COLONIAL SHADOWS AND NATURAL FORCES: A SYSTEMIC FUNCTIONAL LINGUISTIC ANALYSIS OF MOOD AND MODALITY IN *HEART OF DARKNESS*

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Abstract

This study investigates Joseph Conrad's portrayal of natural environment in his novel *Heart of Darkness* that influenced the characters of the novel and shaped their behavior within the context of colonialism and imperialism using Halliday's Systemic Functional Linguistics (SFL). SFL is the functional utilization of language in a particular scenario. The study used particularly the mood and modality analysis of SFL to signify the way Conrad reflects and critiques colonial experiences using various linguistic choices. Textual analysis was applied to investigate the wilderness of the African landscape portrayed by Conrad and its influence on characters and narratives. The study explained that Conrad uses the harsh and restrictive landscape not just as a setting but also as a dominant force to shape the character's psychological and physical behaviors and their moral decay like Marlow and Kurtz within the exploitative colonial context. Thematic analysis of some of the selective passages from the text was done which revealed that Conrad uses the natural environment to emphasize the destructive and futile colonial mission. Overall, this study contributes to a better understanding of Joseph Conrad's portrayal of nature, its influence on his characters, their behaviour towards nature, and representation of the ideologies of the time through various linguistics elements.

Keywords: Afrtican Landscape, colonialism, natural environment, influence, SFL, mood and modality,

Introduction

Nature is apprehended to mean the physical phenomena of the world, consisting of both life and literature. It is the greatest blessings of human life, though most people nowadays do not acknowledge it as such. Writers, artists, poets, and more from the past have drawn inspiration from nature. They were moved to compose poetry and stories in praise of this amazing invention. Their creations demonstrate their genuine appreciation of nature. The water that we use to drink, the sun we take delight in, the air we breathe to live, the birds we hear chattering, the moon we see, and much more are all parts of nature. Most importantly, it is full of both living and non-living objects and is vibrant. It has been used by authors throughout literary history and genres as a

powerful and significant symbol, setting, or metaphor to bring strong feelings and deeper meanings (Ahmad et al., 2022; Amjad et al., 2021; Ramzan & Khan, 2024).

Nature is frequently characterized as a spiritual guiding light of transcendence, enlightenment, and connection with the non-material world. Its seasonal variation, cyclic rhythms, and refreshment qualities of nature are frequently used as potent analogies for spiritual development and rejuvenation. Writers like Ralph Waldo Emerson, and Henry David Thoreau, the prominent members of the transcendentalism movement wrote about nature and were in demand of spiritual truths through direct encounters with nature, encouraging people to look to nature as a manifestation of divine wisdom.

As a source of inspiration, comfort, and transcendence, nature holds a vital and valued position in Romantic literature and philosophy. Romanticism, which arose in opposition to the rationalism and industrialization of the Enlightenment, celebrated the wonder, strength, and mystery of the natural world. It emerged in the late 18th and early 19th century. Nature was a living, breathing creature with spiritual importance and symbolic resonance, not just something to be observed, according to Romantic writers and intellectuals. The idea of the sublime, or the overpowering sensation of awe, wonder, and horror prompted by the immensity and grandeur of nature, is at the core of romanticism. Wordsworth, Coleridge, and Shelley were among the romantic writers who captured the breathtaking grandeur of mountains, rivers, and woods in their poems, celebrating the sublime. They felt that spending time in nature may uplift people's spirits and result in deep epiphanies and heavenly contact.

Nature was a transformational, live example of supernatural presence which is filled with the innate wisdom that the mind could discover, for him it was more than the physical world. Emerson in his essay Nature (1837) conveys the idea that there is something divine in nature that directly talks to the soul, dodging the mind. Ralph Waldo Emerson in his *The American Sholar* (1837) explores nature as a force that has the ability of transformation, creativity, and independence. According to Emerson, nature gives us lessons that are beyond education. Understanding and spending time in nature arouses astonishment and awe and refreshes the mind and creative spirit. Nature is a major theme in many literary works and is full of meaning and variety in its application. Since literature can be interpreted in a variety of ways, it becomes

crucial to properly evaluate it to identify the way that nature is portrayed. One such example of nature taking a lead role is found in William Wordsworth's most well-known poem, which was first published in 1807. Wordsworth in his poem "I Wandered Lonely as a Cloud" uses powerful and exquisite language to portray nature as an innately vital force that influences people, highlighting the important role that nature plays in influencing and transforming daily life. In this poem, the narrator presents nature as a physical force. Wordsworth uses metaphorical language to convey the immense importance and power of this nature that is abundant yet frequently goes unrecognized. The narrator's wet daffodils as he walks along a lake, they spread in an endless line, seemingly endless Milky Way, brilliant stars, and a strong breeze are examples of physical forces of nature. Which can leave an impact on the environment. Wordsworth also presents nature as an emotional force that can elevate a person's mood by bringing serenity and contentment. Emotional (Akram & Oteir, 2025) and psychological stability (Bhutto et al., 2019) are also highlighted in several studies (Akram & Abdelrady, 2023, 2025; Ramzan et al., 2023, 2025).

In the novel *Heart of Darkness*, Joseph Conrad explores the spiritual demeanor of the natural world and the darker side of human nature. The narrative follows the English sailor Charles Marlow who describes traveling miles into Africa and meeting the mysterious character Kurtz, a European fair-skinned trader who has gained god-like status among the native tribes. As Marlow goes far into the African tribes and Congo River, he encounters the harsh realities of colonialism and the exploitation of its people. Africa's grassy and wild soil, which reflects the impressiveness, turbulence, and beauty of the human spirit, provides the backdrop for Marlow's existential trip.

Research Objectives

i. To identify the linguistic representation of characters' attitudes and behaviors and how Joseph Conrad exerts techniques to create a vivid sense of the African landscape.

ii. To investigate the ways language is used to describe themes and the interaction of characters with the natural world with a focus of mood and modality analysis

Research Questions

1. In what ways does the linguistics representation of characters' attitudes towards

nature reflect broader thematic concerns such as imperialism, colonialism, and human nature?

2. How does Joseph Conrad represent broader thematic concerns in *Heart of Darkness*?

Literature Review

During the 1960s, Michael Halliday and his adherents in the United Kingdom, later extending their influence to Australia, introduced an approach to language known as Systemic Functional Linguistics (SFL) (O'Donnell 2012). Systemic functional linguistics draws from the earlier works of notable linguists such as Bronislaw Malinowski and J.R Firth. Malinowski was a great anthropologist who did the majority of his works based in the context of England. (O'Donnell 2012, p. 5). Secondly, J.R. Firth played an important role in exploring linguistics as a discipline in Britain. Firth expanded upon Malinowski's emphasis on situational context and integrated it into his linguistic framework. Additionally, he formulated a perspective on phonology termed 'prosodic phonology,' wherein phonological attributes are generalized across consecutive phonemes rather than each phoneme possessing distinct attributes (O'Donnell 2012, p. 6).

The functional utilization of language in a particular scenario is the main subject of systemic functional linguistics (Li & Akram, 2023, 2024; Ramzan & Alahmadi, 2024; Ramzan et al., 2020). According to Matthiessen (2019), language is a means of constructing meaning in the context of Systemic Functional Linguistics. It conducts a comprehensive examination of contextual factors, encompassing field, tenor, and mode, by scrutinizing the three metafunctions of language: textual, ideational, and interpersonal. SFL encompasses aspects of transitivity and regards linguistic choices as deliberate rather than arbitrary symbols within a given context.

Context of the Study

Colonialism and imperialism are related concepts in literature, colonialism pertains to the complete subjugation of weaker nations by a stronger nation and imperialism denotes to the extension of influence and power by the stronger nation to a weaker nation through policy and practice. While post-colonialism is the academic field that highlights the period that came after colonialism. Literary writings were employed in post-colonialism as the tools to reveal many hidden events that occurred during the

colonial era. According to Boehmer (1995), nationalist movements have utilized literature, specifically the works of novelists, singers, and playwrights, to refine emblems of the past and the self that serve as a means of reclaiming dignity. In the fictions and myths that purport to depict them, the well-known image of the oppressed speaking out of silence has meant a deliberate intervention by colonized people. Joseph Conrad's novel *Heart of Darkness* addresses racism and imperialism by sending signals that can be interpreted in a number of ways. While some literary critics saw Conrad's work as merely describing the events of colonialism, others, such as Achebe, asserted that Conrad was a racist in his own right since his writing attempted to legitimize the actions of racists and imperialists (Curtler, 1997). These many interpretations demonstrated how socioeconomic and cultural realities were reflected in post-colonial literature and were conveyed artistically and subtly, resulting in a number of arguments and opposing viewpoints.

Elements OF SFL

Within Systemic Functional Linguistics (SFL), a text is examined from four different angles: Context, Semantics, phonology and Lexico-grammar. Among these, Context holds a pivotal position as it is crucial in the process of meaning-making. Language, when situated within a context, is intricately connected to several contexts (Matthiessen & Halliday, 1997). These contexts encompass:

1. The Culture Context, also known as genres.

2. The Situation Context, termed as Register in technical language.

Halliday explains the situation's context, all of which have a close relationship with the language that was used to create the text. This is delineated through three essential strands:

A. Field, which provides information about the topic or subjects being discussed.

B. Tenor, which denotes the relationships between the communicative participants.

C. Mode, which denotes the function of language in communication as well as its form (spoken or written).

Systemic Functional Linguistics (SFL) delineates distinct subsystems at both the lexico-grammatical and discourse semantic levels, influencing contextual variables to establish generalized meanings or metafunctions. As a result, human language has developed to express three main categories of meanings: textual

meanings (message transmitted), interpersonal meanings (communication between participants), and experiential meanings (representation of experiences) according to the SFL model (Eggins, 2004, p. 58-59).

The way that reality is portrayed and the grammatical devices we use to express how we perceive the world are related to experiential meanings. This includes understanding what is happening, who is involved, and the circumstances surrounding the events. One significant grammatical system within Experiential meanings is Transitivity (Matthiessen & Halliday, 1997), which encompasses several aspects.

In Systemic Functional Linguistics (SFL), the analysis of language involves several key components:

1. Verbal group processes.

2. Individuals inside the noun group, human or non-human, participated in these processes.

3. Conditions that surround the processes—where, when, and how they happen—as expressed by adverbial groups and prepositional phrases. For instance, in the phrase "In the open glade, the wild rabbits danced with their shadows," "the wild rabbits" are the participant, the process is "danced," and "with their shadows" is an additional circumstance. (Matthiessen & Halliday, 1997).

Methodolgy

Research design

The current research adopted the qualitative analysis of the novel *Heart of Darkness* by Joseph Conrad to discover the influence of the natural environment on characters' psychological behavior in the context of themes of colonialism and imperialism. This method allowed for a distinct examination of complex dynamics between characters, their surrounding environment, and the broader socio-political context described in the narrative. Through qualitative research, this study conducted an in-depth analysis of passages and dialogues in the novel, using techniques from discourse analysis and Systemic Functional Linguistics (SFL). This allowed a more detailed exploration of how language works as a tool of resistance in the colonial environment portrayed in the narrative by Joseph Conrad.

Sample Techniques

In this research purposive sample technique was used because it fulfilled the research purpose. By using this technique, research aimed to recognized passages from the novel *Heart of Darkness* which was rich of linguistics features and thematic content relevant to this research.

Data Analysis

Textual analysis was applied for the comprehensive interpretation of particular passages from the novel. In support of this, the researchers used semantic, pragmatic, and thematic analysis which helped in the deep examination of the novel. Analyzing dialogues and repetition in the narrative, mood and modality analytical tools were used to examine the impact of nature.

Theoretical Framework

The theoretical framework used in this study is the Systemic functional Linguistics which provides an intricate examination of mood and modality analysis of characters' surroundings, and their behaviors which is depicted by Joseph Conrad in *Heart of Darkness* within the context of colonialism and imperialism themes. This framework showed how different language features work in different socio and cultural contexts.

Findings and Discussion

The fundamental approach was the mood and modality approach. Mood analysis serves as a system that highlights the emotional tones in Conrad's description of the natural world. Using systemic examination of the mood system, including elements such as mood types (declarative, interrogative, and imperative) and mood adjuncts (modal auxiliaries and mood markers), uncover the tones of Conrad's linguistic choices in the revelation of the natural environment as force and its influence on characters.

Similarly, modality analysis works as a system that underlies Conrad's linguistic strategies of conveying ideas, beliefs, and attitudes toward its surroundings. Based on the SFL modality element which includes the epistemic elements (express degree of certainty and possibility), and deontic elements (express degree of obligation and necessity). This helped us to examine how modal verbs adverbs and other linguistic markers employed the characters' perceptions regarding their environment and their agency within it. Through the modality analysis of the novel,

the current study attempts to seek and uncover ideologies and power dynamics throughout the sentences and dialogues within the novel, particularly in the context of the colonial exploitation of characters.

In the present study, tables were utilized for the organization and representation of data analysis. Through this, we visualized our research data which helped in highlighting and making prominent the key aspects of this research such as sample size and techniques clearly and concisely.

Excerpt 1

"Going up the river was like traveling back to the earliest beginnings of the world when vegetation rioted on the earth and the big trees were kings. An empty stream, a great silence, an impenetrable forest. The air was warm, thick, heavy, and sluggish. There was no joy in the brilliance of the sunshine. The stretches of the waterway ran, deserted, into the gloom of overshadowed distances. On silvery sandbanks hippos and alligators sunned themselves side by side. The broadening water lowed through a mob of wooded islands; you lost your way on that river as you would in a desert, and butted all day long against shoals, trying to end the channel, tell you thought your self bewitched and cut off forever you had none once- somewhere---far away ---an another existence perhaps."*(Heart of Darkness, pp, 54-55).*

Table 1: Mood Analysis of the Passage

Mood Type	Sentences
Declarative Mood	*Going*
	Travelling
	Roited
	Empty
	Great
	Impenetrable
	Gloom
	Overshadowed
	Silvery
	Sunned
	Broadening
	Flowed

	Wooded
	Butted
	Trying
	Bewitched
Interrogative Mood	*Everything*
Imperative Mood	No interrogative mood is found during the analysis.
	This passage also has no imperative mood,

Ideologies

In table 1 the selected words are analyzed through Systemic Functional Linguistics in which Halliday placed strategies to find Mood elements in a sentence. So by using that strategy, it is found that the passage is filled with descriptive sentences that highlight the harsh and unsettling natural environment. Words like "going, traveling, empty…….." create a strong sensation of atmosphere. The utilization of descriptive mood is central in this passage, as Conrad's linguistic choices effectively convey the characters' isolation and harsh experiences in the jungle.

Table 2: Modality Analysis

Modality Type	Subtype	Sentences/phrases
Epistemic modality	*Possibility*	*"The air might have been sluggish"*
	Probability	*"You would lose your way"*
	Certainty	*"The broadening waters flowed"*
Deontic modality	Obligation	
		"The dense foliage may have forced Kurtz to rely on…"

Ideologies

The analysis of Table No.2 is done by the use of SFL in which Halliday gives strategies to find Mood structures in a sentence. Through the use of that model, it is explored that the extract builds a sense of uncertainty and oppression by showing the possibilities and obligations faced by the characters. It suggests that they might act like they do not care about the environment but they are lost in the confusing jungle.

The descriptive language makes the reader feel that confusing environment, with a dense forest, adding to the feeling of being trapped and disoriented. The jungle forces the characters to adapt to a tougher life. They cannot navigate freely. This mix of mood and the dominating nature of the atmosphere paints the jungle as a hostile force, slowly trapping those who enter it.

Analysis of Thematic Perspective

In this passage, different types of mood and modality structures give a reflection of the themes of colonialism, imperialism, and the significant influence of wild nature on the character's behavior. The passage primarily uses a declarative mood that presents a sense of consciousness and reflection. Phrases like "The air was warm, thick, heavy and sluggish "and "The broadening water flowed through a mob of wooded islands" describe the natural environment. These statements reinforce the extreme oppressiveness of nature. The "impenetrable forest" and " great silence "show that the environment is far away from the influence of human beings. This suggests a contrast between the limitless possessions taken by colonial powers and the untouched natural world.

The description also reveals the psychological state of individuals. The statement "travelling back to the earliest beginnings of the world" explains the river's journey, which suggests the character's internal birth or origin as more ancient and chaotic. It reflects a reversion to a more primitive state. Phrases like "you lost your way" and "you thought yourself bewitched and cut off forever "imply disaffected and disoriented sense. This psychological confusion is severed through the influence of the natural environment.

Phrases like "You lost your way on that river" and "You thought yourself bewitched and cut off forever." Implies the observation, knowledge and views of the speaker. These words reflect the lack of understanding and power over the inevitable natural world. It also depicts a sense of ambiguity. The phrases "find the channel" and "cut off forever "express the efforts and show that the natural environment controls them. This feeling of being at the mercy of colonizers reflects themes of colonialism and imperialism because colonizers always consider themselves superior. But the portrayal of nature as "riotous" and "impenetrable "acts as a metaphor. That nature resists the domination of colonialism.

Excerpt 2

"The earth seemed unearthly. We are accustomed to looking upon the shackled form of a conquered monster, but there— there you could look at a thing monstrous and free. It was unearthly, and the men were—No, they were not inhuman."

Table 3: Mood Analysis

Mood Type	Graduating students	Change
Declarative Mood	*" The earth seemed unearthly……monstrous and free"*	
Interrogative Mood	No interrogative mood is present in this passage	
Imperative Mood	No imperative mood is present in the passage	

Ideologies

In Table No. 3 the use of Dynamic and deontic modality of obligation conveys the ambiguity between the natural world's freedom and the colonizer's motive to control. This illustrates the overall conflict of colonialism, where when the white men try to dominate the natives they are often resisted by accidental consequences.

Table 4: Modality Analysis

Mood Type	Subtype	Sentence/Phrase
Epistemic	*Possibility*	*"The earth seemed unearthly"*
Modality	*Probability*	*"We are accustomed to looking upon the …..and free"*
	Certainty	*"It was unearthly, and men were--No they were not inhuman"*
Deontic	Permission	*"There you could look at a thing*
Modality	Obligation	*monstrous and free"*
	Prohibition	*"No, they were not inhuman"*
	Ability	*"We are accustomed to looking upon the shackled form of a conquered monster"*
Dynamic		*"The earth seemed unearthly" and "there you could look at a thing monstrous and*
Modality		*free"*

Ideologies

In Table 4 the striking representations of the unearthly and monstrous natural world

show how the characters are mentally overwhelmed by the environment. This reveals one of the themes of colonial narratives where nature sometimes symbolizes the upcoming fear and reverence. Through the use of epistemic modality and descriptive mood, the narrator shows a sense of confusion and uncertainty among the characters. The unpredictable nature of the environment reflects the moral darkness of the colonial adventure.

Analysis of Thematic Perspective

In this extract, Joseph Conrad uses imagery and a tone that deeply conveys the impact of the wild and harsh environment on the characters. Conrad also reflects on the themes of colonialism and imperialism. In the passage, the word Earth is used symbolically to imply the conflict between the natural world and the colonial system.

The earth is described as "unearthly", which suggests confusion and unfamiliar ties. This also reflects the resistance of the natural environment to human understanding and control, implying its wild nature. This surrealism or unreal and bizarre situation is made stronger by comparing it to a "conquered monster" that once was free and uncontrolled but now is controlled by human efforts.

This passage also conveys that wild nature influences characters. Conrad describes Earth as "monstrous and free" which highlights the wild aspects of nature but this concept stands deeply in contrast with the lands that are now conquered by colonial powers. This description of nature as a force that is out of control and superior makes the characters in the story powerless. The characters then feel that their power and authority are nothing compared to their wild nature. They are engaged with this type of environment that is not in their control and it influences their behavior and psyche. The phrase "No, they were not inhuman." Reflects the internal sense of humanity in this wild environment. Instead of portraying them as agents of the colonial enterprise, they are shown as normal human beings who are also affected by the wild surroundings. This portrayal of them as humane reflects them as something more than just colonial oppressors.

Declarative sentences reflect a sense of unavoidability and bleak reality. The use of facts and the description of lands and men further adds to the disturbing reality of the situation. Additionally, the comparative depiction of the wild and conquered land and the lands which are known and unknown is described in the phrase "We are

accustomed to looking upon the shackled form of a conquered monster". By showing nature as wild and inevitable Conrad criticizes the belief of control of colonizers.

This passage is filled with symbolic representations of nature. The portrayal of it as "unearthly" and "monstrous" implies a sense of fear, exploring the fact that the individuals are facing something that is beyond their control and knowledge. By facing this type of inevitable nature, the characters meet their own boundaries and deficiencies. Overall, it employs the dominant nature of the environment and its impact on characters. It also criticizes the greed and ambitions of colonial powers.

Joseph Conrad's *Heart of Darkness* is not only about the African landscape, but it is also the journey of going depth into human nature. Conrad uses the harsh landscape of Africa to shape the characters' behaviors and uncover the moral decay at the heart of colonialism. Through the stifling jungle, and the illusive calm of the river, nature becomes the dominant force that reflects the darkness within the characters.

In the current study of *Heart of Darkness*, it has been found that Joseph Conrad's utilization of linguistic choices shapes the characters' attitudes and behaviors within the natural environment, focusing on the theme of colonialism. The use of declarative mood in his imagery of the natural environment in the novel makes a sense of exploitative reality. This mood choice effectively expresses the overwhelming presence of African wilderness, which acts as a dominant force implying influence on characters. During the textual analysis, it was found that the use of modality, especially the highlighting of obligation (must, have to) and possibility (might, could) signifies the inner attempts and moral obscurity confronted by the characters within the colonial context.

These linguistic choices of Conrad that express the surrounding characters as an antagonists explain the uncivilization of non-European countries and that the colonizers had the duty to seek these chaotic landscapes and needed their intervention. However, the portrayal of jungles and rivers challenges the order and authority of characters and uncovers their weakness and limitations that the natural environment cannot be easily dominated. This influence is also characterized by Conrad through the Kurtz and Marlow characters. The interaction with the African wilderness prompts the declining health of Kurtz and Marlow's' existential reflections. Furthermore, Conrad's utilization of nature shows discomfort and suggests the upcoming danger

under the surface. Like the description of the river "brooding" gloom shadowed over the calm water, signifies the illusive calmness, and signals the hidden violence and exploitation that the characters will face going deep into the Congo. This initial confronted beauty of the surroundings highlights the deceptive and harsh realities of colonial power.

This research contributes notably to the postcolonial study by offering a new angle of observation and interpretation of Joseph Conrad's *Heart of Darkness* through the mood and modality within Halliday's systemic functional model. By focusing on the influence of surroundings in the novel, this study goes deeper into psychological and moral decay in the context of colonialism. The association of linguistic analysis with postcolonial critique, this research discusses the quest for power, identity, and resistance within the context of colonialism in *Heart of Darkness*.

This research adjusts with and provides a study within the framework of postcolonial critique to existing literature on Joseph Conrad's work. The theoretical work of Bruce Gilley , a political science professor at Portland State University, wrote a controversial statement about colonialism that colonialism have an positive impact on colonial regions rather than what people say about its destructive nature. But this research in contrast to Gilley's works shows the destructive and exploitative nature of colonialism. Through the description of powerful images in the novella, it investigates the weakness of the colonial mission.

Taking the work of Franz Fanon, both Fanon's and this research explore the dehumanizing effects of colonialism. Fanon provided a detailed study of psychological and political analysis of colonialism in his works like Black Skin, White Masks (1952) and The Wretched of the Earth (1961). His statement about colonialism that it creates an inferiority complex among the natives, explains the destructive force of colonialism. On the other hand, this research also highlights the exploitation of colonialism. However, this research reveals the divergence from Fanon's work by analyzing the impact of the natural environment through the mood and modality analysis of SFL under the colonial context. It signifies the thematic analysis of *Heart of Darkness* by explaining the various description that highlights the nature's dominance and colonialism. Similar to other research, such as Lothe, H. H. J (2007) that was involved in finding the narrative techniques and character's

involvement with the help of examining the transitivity function, this research also focuses on the linguistic choices of Conrad that reflect the psychological consequences of colonialism. However, there is a difference in the methodologies of both types of research. This research uses mood and modality analysis within Halliday's systemic function model and focuses on the thematic analysis of *Heart of Darkness*. This research is also similar to another postcolonial study on the *Heart of Darkness* by Guven, S. (2013), in the critical thematic analysis of the novella and highlights the exploitative nature of colonialism and their immoral consequences on the African natives. But this research employs a different methodology, using mood and modality analysis to examine the natural environment influences on characters within the context of colonialism.

Taking the natural influence, this research makes similarities with the research of Wukari University, Taraba State, both emphasize the impact and consequences of nature on human beings. However, this study of nature's influence is different from the existing research because it limits the findings to one novella, while the other focuses on the broad impact of nature. The methodological approach in this study is Halliday's Systemic Functional Linguistics (SFL), whereas the existing study approach is philosophical and critical perspectives focusing on specific methods.

Conclusion

In conclusion, this study has explored the complex relationship between linguistic representations and thematic concerns like imperialism, colonialism, and nature's influence in Joseph Conrad's *Heart of Darkness*. The researchers find how the character's attitude reflects broader thematic issues of colonialism and its impacts through the analysis of Mood and Modality. The study also reveals Conrad's linguistic techniques and how they create a clear sense of place and atmosphere.

Joseph Conrad's portrayal of the characters' attitudes and their behavior towards wild nature reflects the themes of imperialism and colonialism. The researchers analyzed ten selective passages from the narrative, it is seen that the characters often interact with nature and this interaction indicates the underlying conflicts of colonialist actions. For example, the most used declarative mood type in all passages shows the power and control of colonizers. They assume that they have full control over nature and the natives. But the inevitable, unfriendly and opposed

depiction of wilderness highlights the overconfidence and weaknesses of the colonizer's desires.

In *Heart of Darkness* nature is portrayed as a powerful and inevitable force that is independent of human control. This depiction of nature criticizes the aims of colonizers to use nature for their benefit. This is depicted through the use of epistemic modality, where the characters would sometimes be in doubt while interacting with the environment that resists their influence and control. These linguistic representations highlight the failure and ambiguous morality of colonialism. It reinforces the devastating influence of colonialism not only on native lands and its people but also on the colonizers.

The use of mood and modality structures in *Heart of Darkness* is important in raising the sense of African wilderness of place and atmosphere. And also its contribution to the character's development. The use of declarative mood depicts nature as threatening, which makes the tone of the novel harsh and ambiguous. It describes the atmosphere of Congo as obscure. This idea is further reinforced through the use of dynamic modality, which highlights the wild nature as independent and untamed that enhances the sense of place.

The analysis of modality structures revealed that Conrad mostly uses epistemic modality, to show the character's mental states, when they interact with the uncertain and unknown environment. This also highlights the sense of ambiguity in the narrative. Joseph Conrad uses the wilderness as a metaphor to reveal the internal struggles of characters and the darkness.

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