sawyer's aunt and uncle. Then Tom joins Huck in helping Jim. The escape here is a chance for adventure for Tom just like in the novels he had read.

Horwitz (2003) mentions that the characters in *The Adventures of Huckleberry Finn* control each other. Miss Watson, Pap, the Duke and Dauphin are all trying to impose their desires on each other. Miss Watson wants Huck to live as she lives, while the Duke and Dauphin try to deceive and exploit people for their own advantage.

Tom and Huck succeed in helping Jim, but Tom's leg is shot. When the doctor comes, he returns Tom and Jim to Tom's aunt and uncle, and Jim has no chance to be free because he helps Tom. After all that Tom and Huck help Jim, then Tom discovers that before her death, Miss Watson has freed Jim. Tom gives Jim money that helps Jim to take his family and live in freedom. At the end Huck also goes west before anyone civilized him.

According to Smith (1962), the writer focuses on three main elements in *Huckleberry Finn: The Development of a Mark Twain*. The first element is Huck. The next elements are: the adventures of Huck and Jim toward freedom, for while Jim is escaping from true slavery, Huck is escaping from the harshness of his father. The other element is the social satire, where Twain has shown man's harshness to man, as it is in the novel how whites treat blacks.

The researcher finds that the overall atmosphere of the novel is light where Twain uses comedy to expose the shortcomings of society. And though he satirizes religion and religious people, yet he shows them as well intentioned but misguided people who need the correcting hand of comedy, rather than the harsh judgment when dealing with vice.

Thus we can say that corruption, moral decay and religious hypocrisy are all satirized by Twain to show that religion was merely a theory of prayer, but it was not carried out in practice.

#### **4.2 Heart of Darkness by Joseph Conrad**

Joseph Conrad learned English at the age of twenty-three, wrote all his literary works in English and is considered as a professor of English prose. He

is called the sea novelist, for his work as a captain in the English navy and the experience that he got through his work and the regions he passed through, such as India and Africa, all helped him in the formulation of his novels and stories that mostly revolve around the sea and the great rivers. They also point at the extent of mystery and secret characteristics of the human soul and deal with the struggle of man with nature. It is notable that Conrad often puts his characters in distress, to exonerate them from following any moral or social rules in any situation. (Güven, 2013).

Conrad lived at a time when imperialism was at its highest point, until it was said that he is the son of the twentieth century. (Keitel, 1977). Also, he is considered as one of the most important writers and novelists of his time because he did not only care about the actions and events of the novel, but also relied on the technical aspects of his work, thus through the integration of content and language he is able to convey his experience to the recipient.

*Heart of Darkness* is a modern novel that deals with the problem of human duplicity. Humans, who hold the status of justice and injustice at the same time, revealing the critical area between good and evil in the human soul. It should be noted that the events addressed by Conrad in his novel, even though they are fictional events and characters from his mind, yet they

are manifestations of what was already present in the imperial period, and Conrad has derived these events from his own experiences.

The events of the novel begin from the floating boat over the Thames, where a group of men consisting of an accountant, lawyer, company manager and Marlow were on this English boat. Waiting for the return of the tide, and to break the silence, Marlow reminisces on how the Romans had come to this area before. It took them a very long time to arrive and he wondered how they managed to survive when there was no food here, but Marlowe expresses his admiration for the Romans' frankness and for not deceiving them, where the reason for their arrival to Europe was the theft of wealth, while he criticized the English hypocrisy, which excused the colonization of Africa as for the purpose of spreading awareness and culture, and bringing civilization to them, but the real goal is to achieve material gains; for this reason Marlow described this region as one of the dark spots in the world. Conrad here talks of colonial theory as unacceptable, especially that he witnessed the colonial expansion of Great Britain, which served as a global center, and its expansion was accompanied by corruption and injustice against humanity and natural resources.

Marlow's adventure began when he heard that the captain of an English boat working for a major company had been killed and there was a job vacancy. His aunt was able to arrange this job for him because she knows the wife of the general manager, and within a short period, Marlow starts his job as captain for this English steam boat heading to Africa. Marlow had sought this job in the company through his acquaintances and friends who work in navigation, but no one could help him, and by chance he told his aunt what he had in mind and that he wanted to work in this company, but no one can help him, and by a call from his aunt to one of her friends – who was the wife of the manager in charge of the company- was able to get a job interview with this company.

I had been represented to the wife of the high dignitary, and goodness knows how many more people besides as an exceptional and gifted creature- a piece of good fortune for the company- a man you don't get to hold every day.

*(Heart of Darkness, 13)*

This position added a kind of humor to Marlow, who marveled how none of his male friends could help him in spite of his long experience as a sailor, and that his aunt was able to do so simply, thus showing how women can be more effective than men:



I have used my friends, but they did not help me, then I had to hire women! Imagine that I resort to women to help me!

*(Heart of Darkness, 14).*

After Marlow accepted the job of captain, he was introduced to the company's doctor as a routine or precautionary measure. In this situation Conrad uses black humor, which mixes humor with painful events. An example of black humor that appears in the novel is the harmless description of the doctor who was measuring Marlow's skull size to ascertain his health and ability to work and ask him if there is a history of madness in the family:

I am not such a fool as I look.... I always ask leave, in the interest of science to measure the crania of those going there, he said. And when they come back too? I asked. Oh, I never see them, he remarked and moreover the changes take place inside... he smiled as if at some quiet joke.

*(Heart of Darkness, 15)*

It means that the changes were neither external nor related to the size of the skull, but the changes occur in the way of thinking, and how the brutality in Africa affected one's principles and thoughts.

Conrad also enjoyed the black sense of humor, where he presented the forbidden things such as murder, brutality, conspiracies and others in a cynical way to allow the readers to digest them. Black humor is considered a difficult literary method. It mixes humor with painful events and examples,

such as the harmless description of the doctor who was measuring Marlow's skull to ascertain his health and ability to work and ask him if there is anyone mad in his family

Marlow's steam boat was directed from England to Africa, through the Thames, leaving behind civilization and the easy life to go to the 'heart of darkness'. Later, Marlow discovers that the mission of this journey was to bring back one of the best agents and the biggest ivory dealer, Mr. Kurtz, to England due to his illness.

LaMarreEt.al (2009) stated that Mr. Kurtz represents the main character in the novel and the great transformation in his character is one of the best examples of irony. He was an intellectual and wrote a booklet explaining his views on the role of white men in the backward countries that he had discovered. The whites appeared to the 'savages' as supernatural beings and gods and that they can exercise great power over the savage barbarians and achieve great improvements in their way of life and suppress their brutal habits. Ironically, at the end of his booklet in one sentence he contradicts all of his ideas. This sentence, which is "Exterminate all the brutes", indicates that Kurtz's sojourn at the inner station made him abandon his identity as a civilized man and became one of these monsters.

Hawkins(1982) states that Conrad believes that everyone has a dark heart inside him, capable of doing terrible things such as killing and brutalizing others and the irony appeared when the white Europeans consider themselves civilized, but the story proves otherwise, as Marlow in the novel says:

They were conquerors and for that you want only brute force- nothing to boast of when you have it, since your strength arising from the others weakness, they grabbed what they could get for the sake of what was to be got, it was robbery with violence, murder on a great scale...the consequent of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when look for it.

*(Heart of Darkness, 6)*

Also, irony appears in these characters that commit evil deeds without realizing it, which makes them barbarians; and that their advanced civilization did not prevent them from doing so. On the contrary, civilized people became like the African tribes and what distinguishes them from each other is only their advanced technology, the tools they used and the way they dressed.

This idea is further emphasized in the novel when Marlow arrives at the central station in a state of exhaustion, resembling that of the conditions of the Africans, and says that he felt himself becoming savage, which clearly shows that their savage behavior is not the result of their barbarity but rather as a

natural result of fatigue and hunger, and that anyone in the same condition will feel the same way.

Conrad's sense of black humor was rather distinctive. This is seen when Marlow was sleeping and heard two men at the front of the boat whispering about Mr. Kurtz and their need to kill him or keep the rescue crew from getting to him in time. Here, Conrad addressed the black humor element when the two men talked about killing and getting rid of someone who stood in their way, with no moral qualms, in spite of their pretense of morality, for in fact it is not their moral sense that guides them but their greed.

During the journey, the bottom of the boat is disrupted, forcing them to stand at the bank of the river, till the pieces to repair the boat, are brought. Marlow took with him a number of native people to carry supplies from the thick forests, and with him was also a European man who came to Africa in search of wealth. This man is so heavy that he can't stand the sun's heat, thirst and long journey, so he constantly suffers from fainting spells and must be carried by the natives who constantly complain of his heavy weight and thus try to escape from this hard task. Here Conrad dealt with this tragic situation with ridicule and black humor, for he shows that the Europeans don't belong to this environment and how the extreme heat does not suit them. From another side

Conrad here satirized the European white men and their greed to collect wealth and money despite the difficult circumstances and the African life, walking between the hills and under the hot sun that does not suit them.

I had a white companion, ... too fleshy and with the exasperating habit of fainting on the hot hillsides, miles away from the least bit of shade and water, Annoying to hold your own coat like a parasol over a man's head while he is coming to. I couldn't help asking him once what he meant by coming there at all, to make money of course. What do you think? He said scornfully. Then he got fever and had to be carried in a hammock slung under a pole.

*(Heart of Darkness, 30-31)*

In addition Marlow here starts to feel a change in his ideology, seeing the cruelty and moral deterioration of the white man's treatment of his fellow African man.

Conrad saw that tying slaves in chains and treating them like animals due to their different traditions and black skin color is a lack of respect for their humanity. He also talks about white people who work in the large corporation and how they used the Africans as a way to achieve huge profits of ivory even if it cost their lives. He talks about their falsehood and their hiding behind the deceptive appearances of honesty and elegance while all they seek is access to ivory to feed their greed. "The word 'ivory' rang in the air, was whispered, was sighed, you would think they were praying to it." *(Heart of Darkness, 35)*

The character of brutality was not limited only to the black slaves, but also the white men who were more brutal than the slaves themselves. People possessed by greed and love of control, money, ivory and to get their profit without caring about the black bodies that were laying here and there who were starved by hunger, thirst and hard work, and if the roles were exchange between the slaves and the whites; they could not bear all this hardship. (Spring, 2014)

Conrad used satire to describe Mr. Kurtz, the main character in *Heart of Darkness*. His character was a strange mix, for he had lived for years in the jungle between villagers and multiple tribes of slaves. His personality was so strong that while he took control of all around him, at the same time he gained their loyalty and allegiance. He combined the style of trickery and deception with wisdom to take control of the people around him and then get rid of them or eliminate them later, and this was clear through the booklets that were written by him and that were found by Marlow in the abandoned broken cottage:

From the progress point of view made by the white man, it is necessary that the savages see us as supernatural beings and deal with them from the logic of divinity” and at the end of the booklet he wrote “Exterminate all the brutes.”

(*Heart of Darkness*, 77)

As he completely overturns all that he had said about the methods of enlightening the natives, and shows extreme racism towards the slaves and did not recognize their humanity, for he considered them as a way to achieve his own benefits and get ivory, then to be exterminated.

It is worth mentioning that Mr. Kurtz did not have a friend or close one in his work or among the tribes, for he cares only for his own interests. He may shoot anyone who may stand in his way or prevent him from getting the ivory, in addition to killing anyone who tries to rebel against him and make him an example to others. (Edward, 1994)

Mr. Kurtz's character was not like this before when he came to this place, Perhaps the greed for ivory, money, love of control, the savagery of the jungle and tribes around him, his feelings that the whites are superior to the blacks, the absence of regulations, laws and governments in that place, all this made him believe that he is a god to Negroes and slaves, and has turned him from a natural person to a person who lost all the meaning of humanity, compassion and possessing the lust for murder and the abuse of others. (Guerra, 1989)

Hence the irony is noticed in *Heart of Darkness*, and it should be pointed out that Conrad used the equation of urbanized people with the underdeveloped to

show the same characteristics in terms of behavior and actions but each in a different way.

According to O'connor (1986) the dramatic and circumstantial irony has emerged through this novel, where the first type shows an important information to the readers, which is unknown to the protagonist and he was not discovered yet, such as the ill intentions that the manager concealed from Marlow and he was not known until late in the journey, as well as the fact that Marlow discovered about Mr. Kurtz and the manifestation of violence, brutality and his methods that the young Russian told to Marlow. The second type is circumstantial ironic, where Conrad narrates the events in an ironical manner without realizing the characters of the largest parallel in the sequence of events, so the reader of the *Heart of Darkness* comes to his mind the ironical situation that spread in the whole work and even in the title of the novel, where the *Heart of Darkness* expressed a black cavern that swallows ships, and how many ships left Europe through the Congo river to Africa and no longer come back either because of drowning or killing their passengers, and that is why it is called the *Heart of Darkness*, the darkness that was rarely entered by anyone and returned from it safely.



Conrad also used the transformation of Marlow's feeling toward Mr. Kurtz as a type of irony, when Marlow heard the stories about Mr. Kurtz he never got his admiration, and even when they arrived at the place where he lives, most of the boat crew left and headed for Mr. Kurtz's cottage except Marlow, he never cared to know Mr. Kurtz and did not care about him, but there was irony when Marlow felt that there was a harmony and closeness between them and that it was his duty to protect him and return him as a civilized man (Hildebrand, 2010).

Finally, irony is also shown in the female characters that Conrad used in the novel, where the characteristics of brutality, darkness and loud shouting are attributed to, the black woman, who represents Africa, and who was the lover of Mr. Kurtz, (Dryden, 2002), whereas, the white, beautiful, quiet and elegant woman with blond hair, represents Europe, who is the fiancée of Mr. Kurtz. She sank in her grief when she heard the news of Mr. Kurtz's death, for she was faithful in her love, and insisted on this engagement despite her family's refusal. Also, about one year passed since his death, but she still wore the black mourning. The irony here appeared clearly when she did not realize that her lover has become a demon as a result of his stay among the savages in the jungle, and again when Marlow tells her that the last word of Mr. Kurtz was her name, making her feel happy and triumphant, while actually the last word

he said was “The horror! The horror!”(*Heart of Darkness*, 90).Hence, there is a state of severe contradiction between the love of his fiancé and her lack of knowledge of the presence of his black mistress and of what he became;all while his fiancé still thought that he was faithful to his ideals and to her.(Hildebrand, 2010)

Achebe (1988) notes that Mr. Kurtz’s African mistress is a savage counterpart, to the European fiancé, who is pale and described as gorgeous, magnificent and filled with sorrow. Thus the use of irony left a clear impact in this novel, where Conrad presented two different images of women, one of which represented the wild African while the other represented civilization.

Ford (2015) states that *Heart of Darkness* cannot be considered a funny story because of Kurtz's infamous final words “The horror”, the revelation of his horrible actions and Marlow's final complicity with those actions at the end of the novel.

The dominant theme of the novel is the critique of imperialism. It is shown to be funded solely by greed and managed by petty and inefficient men. The usual justifications of imperialism, bringing enlightenment or Christianity to the ignorant heathens, are shown to be absurd lies intended only to appease the conscience of Europeans who profit from the rewards of trade. In place of

the benevolence that should characterize the European's presence in Africa, the destruction and inhuman treatment of the Africans is clearly depicted throughout Marlow's journey. It is intentionally ironic that the black man in the novel has a purer (whiter) heart than the white man, whose heart is dark and cruel (black).

Edward (1994) stated that this novel represents a qualitative shift and spatial transfer from civilization to backwardness from Europe across the Thames river to Africa and the Congo River, which was called the other world or darkest Africa. Also, he added that the difference between objective satire and self-irony is the amount of space the author has left for simultaneous interpretation, and through this interplay Conrad merges satire and irony, and produces his own impressionistic style in writing. (P.33)

Through *Heart of Darkness*, Conrad expresses his rejection of slavery, oppression and the use of barbaric means to reach one's goals and wealth, by using satire, irony and black humor. Conrad also satirized the politics and the prevailing system at that time, which he described as brutal, barbaric, and abusive of other people, who are treated as animals and slaves, and set the whites as heads and gods to enslave them in their own country.

Given the ambiguous nature of the title, *Heart of Darkness*, the message that Conrad intended to send can be interpreted literally or as satire. Watts (1983) considers this novel as a kind of satire and anti – imperialist cynicism, while Achebe (1988) sees that Conrad had failed in satire and his interpretation is dominated by the sentimental point of view.

### **4.3 Comparison**

Structurally speaking both *Huckleberry Finn* by Mark Twain and *Heart of Darkness* by Joseph Conrad share a common factor, which is that the two novels take place on the banks of the rivers near which the writers lived, where Twain's novel takes place on the Mississippi river in the United States of America, while Conrad's novel takes place on the Thames river in England and the Congo river in Africa.

Thematically, also both novels are similar in terms of their rejection of slavery, racism and the prevailing political and social beliefs, where Twain expresses his rejection of the current policy, presented by the civil war, and the weakness of the social values, which led to a rise in the number of crimes. Twain aimed from this novel to raise awareness and to affect a renaissance of the society to change it for the better by exposing its prevailing hypocrisy.

Conrad, on the other hand, expresses his rejection of the imperialist policy and its prevailing beliefs, which aimed to expand the colonial areas at all cost, where the colonial territory of England included almost a quarter of the world and used the people of these areas to serve the interests of the supreme state, in addition to the enslavement and killing of the native people of the colonial areas, and plundering their wealth.

In religious and social terms, Twain expresses his rejection of religious hypocrisy, where people proclaim religious beliefs but do not practice them. This can be seen in *Huckleberry Finn* when Mrs. Watson was trying to lecture Huck on the lessons of the Bible, when she did not follow them herself, for the Bible forbade slavery and preached that everyone should be treated equally-to treat people as they would like to be treated- and that religion is not related to race or color, yet in that time society was based on the buying and selling of slaves, and this is contrary to the beliefs and values that they follow when dealing amongst themselves and what they assert in their prayers. Due to the humanity of the main character Huck, who opposed racism and didn't believe in the principles of religious hypocrisy, he befriended the slave Jim who worked for Mrs. Douglas, and helped him to escape and gain his freedom, and to free the rest of his family.

Another facet of this religious hypocrisy in *Huckleberry Finn* is the tendency of people to pray in churches while carrying their guns, despite the fact that churches are houses of worship and carrying a weapon is prohibited inside the church; and once they finish praying they begin to kill each other, as with the Grangerford's and the Sheperdson's families, which is the best example of the religious hypocrisy.

Conrad's position was similar to that of Twain, for he is also opposed to slavery, and the ideas that were prevalent at the time that assumed that the white race have supernatural powers and are godlike figures for blacks and Negroes, like Mr. Kurtz's character. He explains that the whites gave the Negroes and slaves, who worked in Africa in the ivory, such characteristics as barbarianism, brutality cannibalism and other characteristics that stripped them of their humanity, which excused the whites point of view that they are better than the blacks and they must 'civilize' them. It was supposed that whites are an example of civilization and progress, as evidenced by their manifestations and daily practices, and that black slaves symbolize backwardness because of their different practices and language, which made whites think they are better. But this was not Conrad's point of view, where he saw that the whites differ from the slaves only in terms of form, and if the slaves have a black skin from the outside, but the whites have a dark heart

inside, for when the whites went to Africa they are stripped of their humanity and mercy towards the native people in Africa and in the colonial areas.

The styles of Twain and Conrad are also similar in terms of their use of satire, irony, and humor in narrating the events of the two novels, but each from his own perspective and in accordance with the events and overall mood of their novels. Twain satirizes not only slavery that was prevalent at the time, but also greed that turned the father into a devil chasing his son only to steal his wealth, where we see that the community becomes interested and concerned about a person only after his death, but when he is alive no one asks about his wellbeing. Furthermore, Twain satirizes the way people get money, whether from theft or fraud, thus showing that what is important is to get money regardless of the way.

Conrad uses satire in his novel to show that the whites were no different from the blacks in their brutality, for as soon as they left the Thames River heading to Africa, they strip themselves of their human qualities as if they had left them on the banks of the River Thames. Killing is permissible in Africa, the continent of backwardness, while in Europe, which is a continent of civilization and progress, the law will hold the murderer accountable for his crime and punish him. He also described the blacks as barbaric and brutal,

and even ruled out the idea that they are human beings or that there is a human link or any link between whites and blacks.

Twain and Conrad add irony in their novels to entertain the reader and lighten the dark and tragic events they describe. Twain uses irony to criticize enslavement and religious hypocrisy that was prevalent at that time, and this is demonstrated through the figure of Mrs. Watson, who was religious and lived in accordance with the Bible but in fact she did not follow its teachings. He also makes fun of ignorant and uneducated people, who are easily tricked by impersonators who live by tricking other people.

Irony is clearly found in Conrad's literary work, in the tragedies that he conveyed about humanity at that time, presented sarcastically, where he ridiculed the superficial civilization of the Europeans in general, which concealed under it various types of barbarity and inhumanity. Europeans had reached the height of civilization, far ahead of their savage past, yet they still retained a memory of savagery in them. Hence, the reader sees that Marlow, though considering himself above the Africans, yet often fearfully wonders about his own affinity to the Africans whom he has been taught to believe are savages. Marlow saw the native Africans as fellow humans with whom he has common characteristics and a common human nature, though they had a



different social order acquired from their different environmental conditioning. He sees them as people who are more instinctive and pure unlike the scheming developed Europeans and questions whether the basis for grading these races is correct. For it seems to him that to be uncivilized and good is better than to be civilized and immoral.

Irony can also be seen in the great transformation that took place in the main characters of the novel, such as the great transformation in the figure of Mr. Kurtz. Before he went to live among the African jungles and tribes, he was a 'civilized' white man, but as soon as he went to work in Africa as an agent of an inner station, he became a brutal, greedy figure seeking wealth and ivory, even if the cost of that was to eliminate those who tried to stand in his way.

In 'dark' Africa, with no policemen and no laws to prohibit certain behaviors, the natives act out of their sense of right vs. wrong and faithfulness to human goodness. Ironically, the white men, with their police and their laws to control their behavior, act in inhumane and brutal ways, forsaking the sense of right vs. wrong or human goodness.

In addition, Conrad introduced the difference between the European and African women ironically, where the first presented civilization, balance and

tranquility, a symbol of Europe, while the second symbolized Africa, where it is represented by passion and brutality.

It is worth mentioning that most writers, like O'Conner (1978), Bensemmane (2011), Clausson, (2009) and Guarducci (2014) described *Heart of Darkness* as an ironic novel, where Conrad mocked the dark reality in which he lived.

Twain and Conrad both use humor, but in different ways due to their differing message. Twain uses light humor while Conrad uses black humor. Twain's novel was more comic than acerbic, as can be seen in the characters who display characteristics of failure, stupidity and funny acts, such as theft yet leaving the cost of the stolen goods, lying and impersonation of other personalities. The light humor also emerges in the religious hypocrisy as well, which has been clearly demonstrated by Mrs. Watson's urging of Huck to lead a good life in order to enter paradise, which were no more than mere words for Huck because she did not abide by what she says.

In contrast, Conrad uses black humor, where he blends the painful events of his novel, such as the exploitation of Africans, slavery and racism, with humor, using a subversive undercurrent of protest to show that the contrast between the savage and the civilized is in fact a superficial one.

## **Chapter Five**

### **Results and Recommendation**

This chapter shows the conclusions and recommendations that the researcher reached after reviewing the previous and empirical studies that dealt with the field of the study, in addition to the analysis of the content of both novels.

#### **5.1 Conclusion and Discussion**

This study combines two important literary works, which refer to significant historical periods, namely the American civil war and British colonialism, that witnessed the spread of slavery and racial discrimination in the west alike.

It is worth mentioning that previous studies did not combine between the two narratives or comparing them directly, and according to the researcher's knowledge, this study added a set of comprehensive results that were not mentioned in a previous study, and this study agreed with the results of the previous studies on one hand, and differed with others on the other hand.

This study discussed the use of the satire, irony and humor in the two narratives and compared the style of Twain and Conrad in writing, whereas the previous studies have analyzed and discussed the use of one or two from

these devices and did not combine between the two narratives, or the three devices.

Through this study, the researcher examined the economic, social and political aspects that prevailed in America and Europe and the extent to which they influenced the style of the authors in narrating the events of the two narratives, where both of these events were derived from the reality of their lives. Twain lived in America near the banks of the Mississippi, while Conrad lived marine adventures through his work in the navy, and traveled around the Thames and the Congo River which formed a big part of his life.

The researcher analyzed the content of both novels, and determined the positions of satire, irony and humor, and found a set of results as follows:

1. Both novels agree in terms of their rejection of slavery and the oppression or exploitation of the human and support the fact that all people are equal despite the difference of race and color.
2. Twain rejected the manifestation of slavery, religious hypocrisy, and ignorance, which was prevalent at that time, while Conrad rejected slavery, racism, the policy of oppression and human exploitation for the purpose of achieving profits and reaping natural and financial resources under colonial conditions.

3. The political, social and economic conditions that prevailed in the era of both Twain and Conrad played a major role in the formulation of the two narratives, which derived their events from reality.
4. Twain used in *Huckleberry Finn* three devices which are satire, irony and light humor, but it was found that humor dominated the events of the novel over the other devices.
5. Conrad used in *Heart of Darkness* three devices which are satire, irony and dark humor, but it was found that irony dominated the events of the novel.
6. Twain used light humor, through which he was able to introduce pleasure and laughter the reader, while Conrad used the black humor device, where he integrates tragic events in a comic and ridiculous style.

## **5.2 Recommendations of the study**

After studying *Huckleberry Finn* by Mark Twain and *Heart of Darkness* by Joseph Conrad, the researcher suggests the following recommendations:

1. Conducting comparative studies that combine the two novels and study them in depth, given the similarity of the content and ideas that both writers sought to promote.

2. Needing further studies that discuss the literary devices which were analyzed and discussed in this study, especially satire, where most previous studies focused on the irony in the *Heart of Darkness*, and humor in *Huckleberry Finn*.

3. Conducting further studies on the economic, social and political factors that influenced the events of the two narratives.

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