MOOD SYSTEMS IN THE MOVIE SPEECH BY STEVE BIKO IN THE "CRY FREEDOM"

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ABSTRACT: *This paper presents a comprehensive analysis of the mood types and their speech functions in the dialogue of Steve Biko in the movie "Cry Freedom." Utilising descriptive analysis as the primary methodological approach, the study systematically examines Biko's speech to uncover the distribution and implications of different mood types. The research methodology involved obtaining the transcribed speech, collecting clauses, identifying mood types, and drawing conclusions based on the findings. Results indicate the presence of 12 interrogative clauses and 23 declarative clauses, highlighting the prevalence of interrogation and assertion in Biko's discourse. Notably, imperative clauses were absent, reflecting the unique context of the speech within a courtroom setting. The analysis of interrogative clauses reveals a probing and challenging exchange, while declarative clauses convey assertions and affirmations. Overall, the study sheds light on the rhetorical strategies employed by Biko and underscores the significance of mood analysis in understanding persuasive communication within the movie's narrative.*

KEYWORDS: Interrogative clauses, Declarative clauses, Mood analysis, Steve Biko, "Cry Freedom".

INTRODUCTION

Cry Freedom, a 1987 historical drama directed and produced by Richard Attenborough, unfolds in apartheid-era South Africa during the late 1970s. The screenplay, penned by John Briley, draws from journalist Donald Woods' books and chronicles the true story of South African activist Steve Biko and his relationship with his initially sceptical friend, Donald Woods. Denzel Washington takes on the role of Biko, while Kevin Kline portrays Woods. The movie explores themes of discrimination, political corruption, and the consequences of violence (Arnold & Gerhart, 1980; Cohen, 1980; Van Wyk et al., 2007).

The movie was jointly produced by Universal Pictures and Marble Arch Productions, but faced challenges during production due to restrictions on filming in apartheid-era South Africa. Consequently, the majority of the movie was shot in Zimbabwe. Despite censorship and bans on Steve Biko's writings, South African authorities unexpectedly permitted the movie's uncut release in cinemas. Cry Freedom received positive reviews and earned $15 million in theatrical rentals worldwide. It garnered multiple award nominations, including Academy Awards for Best Supporting Actor, Best Original Score, and Best Original Song, and won accolades at the Berlin International Film Festival and the British Academy Film Awards (Cry Freedom, 2024).

The effectiveness of movie speeches hinges on the strategic use of language to fulfil various functions, including emotional expression, information dissemination, character development, mood setting, audience engagement, and cultural contextualization. Systemic Functional Linguistics (SFL) is a linguistic field centred on the functional aspects of language. In this framework, words, clauses, and sentences serve as components that fulfil specific roles in conveying meaning. According to (Halliday & Matthiessen, 2013), three key functions of meaning exist: clause as message, clause as exchange, and clause as representation. The clause as message pertains to conveying the message articulated by the speaker, the clause as exchange involves the exchange of meaning between the speaker and listener, and the clause as representation emphasises the depiction of a process in the ongoing human experience.

The clause as exchange is associated with mood, with Halliday and Matthiessen (2013) asserting that mood plays a crucial role in framing the clause as an interactive event. Mood, in this context, is closely tied to interpersonal meaning. Interpersonal meaning views a clause as a unit of interaction occurring between the speaker and the listener, as explained by Halliday and Matthiessen (2013). Additionally, Sujatna (2013) outlines that mood types primarily fall into indicative and imperative categories. Indicative further branches into declarative and interrogative forms. Consequently, mood is a pervasive element present in every clause.

To explore the various moods employed in "Cry Freedom," we turned our focus of examination to Steve Biko's defence of his message to the South African government. Through a diverse range of clauses, Steve Biko's defence against the South African government highlighted systemic oppression and called for equality, human rights, and the assertion of Black Consciousness. His efforts not only exposed the harsh realities of apartheid but also garnered international awareness, inspiring activism and leaving a lasting legacy in the global fight against discrimination and for human rights. Consequently, the mood types utilised in the movie speech serve distinct functions.

Mood analysis has been applied in several research objects by various researchers. There are several previous studies related to this research. Several previous studies were collected to be

a reference and comparison between them and this study. The analysis of mood systems in text has been a topic of interest in various fields. Chefor (2019) utilised Halliday's Systemic Functional Grammar theory to analyse the mood system in language, focusing on the interpersonal metafunction across different linguistic mediums. Additionally, Si and Wang (2021) explored the application of grammatical metaphor in translation studies, emphasising the manipulation of the transitivity system, mood system, modality system, and theme system for functional equivalence between source and target texts. Furthermore, the application of mood systems in analysing text is a multidisciplinary field that spans from music sentiment analysis to translation studies and mental health interventions. Understanding and analysing mood systems in text play a crucial role in various applications across different languages and disciplines.

Karabulatova (2020) delved into the possibilities of artificial intelligence in assessing the impact of potentially dangerous texts in modern news discourse, emphasising the interdisciplinary efforts required in linguistics, psychology, mythology, history, sociology, political science, cultural studies, mathematics, computer science, and digital humanities. Parashchuk et al. (2021) highlighted the importance of automated text complexity assessment tools in analysing English informational texts for EFL pre-service teachers and translators, focusing on dimensions such as syntactic complexity, academic vocabulary, word unfamiliarity, and lexical cohesion.

After conducting an extensive review of previous studies, it became evident that an analysis of mood in the speech by Steve Biko in the movie "Cry Freedom" has not yet been undertaken. Therefore, this study seeks to fill this gap by examining the various types of mood present in Steve Biko's speech and their corresponding speech functions within the context of the movie.

METHOD

Descriptive analysis served as the primary methodological approach in this investigation focused on dissecting the speech given by Steve Biko in the film "Cry Freedom." This method enabled a comprehensive examination of the diverse mood types present in Biko's discourse and their respective speech functions. The research unfolded through a systematic process. Initially, the transcribed speech was obtained from the American Rhetoric website (https://www.americanrhetoric.com/MovieSpeeches) to ensure accuracy and completeness. Subsequently, all clauses constituting the speech were systematically gathered, forming the basis for further analysis. Each clause was then scrutinised to identify the underlying mood types and their associated speech functions, facilitating a nuanced understanding of Biko's rhetorical strategies. Finally, conclusions were drawn based on the insights gleaned from the analysis, shedding light on the significance and implications of the mood structures employed in Biko's powerful oration.

RESULTS AND DISCUSSION

In the analysis of Steve Biko's speech in the movie "Cry Freedom," a total of 12 interrogative clauses, 23 declarative clauses, and no imperative clauses were identified. These numbers were computed to determine the distribution of different mood types within the speech. Interrogative clauses comprised approximately 34.29% of the total clauses analysed, while declarative clauses accounted for approximately 65.71%. However, imperative clauses were notably absent from the selected clauses. It is worth noting that the absence of imperative clauses can be attributed to the context of the speech, which takes place primarily within a courtroom setting where commands or directives are less likely to occur compared to interrogations and statements. Therefore, the absence of imperative clauses underscores the unique context and nature of the speech analysed.

Interrogative Mood:

In exploring the linguistic distinctions of Steve Biko's impassioned speech in the movie "Cry Freedom," an examination of the Interrogative Mood reveals the probing inquiries posed by both the prosecution and Biko himself which the selected clauses are presented in Table 1 and 2.

Table 1: Interrogative Clauses type I

Subject	Finite	Residue
What	does it	mean?
The one	noting	with concern and disgust the "naked terrorism of the government?"
Who	are	you referring to specifically?
So, your answer to this so-called "naked terrorism"	is	to provoke violence in the black community?
Mood		**Residue**

Table 2: Interrogative Clauses type II

Residue	Finite	Subject	Residue
	Are	you	familiar with the language in some of these documents the accused have discussed with black groups?
	Do	you	honestly think that is a valid statement?
	Is	it	not true that the common factor with these people is that they have advocated violence against the South African government?
	Isn't	that	a demand for violence?
But why	do	you	use a phrase like "black is beautiful?"
Then why	do		you use the word?
Why	call	yourselves	black?
Why	do	you	call yourselves white?
Residue	**Mood**		**Residue**

In the movie "Cry Freedom," the interrogative mood system is predominantly utilised in the dialogue between Steve Biko and the State Prosecutor, reflecting a probing and challenging exchange. In Table 1, the interrogative clauses type I highlight inquiries aimed at understanding Biko's statements and intentions. Questions such as "What does it mean?" and "Who are you referring to specifically?" compel Biko to clarify his beliefs and associations. The interrogatives evoke a sense of scrutiny and examination, prompting Biko to defend his perspectives. In Table 2, interrogative clauses such as "Are you familiar with the language in some of these documents the accused have discussed with black groups?" and "Do you honestly think that is a valid statement?" delve deeper into specific issues, questioning Biko's familiarity with certain documents and the validity of his statements. Clauses such as "Is it not true that the common factor with these people is that they have advocated violence against the South African government?" and "Isn't that a demand for violence?" show that, the interrogatives challenge Biko's assertions and invite him to justify his views, illustrating the adversarial nature of the interrogation. By posing these questions, "Why call yourselves black?" and "Why do you call yourselves white?", the interrogator aims to provoke Biko into justifying or explaining the rationale behind the use of such terms, possibly with the intention of undermining the legitimacy or coherence of the Black Consciousness Movement. Through the interrogative mood, the movie effectively explores complex themes of activism, racial injustice, and political dissent, inviting viewers to contemplate the complexities of social change and resistance.

Declarative Mood:

The sub-section focusing on the declarative mood provides an insightful analysis into the assertive statements and affirmations expressed within the speech by Steve Biko in the movie "Cry Freedom." The selected clauses are shown in Table 3.

Table 3: Declarative Clauses

Residue	Subject	Finite	Residue
	Those	are	your words.
	I	believe	that South Africa is a country in which black and white shall live together
	It	means	that I, and those gentlemen in the dock, believe that South Africa is a plural society, with contributions to be made by all segments of the community
Yes, and some of	those documents	were drawn	up by me.
	That	is	correct.
	Our true leaders	have been	banned and imprisoned on Robben Island.
Well,	I	think	it is a far more valid statement than the charges against these men here.
No,	our movement	seeks	to avoid violence.
	We	demand	confrontation.
	That	is	Right.
Well,	you and I	are	now in confrontation but I see no violence.

Well,	It	does	so little good, my lord, that it is not worth commenting on.
	Blacks	are	not unaware of the hardships they endure, or what the government is doing to them.
	We	want	them to stop accepting these hardships, to confront them.
But	your own words	call	for direct confrontation!
	People	must not just give	in to the hardships of life.
	They	must find	a way, even in this environment
But nowhere in	these documents	do	you say that the white government is doing anything good.
But surely	that approach	inflames	racial hatred and anti-whiteism.
Now,	I	think	that is what black consciousness is all about -not without any reference to the white man - to try and build up a sense of our own humanity, our legitimate place in the world.
Because	black	is	commonly associated with negatives: the "black market," the "black sheep of the family" - anything which is supposed to be bad.
I mean,	you people	are	more brown than black.
	You people	are	more pink than white.
Residue	Mood		Residue

Table 3 presents declarative clauses extracted from a dialogue, from a legal context. These clauses convey statements, assertions, or affirmations made by various speakers. Several clauses from the provided text highlight the assertive and reflective nature of the speaker's statements. For instance, the phrase "Those are your words" serves to affirm the origin of certain statements. Similarly, the assertion "No, our movement seeks to avoid violence" underscores a clear stance on the movement's objectives. Additionally, the reflection "Well, it does so little good, my lord, that it is not worth commenting on" demonstrates a critical assessment of the situation. Furthermore, the statement "Blacks are not unaware of the hardships they endure, or what the government is doing to them" acknowledges the awareness within the community. Finally, the assertion "Now, I think that is what black consciousness is all about - not without any reference to the white man - to try and build up a sense of our own humanity, our legitimate place in the world" encapsulates the speaker's perspective on the purpose of black consciousness.

CONCLUSION

In conclusion, the analysis of Steve Biko's speech in the movie "Cry Freedom" sheds light on the intricate use of mood systems and their speech functions within a courtroom setting. Through descriptive analysis, it was found that interrogative clauses were prevalent, comprising approximately 34.29% of the total clauses, while declarative clauses dominated with approximately 65.71%. Notably, imperative clauses were absent, reflecting the unique context of the speech within a legal framework. The interrogative mood system was particularly prominent, facilitating a probing and adversarial exchange between Biko and the State Prosecutor. Conversely, declarative clauses conveyed assertive statements and affirmations, illustrating the speaker's perspectives and objectives. Inclusive, the analysis underscores the significance of mood structures in shaping the dynamics of discourse, revealing nuances in communication strategies and rhetorical tactics employed within the courtroom dialogue. By dissecting the speech through a methodical approach, this study provides valuable insights into the rhetorical strategies deployed by Biko, contributing to a deeper understanding of the socio-political context portrayed in the film.

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