

The Impact of Mood and Modality on Meaning in Tunji Ogundimu's *Mountain of gold*: Focus on three extracts

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Abstract:

Language use varies according to the speaker's / writer's idiolect or style, but the style itself depends on the context. The Hallidayan framework of Systemic Functional Linguistics distinguishes three register variables related to the context of situation: field, tenor and mode. Based on this theoretical framework, the present article looks into the tenor of discourse in three extracts from Tunji Ogundimu's novel Moutain of gold (2017). Such an investigation amounts to examining the functioning of mood types and modality items in the excerpts under consideration. At various levels, the study reveals some incompatibility between the social role primarily assigned to the main character and the language he uses when addressing his different interlocutors. Above all, this incompatibility essentially confirms the description made on the back cover, having it that the novel is "a challenging pointer to the profligacy of the unenlightened with the poison of moral frivolity."

Keywords:

Moutain of gold, interactants, mood, modality, tenor, meaning.

1. Introduction and theoretical framework

A most interesting feature of human language is its reflexiveness, that is, the possibility for this human language to be used to talk or write about it. Linguistics, whether general or applied to some field, is the science par excellence that takes advantage of this feature. One may have to describe the way language is used, how it functions to convey meaning and what meaning it conveys in a specific fictional, written work; such a task belongs in linguistics applied to literature. Systemic Functional Linguistics (hereafter SFL) is one of the relatively recent branches or approaches of the study of the functioning of language. It helps a great deal in uncovering the meaning in various written artifacts. For instance, undertaking to investigate the functioning of language in the novel *Mountain of gold* (2017) through SFL, as is the case here in the present paper, may be useful in many respects. An SFL-based exploration of three 'key' extracts will hopefully contribute to grasping the encoded meaning. Systemicists distinguish three main types of meaning in any discourse: the experiential meaning, the interpersonal meaning and the textual meaning. We are limited to the investigation of the interpersonal meaning here, which is carried out through what is called the grammar of interpersonal meaning or the theory of Mood. Therefore, a brief reminder of the essential of this theory is necessary.

Essentially, it is necessary to remember that Tenor (as a register variable) is the "social role relationships played by interactants, such as student / lecturer, customer / salesperson, friend / friend", as Eggins' (2004: 99) definition goes. In the course of an interaction, the way people use language in addressing one another depends on whether the power among them is

equal or unequal, whether the contact among them is frequent or occasional, and whether the affective involvement of each is high or low. More specifically, their use of mood types, modal adjuncts and finite modal operators varies accordingly. The four main mood types are: declaratives, for making statements; interrogatives, for asking questions; exclamatives, for expressing emotions; imperatives, for making commands. The four types of modal adjuncts (adjuncts that add interpersonal meaning to the clause, as opposed to circumstantial and textual adjuncts) are: mood adjuncts, which include expressions of probability, usuality, intensification or minimisation, presumption, inclination; polarity adjuncts, which are "yes" and "no"; comment adjuncts, which include expressions of admission, assertion, how desirable, how constant, how valid, how sensible, how expected; vocative adjuncts, which are used for the designation of a likely 'next speaker'. As regards finite modal operators (or modal finites), they are used to express either modalization or modulation, the two aspects of modality. Modalizers include modal finites of probability ("can, could, may, might, must, will...") and most mood adjuncts; modulators rather include modal finites – and, sometimes, complex modulated predicators – of obligation or inclination ("must, shall, should, will, would like to, be determined / required to..."). For detailed information about the notion of tenor and the grammar of interpersonal meaning (or Mood), the reader is referred to Eggins' (2004) pages 99 to 103 and 141 to 187, among other bookish sources.

Of course, people (writers and non-writers alike) often play a great deal with language. For instance, the 'small' word "ok", used as a minor clause, may accordingly stand as an expression of approval ("Ok."), as an exclamation ("Ok!") or rather as a question ("Ok?"). The same goes for the 'small' word "right". In some way, this is true of such single words as "today" or "finished", each of which may be used as an answer to a question, as an exclamation or as a question as well. There is hardly any matter of clause structure here; it is the punctuation and the context that help to infer the intended function. When it comes to major clauses, there may be discrepancy between the structure and the punctuation. Eg: Consider "So, I am wrong!" (declarative structure but exclamative function) and "So, I am wrong?" (declarative structure but interrogative function). When studying mood patterns in a text, a researcher may come across such delicate cases.

And 'delicate' cases do exist in the study of modality, proving that this, as recognized by Eggins (2004: 172) is "a complex area of English grammar". In fact, despite the clear definitions of modalization and modulation provided by Eggins (on pages 172 and 179), it may sometimes not be that simple to decide whether a given finite modal operator serves to modalize or to modulate. In Eggins' Mood analysis of Crying Baby text 1.1, for example, the reader may certainly need a relatively high degree of reflection to be convinced that the modal finite "can" occurring in the very first ranking clause of the text (p. 359) is a modulated Finite as decided by the eminent linguist. The sentence is "A baby [[who won't stop crying]] can drive anyone to despair". One may think of this *can* as an expression of possibility in the sense of likelihood, which amounts to probability (meaning the baby is likely to drive anyone to despair). Then, one is tempted to call it modalization. On the other hand, one may rather think of this *can* as an expression of possibility not in the sense of likelihood or probability, but in terms of ability, capacity, power (meaning the baby is able / has the power to drive anyone to despair). Hence, Eggins has labelled it as a modulated Finite (Fml). Yet, other apparently similar *can*'s have

been labelled as modalized Finite (Fms). The context is quite seriously considered to cope with such 'delicate' cases that occur in the extracts analysed in this paper.

On the whole, however, reverting to the essential of the theory of Mood, it is worth recalling that people's choice of mood types and modality terms generally expresses or at least contributes to expressing their feelings and/or attitudes towards one another or a subject matter; this paper is meant to show in what respect that is true of the interactants in the corpus novel. To that effect, a synoptic literature review is done below, followed by the explanation of the methodological approach, and then text analysis which consists of two main steps: data processing on the one hand and, on the other hand, the discussion of the said data.

2. Literature review and methodological approach

Recent studies that belong in the Hallidayan-based investigation of the interpersonal meaning include, among others: Ye (2010), Olaniyan (2012), Ayoola (2013), Taiwo (2014), Amoussou (2015), Koussouhon and Dossoumou (2015), Nur (2015), Koutchadé (2016), Koussouhon and Boukari (2017), Djimet and Alladoun (2019), Boukari (2020). They are all worth reading, for each of them can arguably be rated as a significant contribution to Applied Linguistics, especially to Systemic Functional Linguistics. The most recent and last in the list, that is, Boukari's (2020), if read through, may be noticed to be peculiar in at least two respects. First, rather than focussing on one or two stretches of text for analysis, it covers a series of passages culled from various pages almost from the beginning to the end of the corpus novel. On the other hand, basing on the data considered, the researcher has set forth a number of hypotheses (as many as seven) which have eventually been invalidated by the end of his analyses; a procedure that is unusual in articles of this field. He comes up with the conclusion that *A silly season* (the corpus novel) is not just a novel about bribery; instead, above all, it "relates some social malaise and threat of disruption resulting from a single-minded but ultimately vain attempt to sow or restore the sense of rectitude within a corrupt, rotten society".

Like Boukari's (2020), the present enquiry is an exploration of Mood patterns in a literary artifact produced by Tunji Ogundimu. Yes, the same writer! Of course, the corpus novel here is *Mountain of gold* instead of *A silly season*. Set in a West African country (Nigeria) whose resources are likened to a mountain of gold mined by a privileged minority, *Mountain of gold* is essentially the life story of a male character going by the name of Koripe, who embodies the eccentricity of the unenlightened in this area of the African continent. The excerpts consist of three stretches of texts: pages 19-22, 57-61 and 86-88. The methodological approach adopted here is practically the same that has been used in most of the above-listed surveys. In fact, given that the data for analysis are sourced from texts, especially written text, it won't be a misnomer to call it a textual analytical method. The analyses consist of two phases as announced earlier. On the one hand, the linguistic elements at stake are identified and encoded in tables of statistics. On the other hand, there is an (attempt of) interpretation of the said linguistic elements or patterns. Thus, both quantitative and qualitative paradigms are somehow abided by, with the following specific measures.

(1) The original extracts have been reduced to direct speech texts (direct dialogues between the characters), on purpose; for investigating the interpersonal meaning in a novel, such a precaution will help the researcher to avoid some confusions and overt analytical weaknesses,

although the author of the novel is, to some extent, arguably worth counting as an interactant. (But, of course, on no ground as a character!)

(2) The characters' speech turns are numbered. The sentences (and not clauses) are also numbered throughout each extract. But that does not mean the denying of the clause being the unit of analysis in SFL. Instead, it is the researcher's opinion that in dealing with Mood, sentences are not necessarily to be systematically split into clauses just for the sake of clausification. It seems more reasonable to consider sentences or (pairs / sets of) clauses on the basis of whether they clearly stand for propositions or proposals. Moreover, specific linguistic elements (and not systematically all the constituents of clauses) are labelled. That too is done on purpose, with a view to focussing on the constituents that are most relevant in this analysis of the interpersonal meaning – just as specified in the theoretical framework subsection above.

(3) Decimal numbers are avoided in the statistics. They are rounded up or down according to whether the decimal part is superior or inferior to 0.50.

3. Text analysis

The identification of modality items, as shown in the extracts displayed in the appendix, constitutes the beginning of the analysis. That first stage, which can be called the (start of) description, ends in this section and gives way to an (attempt of) interpretation of the patterns at stake. Here, for each extract, we start by looking into the use of the different mood types, with the word "sentence" generally just represented by the capital letter S.

3.1 Discussion of the use of mood types

In the first extract (hereafter E₁), most sentences consist of the declarative mood, starting with sentences n° 1, 2 and 5, making 61 declarative clauses (22 of which are used by Koripe and 39 by Dr Agbaje). The interrogative mood has been used in sentences n° 14 and 19 (by Koripe), in sentences n° 6, 21, 26, 32, 37 and 60 (by Dr Agbaje). The imperative occurs in sentence n°57 (used by Koripe), in sentences n°3, 12 and 29 (used by Dr Agbaje). The exclamative mood occurs in no sentence. Minor clauses have been used in what is considered as sentences n°4, 13, 27, 46, 66 and 67 (by Koripe), also through the phrases counted as sentences n°8, 18, 24, 28 and 38 (by Dr Agbaje).

In the second extract (hereafter E₂), the declarative mood occurs in most sentences, starting with sentences n°1, 4 and 7, making a total of 102 clauses (72 of which are used by Koripe and 30 by Mrs Odebiyi). The interrogative mood has been used in sentences n°23, 31, 34, 35, 74 and 91 (by Koripe), in sentences n°3, 6, 10, 14, 15, 18, 27, 30, 39, 44, 46, 51, 65, 81, 84, 89, 93, 95, 96, 97 and 99 (by Mrs Odebiyi). The imperative occurs in sentences n° 71 and 85 (used by Koripe), in sentences n°64 and 90 (used by Mrs Odebiyi). The exclamative mood occurs in no sentence. Minor clauses have been used as sentences in n°25, 41 and 83 (by Koripe), also in n°2, 5, 13, 21, 26, 32, 38, 53 and 79 (by Mrs Odebiyi).

In the third extract (hereafter E₃), we can find the declarative mood in most sentences, starting with sentences n°1, 4 and 5, making 64 clauses (15 of which are used by Koripe and 49 by Aisha). The interrogative mood has been used in sentence n°2 (by Koripe), also in sentences n°3, 8, 21, 31, 41 and 42 (by Aisha). The imperative mood occurs in sentence n°35 (used by Koripe), also in sentences n°10 and 28 (used by Aisha). The exclamative mood occurs in no

sentence. Minor clauses have been used as sentences in n°49 (by Koriipe), also in n°23, 40 and 48 (by Aisha).

The identification of mood types results in the following table.

Table 1: Mood types distribution in the extracts

Mood types	Extract 1 (E ₁)			Extract 2 (E ₂)			Extract 3 (E ₃)		
	Koriipe	Dr Agbaje	Total	Koriipe	Mrs Odebiyi	Total	Koriipe	Aisha	Total
Declarative	22 (36%)	39 (64%)	61 (73%)	72 (71%)	30 (29%)	102 (70%)	15 (23%)	49 (77%)	64 (82%)
Interrogative	02 (25%)	06 (75%)	08 (09%)	06 (22%)	21 (78%)	27 (19%)	01 (14%)	06 (86%)	07 (09%)
Imperative	01 (25%)	03 (75%)	04 (05%)	02 (50%)	02 (50%)	04 (03%)	01 (33%)	02 (67%)	03 (04%)
Exclamative	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)	00 (00%)
Minor clauses	06 (55%)	05 (45%)	11 (13%)	03 (25%)	09 (75%)	12 (08%)	01 (25%)	03 (75%)	04 (05%)
Total	31 (37%)	53 (63%)	84 (100%)	83 (57%)	62 (43%)	145 (100%)	18 (23%)	60 (77%)	78 (100%)

- **The use of mood types in Extract 1**

The numbering of the interactants' speech turns shows that there are 33 turns. Koriipe has got 17 turns and Dr Agbaje has got 16. However, considering the mood types, the table shows a total of 84 clauses. 53 of these 84, which makes 63%, are used by Dr Agbaje. From this fact, we can presume that Dr Agbaje leads the interaction.

Regarding the proportions of the different mood types, the table shows 61 declarative clauses. 61 over 84, it makes 73% as written in the table. Having as much as 73% of declarative mood implies that a very large number of statements are made in the course of the interaction. Comparing Koriipe's and Dr Agbaje's use of the declarative mood, we notice from the table that 64% of it comes from Dr Agbaje. So, there is much more information and/or statements of opinions released by Dr Agbaje. This also suggests that Dr Agbaje leads the interaction. The interrogative mood occurs eight times, but Koriipe has used it only twice. It is Dr Agbaje who has asked 75% of the questions. This, too, contributes to showing Dr Agbaje as the leader of the conversation. Not only does he release more information or opinion statements, but he also asks his interlocutor a lot of questions. He (Dr Agbaje) is also the one who has used most (75%) of the imperative mood. He has made commands, giving orders to his interlocutor: "go ahead" (S₃), "go straight to the point" (S₁₂), "be specific" (S₂₉). This implies that Dr Agbaje somehow has an authoritarian attitude.

Both interactants have used minor clauses: 6/11 or 55% by Koripe and 5/11 or 45% by Dr Agbaje. Nevertheless, it is to be noted that the minor clauses used by Koripe are statement-like expressions whose function is to thank his interlocutor, such as "[I] thank you, sir" (S₄ and S₆₆); to comply with his interlocutor's orders, such as "[It is] okay sir" (S₁₃); to show hesitation, such as "Well..." (S₂₇); to apologize, such as "No, [that is not what I mean] sir" (S₄₆). By contrast, all the minor clauses used by Dr Agbaje are question-like and they are meant to urge Koripe to speak his mind; for example, "Yes / Well [so what]?" (S₈, S₁₈ and S₂₄). This difference between the forms of minor clauses respectively used by the interactants shows Koripe in low position of power but Dr Agbaje in an authoritarian position.

- **The use of mood types in Extract 2**

This extract consists of 47 speech turns, 24 of which are Koripe's and 23 Mrs Odebiyi's. The table shows a total of 145 clauses including the different mood types. 83 of these 145, which makes 57%, are used by Koripe. From this perspective, it can be assumed that Koripe leads the interaction.

Considering the proportions of the different mood types, we can read in the table that there are 102 declarative clauses, representing 70% of the total number of clauses. So, there is a large number of statements. Looking at the proportions of distribution, it can be noticed that as much as 71% of those declarative clauses come from Koripe. In other words, 71% of the pieces of information or opinions stated here are Koripe's. This is a second indication that Koripe certainly leads the interaction. The interrogative mood occurs twenty-seven times, but only six times has it been used by Koripe. As much as 78% of the questions occurring in the interaction are asked by Mrs Odebiyi. Going through the twenty-one questions asked by Mrs Odebiyi, which occur in sentences n°3, 6, 10, 14, 15, 18, 27, 30, 39, 44, 46, 51, 65, 81, 84, 89, 93, 95, 96, 97 and 99, we can realise that most of them are rhetorical questions (that are asked for the sake of asking). For example, when she asks "I thought you were married, [weren't you]?" (S₃), "And you are in love again?" (S₁₄), "What kind of love is that?" (S₁₅), or "Must you marry every beautiful woman?" (S₈₄), she does not really seek information from Koripe. Instead, she aims at deterring him from his project (of marrying a second wife). Thus, most of the many questions referred to above can rightly be described as an expression of attitude, especially attitude of disapproval, that is, Mrs Odebiyi's disapproval of Koripe's project.

Each interactant has used two imperative clauses: Koripe in S₇₁ and S₈₅, Mrs Odebiyi in S₆₄ and S₉₀. Not only are there few imperatives, but there is also a kind of balance in both interactants' use of this mood type. Of course, the imperative used by Koripe in S₇₁ does actually not function as a command directed to Mrs Odebiyi, but a piece of information meaning "From Atanda roundabout, anyone who wants to come to his / Koripe's house just has to ask the way to *Mama Oni Fufu* place". As regards the minor clauses, Mrs Odebiyi has used them more than Koripe: 09 (75%) versus 03 (25%). The three minor clauses used by Koripe are statement-like, while five of the nine used by Mrs Odebiyi are rather in the form of questions: "In love?" (S₂), "Another wife?" (S₅), "And so?" (S₂₆), "In this 21st century?" (S₃₂), "And without her?" (S₇₉). It is noteworthy that such questions are rather rhetorical, keeping in line with the major clause interrogatives discussed in the above paragraph. In other words, these minor questions, as it were, contribute to expressing Mrs Odebiyi's disapproval attitude regarding Koripe's project.

- **The use of mood types in Extract 3**

The numbering of speech turns results in 10; 5 turns for Aisha and 5 for Koripe. So the two interactants have got the same number of speech turns. However, regarding the mood types, out of the total of 78 clauses shown in the table, as many as 60, which makes 77%, are used by Aisha. In this respect, Aisha can be assumed to lead the interaction.

Looking at the proportions of the different mood types, we can notice from the table that 64 clauses are declaratives. This represents 82% of the total which is 78. So, a very large percentage of the clauses (82%) are statements made by the interactants. Trying to make a comparison, we can see on the table that 49, that is 77% of these declarative clauses, belong in Aisha's speech. It means that most of the statements are made by her. This equally suggests that Aisha leads the interaction. The interrogative mood occurs seven times, but only once has it been used by Koripe. It is Aisha who has asked almost all the questions: 86% of the total number of questions in the extract. Besides, it is noteworthy that those questions are rhetorical. Aisha asks: "You don't know?" (S₃), "And you want a wife?" (S₈), "Or did you provide anything to prepare me for marriage?" (S₂₁), "... should I be dating somebody like you?" (S₃₁), "Were you drunk when you were running after me?" (S₄₁), "Did you close your eyes?" (S₄₂). Actually, in asking these questions, she knows she will not get a "yes" or "no" answer. The questions rather contribute to her dominating the interaction. They can be rated as an expression of feeling, especially the feeling of anger, that is, Aisha's anger due to Koripe's awkward acts and attitudes as a lover.

The imperative mood has somewhat been used by both interactants: once by Koripe (in S₃₅) and twice by Aisha (in S₁₀ and S₂₈). It is to be noted that both have used the negative imperative: Koripe says "don't insult my wife" (S₃₅), Aisha says "Don't think...", "Don't cajole me" (S₁₀ and S₂₈). Each one voices their disapproval of the other one's acts. So, here the use of the imperative mood contributes to expressing each interactant's attitude (of disapproval). So does the use of such minor clauses as "kai!" (S₄₉, interjection expressing Koripe's disapproval and indignation) and "Onighbèsè" (S₄₈, used by Aisha to abuse Koripe in Yoruba language). Thus, there is mutual disagreement between the interactants.

3.2 Discussion of modality

The modality items shown in each extract in the appendix are numerically encoded in two tables here: on the one hand, the table of modal finites distribution, and on the other hand, that of modal adjuncts distribution among the interactants.

Table 2a: Modal finites distribution in the extracts

	Extract 1 (E ₁)			Extract 2 (E ₂)			Extract 3 (E ₃)		
	Koripe	Dr Agbaje	Total	Koripe	Mrs Odebiyi	Total	Koripe	Aisha	Total
Modalized finites	01 (10%)	09 (90%)	10	06 (40%)	09 (60%)	15	00 (00%)	04 (100%)	04
Modulated finites	03 (21%)	11 (79%)	14	07 (58%)	05 (42%)	12	05 (31%)	11 (69%)	16

Table 2b: Modal adjuncts distribution in the extracts

	Extract 1 (E ₁)			Extract 2 (E ₂)			Extract 3 (E ₃)		
	Koripe	Dr Agbaje	Total	Koripe	Mrs Odebiyi	Total	Koripe	Aisha	Total
Mood adjuncts	03 (43%)	04 (57%)	07	05 (56%)	04 (44%)	09	01 (20%)	04 (80%)	05
Comment adjuncts	01 (33%)	02 (67%)	03	02 (100%)	00 (00%)	02	01 (33%)	02 (67%)	03
Vocative adjuncts	10 (100%)	00 (00%)	10	03 (60%)	02 (40%)	05	00 (00%)	00 (00%)	00
Polarity adjuncts	02 (100%)	00 (00%)	02	03 (75%)	01 (25%)	04	00 (00%)	00 (00%)	00

- **Modality in Extract 1**

We can notice, from the table, that there are more modulated finites than modalized finites in the text. Most (79%) of those modulated finites are used by Dr Agbaje. For example, he has used them a certain number of times to express his determination to help Koripe somehow get the favour he is asking for: "will" in "I will ask my agents" (S₄₄), "I will speak with" (S₅₁), "I will call him" (S₅₄), "I will tell him" (S₅₅). Even if there is irony in some expressions of that determination, his firm promise remains in most of the use of this "will".

Koripe has used few (only three) modulated finites but those finites are significant too. For instance, the complex modulated verbal group "would like to make" (in S₁₁) expresses politeness which contributes to indicating his high consideration for the boss. His use of "will" in "I will wait" (S₃₁) is one of the indicators of his determination to take required dispositions to get what he expects from the boss.

Almost all the modalized finites (9/10 or 90%) have been used by Dr Agbaje. All of them, except the one in S₃₂, express the future tense related to Koripe's chance of getting the favour he is asking for. They serve to reassure Koripe. In this respect, they can be considered as an expression of care or even affection for Koripe.

Regarding the modal adjuncts, the four types do occur in the text. Mood adjuncts, which constitute a form of modalization, are used in almost equal proportions by the interactants. Koripe tries to soften his tone by expressing mild uncertainty through the use of "maybe" (in S₁₉). He also attempts to minimize the service he is asking from his boss, by using "just" (in S₂₀ and S₃₀). This can be perceived as a tactful way of asking one's boss a favour, given that the boss has the power. Indeed, Dr Agbaje's power or authority is expressed through the use of grammatical metaphors "I think" (in S₁₀) and "I'm sure" (in S₅₆), as well as the high certainty expression "of course" (in S₅₈). The use of vocative adjuncts in this extract is striking in two

respects. On the one hand, they occur in the highest number: 10 out of a total of 22 modal adjuncts. On the other hand, all those vocative adjuncts have been used by the same interactant, namely Koripe. It is the same vocative "Sir" that has been used ten times by Koripe when addressing Dr Agbaje. This confirms Koripe's position of inferiority in terms of power, while Dr Agbaje is definitely recognized as the boss.

- **Modality in Extract 2**

The table shows that the text contains almost the same number of modalized finites and modulated finites. The modalized finites have been used by both interactants, but more by Mrs Odebiyi. She has used as many as eight, which makes 62% of the total of 13. Some of the eight are, for example: "will" in S₂₂ and S₉₃, "cannot" in S₅₅, "would" in S₅₆ "could" in S₉₂. The "will", used twice in S₂₂ to express some habits of married women, is close to a high probability of risk. This probability of risk is voiced by Mrs Odebiyi to dissuade Koripe, to deter him from his project. So the modalization thus used contributes to expressing Mrs Odebiyi's attitude of reluctance regarding Koripe's project, and it is meant to create a deterrent effect on him. The other modalized finites used by Koripe include: "will" in S₇₂, S₈₀, S₈₆, S₉₁ and "can" in S₁₀₁. They also almost express high probability or possibility of events, but we can notice that Koripe actually uses them to better justify his project, seeking to persuade his interlocutor Mrs Odebiyi to approve of the project.

Concerning the justification of his project, Koripe even makes more use of modulated finites for this purpose. In fact, he uses "should" in S₂₀ and in S₆₈, for example, and "must" in S₆₆ and S₆₇ to express some opinions. As he is so concerned with his project and does not want to give it up, his determination is further expressed, for instance, through the use of the modulated finites "will" in S₇₈ and "shall" in S₉₈: "I will be happier" (S₇₈), "We shall be managing" (S₉₈). At the same time, Mrs Odebiyi also uses various modulated finites, such as "must" in S₃₃, "should not" in S₉₄, and we can notice once again that her main objective in using them is to talk Koripe into giving up his project. So, it is still an expression of attitude.

The four types of modal adjuncts occur in the text though in different proportions. The highest number is that of mood adjuncts. Five of those mood adjuncts have been used by Koripe and four by Mrs Odebiyi. The adjuncts "even", for example, contributes to expressing Koripe's attitude. On the one hand, it contributes to expressing his attitude of pride regarding his wife's status: "even my wife has a job" (S₆₉). On the other hand, its use in S₁₀₀ contributes to expressing his attitude of optimism regarding his own status: "even now, I'm enjoying". Mrs Odebiyi's use of the adjuncts "never" (in S₃₃ and S₉₀), "even" (in S₉₀) and "simply" (in S₉₄) is meant to create a definitely deterrent effect on the addressee. Such use of mood adjuncts of usuality (S₃₃ and S₉₀) and minimization (S₉₃ and S₉₄) somehow denotes unequal power, showing the addresser in the high position. Thus, as an adviser, Mrs Odebiyi's power or authority is partially shown through her use of mood adjuncts. The two comment adjuncts that occur in the text are used by Koripe. The first one ("Truly", in S₇₅), expressing assertion, further suggests his attitude of optimism regarding his status. The second one ("indeed", in S₇₅), expressing admission, contributes to revealing his attitude of perseverance or persistence regarding his intention to marry a second wife. Moreover, it can be said that the use of these two comment adjuncts is meant to create a persuasive effect on the addressee, Mrs Odebiyi. There are five vocative adjuncts, as shows in the table, three of which have been used by Koripe and two by Mr Odebiyi.

It is the same item "Mummy Junior" that is always used as a vocative by Koripe addressing Mrs Odebiyi. This can be regarded not only as a matter of habit but also of respect and/or high affective involvement. Mrs Odebiyi calls Koripe by his name; basing on the context, this contributes to showing that she is in the higher position of power. The use of this name in S₁₃ ("Koripe!") is a way of praising although it is a kind of ironical praising. So it is an expression of high affective involvement, also indicating that there is certainly frequent contact between the two interlocutors.

- **Modality in Extract 3**

With the occurrence of finite modal operators, the text is much more modulated than modalized: 16 modulated finites versus 04 modalized. Only Aisha has used a few scattered modalized finites. The relatively numerous modulated finites have been used by both interactants, but much more by Aisha: 11 (by Aisha) versus 05 (by Koripe).

The negative modulated finite "should not" which is used in S₁₉ by Aisha serves to express an opinion. The modulation "have to", in S₁, is actually an expression of order given to Koripe. That implies some authority on Aisha's part. Most striking is the use of "cannot", which is repeated in S₅, S₆, S₇, and S₃₃. She has used this negative modulated finite to express Koripe's incapacity of fulfilling her needs. So this constitutes a way for her to repeatedly refer to Koripe as a lover who is not able to do what he should. In other words, it is an expression of Aisha's anger as well as her attitude of disapproval regarding Koripe's behaviour as a lover. From such disapproval rises her determination to adopt some special attitudes. This determination is expressed through the use of other modulated finites, which include: "will" in "I will tell you" (S₄), "must" in "I must tell you" (S₁₈), "will not" in "I will not marry" (S₂₀) and in "I will not be proud as a driver's wife" (S₃₀). Thus the use of modulated finites assigns Aisha a position of authority whereby she expresses her determination to put an end to her relationship with Koripe as a lover.

Koripe has used various modulated finites: "can" in S₂, "cannot" in S₄₄, "have to" in S₅₀, "shall" in S₅₁ and "will" in S₅₂. The first four finites contribute to expressing a defensive attitude, but the last one is rather an expression of determination: "I will wait to see my baby" (S₅₂). So Koripe's use of modulated finites contributes to showing him in defensive – i.e. low – position of power indeed, but still determined to resist Aisha's decision to immediately terminate their relationship as lovers.

The text has five mood adjuncts and three comment adjuncts, as the table shows: no vocative, no polarity adjuncts. The mood adjuncts, constituting part of modalization, have been used four times by Aisha and once by Koripe. Aisha's are "just" in S₅ and in S₁₂, "even" in S₇ and "simply" in S₁₀; Koripe's is "only" in S₅₁. The adjuncts "just" and "even" make Aisha's statements peremptory. In S₅ and S₇, their use suggests that she is definitely convinced about Koripe's incapacity of organising a wedding; there is no hope that he may (be able to) organize a wedding. In S₁₂, it implies that she is definitely convinced of being mistaken about Koripe's status. The adjunct "simply" in S₁₀, which is synonymous with "just" serves to minimize Koripe's service (of having given Aisha a lift some months earlier). Through this minimization, she aims at valuing herself and dissuading Koripe from misbehaving. Thus Aisha's use of mood adjuncts contributes to expressing her frustration and disillusion, her disapproval of Koripe's conduct. On his part, Koripe's sole use of a mood adjunct, which is the term "only" in S₅₁,

contributes to expressing his implicit acknowledgement of misbehaviour, and a rather defensive attitude.

Three comment adjuncts have been used: two by Aisha and one by Koripe. The two used by Aisha are "really" (in S₃₁) and "simply put" (in S₄₆). With this "really", she means human eyes are deceptive indeed, otherwise she Aisha should on no ground be dating somebody [who is a good-for-nothing] like Koripe. By starting her statement here with "simply put", she recapitulates the lengthy expression of her indignation at Koripe's misconduct. Thus, the occurrence of the two comment adjuncts used by Aisha further suggests how peremptory her speech is. As for the one used by Koripe, that is, "in fact" (in S₃₉), it does contribute to expressing his defensive attitude that has been mentioned above.

4. Recapitulation and Conclusion

In Extract 1, from the total number of clauses used by each interactant, it has been assumed that the interaction is led by Dr Agbaje over Koripe. This assumption has been reinforced by the examination of the proportion of declarative mood used by the interactants. Looking into the use of the interrogative mood, we have noticed that Dr Agbaje does lead the interaction by asking Koripe a lot of questions most of which are rhetorical. The examination of the use of imperatives and minor clauses has shown Dr Agbaje in authoritarian position but Koripe in low position of power. From the analysis of the modulated finites, the modalized finites and the modal adjuncts which contribute to modalization, we have realized that Koripe is determined to get some favour from his boss Dr Agbaje. We have also noticed, on the other hand, that the latter cares for and is willing to help Koripe.

It is not surprising that Dr Agbaje, as a boss, dominates, occupies the position of authority and shows his willingness to help his driver, Koripe. Nevertheless, we need to pay attention to the fact that, despite his willingness to help, he asks the driver a lot of rhetorical questions. Koripe's being asked those many rhetorical questions implies that something is certainly wrong in his language and /or attitude toward his boss.

In Extract 2, considering the total number of clauses used by each interactant, we have found that Koripe leads the interaction. This finding has been confirmed by the result of the exploration of the interactants' use of the declarative mood. Looking into the interrogative mood in the extract, it has rather been found that Koripe is dominated by Mrs Odebiyi asking him a lot of rhetorical questions which actually express the latter's disapproval. Besides, through the analysis of modal finites as well as the modal adjuncts which contribute to modalization, we have found that Koripe, as an advice seeker, is in an attitude of insistence, determined to persuade Mrs Odebiyi to approve of his project (of marrying a second wife). The latter, in the role of adviser, rather seeks to dissuade him from his project.

It is quite predictable that Koripe, as an advice seeker, should use a lot of declarative mood to make statements that are meant to explain his concern to his adviser. But how come that the adviser asks a lot of rhetorical questions and attempts vainly to deter the advice seeker from his project? There is certainly something wrong in Koripe's language and/or attitude toward his adviser, whether it is a circumstantial adviser or not.

In Extract 3, the examination of the use of the different mood types has shown that Aisha leads the conversation. The analysis of the interrogative mood has especially shown that she leads the interaction by asking Koripe rhetorical questions which express her complete

disapproval of his acts, her annoyance, her anger. Their respective uses of modulated finites have shown Aisha in high position of power, expressing her indignation and her resolution to interrupt the love relationship between her and Koripe. The latter is in low, rather defensive position.

On the whole, this study has explored three cases of tenor relationships: the relationship between Koripe as an official public service driver and Dr Agbaje as his boss; the relationship between Koripe (the same Koripe) as a lover in quest of advice and Mrs Odebiyi as his adviser; the relationship between this same Koripe and Aisha as disappointed lovers in full argument. A sensible person is not expected to insistently ask his boss for an informal favour, but Koripe does. A person who is asking for advice is expected to talk little and listen a lot to his adviser, but Koripe does the contrary; he talks a lot, giving more explanations and opinions than needed, paying less attention than required. A man in love is expected to be tactful enough to avoid disputes with the woman he loves. That is all the more important for Koripe as he is materially not up to the ambitious expectations of the one he considers marrying (as his second wife). But he does not seem to pay enough attention to the necessity of taking such a precaution. Thus, Koripe, who does embody the unenlightened men (given that his formal education has not gone beyond primary school), is an illustration of "the profligacy of the unenlightened".

Besides, Aisha, whose experience and lifestyle are not unquestionable, can arguably be rated as the representative of the young female unenlightened. Sure, Koripe is responsible for the current trouble of the relationship between them, and she is victim. But he also is victim in many respects. Putting both protagonists in the same boat, there is no wonder that the novel *Mountain of gold* has been described (on the back cover) as "a challenging pointer to the profligacy of the unenlightened with the poison of moral frivolity".

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Appendix: Modal finites and adjuncts identification in the extracts

Key

- **For the modal finites:** Fms = modalized Finite, Fml = modulated Finite.
- **For the modal adjuncts:** Am = mood Adjunct, Ao = comment a Adjunct, Ap = polarity Adjunct, Av = vocative Adjunct.

A- In Extract 1

¹**Koripe:** ¹Really (Ao₁), it is not a big problem. ²But I have to [Fml₁] discuss it, sir (Av₁).

²**Dr Agbaje:** ³Okay, go ahead.

³**Koripe:** ⁴Thank you, sir (Av₂). ⁵I mentioned the matter earlier.

⁴**Dr Agbaje:** ⁶You did?

⁵**Koripe:** ⁷I said I live at Atanda.

⁶**Dr Agbaje:** ⁸Yes?

⁷**Koripe:** ⁹And you live at Shogunle, sir (Av₃).

⁸**Dr Agbaje:** ¹⁰I think (Am₁) I know that.

⁹**Koripe:** ¹¹I would like to [Fml₂] make a request.

¹⁰**Dr Agbaje:** ¹²Go straight to the point, please (Ao₂)

¹¹**Koripe:** ¹³Okay sir (Av₄). ¹⁴Do you know the registrar's house?

¹²**Dr Agbaje:** ¹⁵I am yet to visit his new residence.

- ¹³**Koripe:** ¹⁶Oh, he lives on our street; Kadupe Street. ¹⁷That's where his house is.
- ¹⁴**Dr Agbaje:** ¹⁸Well?
- ¹⁵**Koripe:** ¹⁹Maybe (*Am*₂), you know the residence of the State Permanent Secretary for Special Duties? ²⁰He's one of our neighbours; just (*Am*₃) the next street: Alayande Close.
- ¹⁶**Dr Agbaje:** ²¹Is there any reason why I should [*Fml*₃] know those addresses?
- ¹⁷**Koripe:** ²²Yes (*Apol*₁) sir (*Av*₅). ²³You live far from the college, and I live on the way to the college.
- ¹⁸**Dr Agbaje:** ²⁴Yes?
- ¹⁹**Koripe:** (*Joined his hands and rubbed them. Smiled and bowed his head politely, apparently pleading for assistance*)
- ²⁰**Dr Agbaje:** ²⁵Now I can [*Fml*₄] understand. ²⁶I should [*Fml*₅] pick you up on my way to the college?
- ²¹**Koripe:** ²⁷Well...
- ²²**Dr Agbaje:** ²⁸Something like that? ²⁹Be specific.
- ²³**Koripe:** ³⁰ just (*Am*₄) need your help, sir (*Av*₆). ³¹I will [*Fml*₆] wait for you at Atanda...
- ²⁴**Dr Agbaje:** ³²So that I could [*Fms*₁] pick you up on my way to the office? ³³I said I understood. ³⁴It's very simple. ³⁵You and I will [*Fml*₇] work shifts. ³⁶That is it. ³⁷I will [*Fml*₈] wash the car in the morning, drive it to your place and then the shift? ³⁸*Abi*? ³⁹In the evening, you will [*Fms*₂] drop at Atanda and give me the key to drive home safely.
- ²⁵**Koripe:** ⁴⁰I need your help, especially on our way back...
- ²⁶**Dr Agbaje:** ⁴¹I understand. ⁴²The arrangement will [*Fms*₃] be easy to work out. ⁴³The challenge is that decent accommodation is scarce in the area; except for a few landlords who live in their own houses. ⁴⁴But now that I know where you live, I will [*Fml*₉] ask my agents to scout round for accommodation on my behalf. ⁴⁵And, as soon as they get a good one, I will [*Fml*₁₀] move over.
- ²⁷**Koripe:** ⁴⁶No sir (*Av*₇). ⁴⁷I am not asking you to move house.
- ²⁸**Dr Agbaje:** ⁴⁸Of course (*Am*₅), not. ⁴⁹It is only (*Am*₆) a suggestion. ⁵⁰And it is a good one. ⁵¹But, in the interim, I will [*Fml*₁₁] speak with the Head of Maintenance. ⁵²He will [*Fms*₄] make a temporary arrangement so that you can [*Fms*₅] be working with someone living in your area. ⁵³That will [*Fms*₆] make things faster and better for both of us. ⁵⁴Indeed (*Ao*₃), I will [*Fml*₁₂] call him right away and request that he make the arrangement soonest. ⁵⁵I will [*Fml*₁₃] tell him exactly what my *Oga* from the North wants. ⁵⁶I am sure (*Am*₆) he will [*Fms*₇] be glad to help.
- ²⁹**Koripe:** ⁵⁷But sir (*Av*₈), don't tell the HOM that I'm your *Oga*. ⁵⁸He will not [*Fms*₈] like it.
- ³⁰**Dr Agbaje:** ⁵⁹He will [*Fms*₉] understand. ⁶⁰For example, can [*Fml*₁₄] any of us on this campus teach you how to drive? ⁶¹I am *Oga* in one field and you are *Oga* in another. ⁶²That's it.
- ³¹**Koripe:** ⁶³God bless you, sir (*Av*₉). ⁶⁴It is very kind of you.
- ³²**Dr Agbaje:** ⁶⁵You may [*Fms*₁₀] go and meet him now.
- ³³**Koripe:** ⁶⁶Thank you sir (*Av*₁₀). ⁶⁷*Nagode!*

Adapted from *Mountain of gold*, pp. 19-22

B- In Extract 2

¹**Koripe:** ¹Mummy Junior (*Av1*), I am in love.

²**Mrs Odebiyi:** ²In love? ³I thought you were married?

³**Koripe:** ⁴Exactly (*Am1*), that is why I need your advice.

⁴**Mrs Odebiyi:** ⁵Another wife? ⁶Has your wife divorced you?

⁵**Koripe:** ⁷No (*Ap1*), Bushi is at home. ⁸She's from this town. ⁹But we met and married in the North.

⁶**Mrs Odebiyi:** ¹⁰Did you say you had three children?

⁷**Koripe:** ¹¹You are right. ¹²And Bushi is expecting another baby.

⁸**Mrs Odebiyi:** ¹³Koripe...Koripe (*Av2*)! ¹⁴And you are in love again? ¹⁵What kind of love is that?

⁹**Koripe:** ¹⁶Mummy Junior (*Av3*), I am a Muslim. ¹⁷Islam permits it.

[...]

¹⁰**Mrs Odebiyi:** ¹⁸And she's allowing you?

¹¹**Koripe:** ¹⁹She's protesting in silence. ²⁰But I think (*Am2*) that kind of protest is normal; it should [*Fml1*] be expected.

¹²**Mrs Odebiyi:** ²¹No, Koripe (*Avoc4*). ²²Not many women will [*Fms1*] react mildly; they will [*Fms2*] fight you head-on.

¹³**Koripe:** ²³Why? ²⁴My father used to have seven wives? ²⁵They never (*Am3*) fought him; not once.

¹⁴**Mrs Odebiyi:** ²⁶And so? ²⁷Must [*Fml2*] you recreate the same hardships which your father suffered?

¹⁵**Koripe:** ²⁸No, no, no (*Ap2*). ²⁹My father did not suffer; he had seventeen children.

¹⁶**Mrs Odebiyi:** ³⁰And you want to have seventeen children too?

¹⁷**Koripe:** ³¹Why not; if God gives me the strength?

¹⁸**Mrs Odebiyi:** ³²In this 21st century? ³³May [*Fml3*] God never (*Am4*) give you the strength with your kind of income.

¹⁹**Koripe:** ³⁴Why? ³⁵Are you cursing me?

²⁰**Mrs Odebiyi:** ³⁶No (*Ap3*), I am praying for you.

²¹**Koripe:** ³⁷That's strange.

²²**Mrs Odebiyi:** ³⁸Okay. ³⁹How many of your father's children went to school?

²³**Koripe:** ⁴⁰Two. ⁴¹My immediate senior brother and I. ⁴²My brother dropped out of primary two but I was lucky. ⁴³I completed my primary three.

²⁴**Mrs Odebiyi:** ⁴⁴What about the others?

²⁵**Koripe:** ⁴⁵They didn't go to school at all.

²⁶**Mrs Odebiyi:** ⁴⁶What do they do for a living?

²⁷**Koripe:** ⁴⁷Many are housewives, some petty traders, two bicycle repairers like our father; one is a carpenter; a few are *okada* riders. ⁴⁸Others are jobless. ⁴⁹But there is a lucky one who makes and sells *moin-moin* at Arigbajo.

²⁸**Mrs Odebiyi:** ⁵⁰And you are a driver! ⁵¹Now do you know why you are a driver today?

²⁹**Koripe:** ⁵²Because I learned to drive.

³⁰**Mrs Odebiyi:** ⁵³No. ⁵⁴Because there is no other job for you. ⁵⁵And there cannot [*Fml4*] be. ⁵⁶If you had been to school and come out with a certificate, you would [*Fms3*] have been

looking for a job. ⁵⁷But that is not possible in your case. ⁵⁸That is why you are a driver; and it is also why your income is what it is.

³¹**Koripe:** ⁵⁹I know that my take-home pay is low.

³²**Mrs Odebiyi:** ⁶⁰You don't sound as if you knew. ⁶¹Otherwise, you should [Fml5] be bothered about your condition.

³³**Koripe:** ⁶²There is nothing to worry about, Mummy Junior (Av5). ⁶³I live happily.

³⁴**Mrs Odebiyi:** ⁶⁴Tell me more. ⁶⁵What is your definition of happiness?

³⁵**Koripe:** ⁶⁶Well, a man must [Fml6] be married to be happy and I am married. ⁶⁷A man must [Fml7] have children; I have them. ⁶⁸A man should [Fml8] be employed; I have a job. ⁶⁹Even (Am5) my wife has a job; she sells *fufu*. ⁷⁰She is well known in our area. ⁷¹From Atanda roundabout, ask the way to *Mama Oni Fufu* place. ⁷²Anyone around will [Fms4] direct you straight to our house. ⁷³Also, I pray for good health every day and all my children are healthy. ⁷⁴Shouldn't [Fml9] I praise God? ⁷⁵Truly (A01), God is great! ⁷⁶I have no cause to complain. ⁷⁷I'm very happy, and my wife is contented. ⁷⁸But, with Aisha, I will [Fml10] be happier.

³⁶**Mrs Odebiyi:** ⁷⁹And without her?

³⁷**Koripe:** ⁸⁰It will [Fms5] be painful!

³⁸**Mrs Odebiyi:** ⁸¹Why?

³⁹**Koripe:** ⁸²Aisha is beautiful. ⁸³Very beautiful indeed (A02).

⁴⁰**Mrs Odebiyi:** ⁸⁴Must [Fml11] you marry every beautiful woman?

⁴¹**Koripe:** ⁸⁵No (Ap4), but I want Aisha; don't forget that Government and the Unions have signed an agreement. ⁸⁶With the new salary scale, my pay will [Fms6] rise.

⁴²**Mrs Odebiyi:** ⁸⁷You are very funny. ⁸⁸In this country, there is a big gap between signing agreements and implementing them. ⁸⁹Do you know that? ⁹⁰Never (Am6) count your chickens before they're hatched.

⁴³**Koripe:** ⁹¹Sooner or later the agreements will [Fms7] be implemented, won't [Fms8] they?

⁴⁴**Mrs Odebiyi:** ⁹²*Sooner or later* could [Fms9] be ten years from now. ⁹³But, even (Am7) when the agreements are implemented, by how much will [Fms10] your pay increase? ⁹⁴A village woman should not [Fml12] throw away all the water in her pots simply (Am8) because a storm is brewing. ⁹⁵Assuming it does not rain? ⁹⁶What will [Fms11] the family drink? ⁹⁷If Government does not fulfil its promises, what will [Fms12] you do?

⁴⁵**Koripe:** ⁹⁸We shall [Fml13] be managing.

⁴⁶**Mrs Odebiyi:** ⁹⁹And when will [Fms13] you begin to enjoy the fruits of your labour?

⁴⁷**Koripe:** ¹⁰⁰Even (Am9) now I'm enjoying. ¹⁰¹You know that nobody can [Fml14] have everything they desire in life. ¹⁰²I am grateful to God for what I have. [...]

Adapted from *Mountain of gold*, pp. 57-61

C- In Extract 3

¹**Aisha:** ¹You have to [Fml1] quit wasting my time.

²**Koripe:** ²How can [Fml2] I quit when you are carrying my baby?

³**Aisha:** ³You don't know? ⁴I will [Fml3] tell you. ⁵You cannot [Fml4] organize a wedding; and you just (Am1) will not [Fms1]. ⁶You cannot [Fml5] set someone up in business.

⁷You cannot [Fml6] even (Am2) pretend that you wish to do something tangible. ⁸And you want a wife? ⁹I am not a pick-up. ¹⁰Don't think that I am one simply (Am3) because you gave me a lift.

¹¹My eyes deceived me. ¹²That is just (Am4) it. ¹³I thought I had met a man who could [Fms2] make me happy. ¹⁴I did not consider that someone owned a beautiful car and someone else was driving it. ¹⁵Now I know the difference. ¹⁶I know what the market place looks like after the market day. ¹⁷It is a big empty space.

¹⁸Now I must [Fml7] tell you. ¹⁹A girl should not [Fml8] marry if she is not prepared. ²⁰I am not prepared and I will not [Fml9] marry. ²¹Or did you provide anything to prepare me for marriage? ²²I have nothing to show for a three months' relationship. ²³Except for this unfortunate pregnancy. ²⁴I am not a sex object. ²⁵Your sweet talk is not powerful enough to tie me to a foolish relationship.

⁴**Koripe:** ²⁶Look Aisha, I did not hide it from you that I was a driver. ²⁷I am a professional driver and I am proud of my job.

⁵**Aisha:** ²⁸Don't cajole me, *Ògbéni*. ²⁹You may [Fms3] feel proud if you marry anyone. ³⁰But I will not [Fml10] be proud as a driver's wife; I mean a driver who has no financial muscle. ³¹Really (Ao1), if human eyes were not deceptive; should [Fml11] I be dating somebody like you? ³²I may not [Fms4] insist on a dowry but I want a good wedding. ³³And I see that you cannot [Fml12] afford it. ³⁴So I suggest you go back home and sit with your *fufù* vendor.

⁶**Koripe:** ³⁵For goodness sake don't insult my wife to my face. ³⁶She's a *fufù* vendor quite all right! ³⁷But she's a good wife. ³⁸I am proud of her. ³⁹In fact (Ao2), she's better than you in many ways.

⁷**Aisha:** ⁴⁰Better than who? ⁴¹Were you drunk when you were running after me? ⁴²Did you close your eyes?

⁸**koripe:** ⁴³It was a sorry accident that made you pregnant. ⁴⁴And I cannot [Fml13] shirk my responsibility.

⁹**Aisha:** ⁴⁵There is no accident in this matter. ⁴⁶Simply put (Ao3), you don't know what you want and you didn't go for your type of girl. ⁴⁷You did not check your pocket before you went randy. ⁴⁸*Onigbèsè!*

¹⁰**Koripe:** ⁴⁹*Kai!* ⁵⁰Well, we have to [Fml14] resolve the main thing between us. ⁵¹Only (Am5) then shall [Fml15] I quit. ⁵²I will [Fml16] wait to see my baby.

Adapted from *Mountain of gold*, pp. 86-88