

**ANALYSIS OF COMMISSIVE UTTERANCES  
IN *THE IMITATION GAME* MOVIE**

**A Paper**

Submitted to school of Foreign Languages - JIA as a Partial Fulfillment of  
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# **ANALISIS UNGKAPAN KOMISIF DI DALAM FILM “THE IMITATION GAME”**

**WARSONO**

## **ABSTRAK**

*Penelitian ini menggunakan metode kualitatif deskriptif. Sumber data yang digunakan adalah film yang berjudul “The Imitation Game” dan beserta skrip filmnya. Tujuan penelitian ini adalah untuk 1) mengetahui tujuan penggunaan ungkapan komisif yang digunakan di dalam film berjudul “The Imitation Game”, 2) mengetahui tujuan pengucapan ungkapan komisif yang muncul paling banyak, dan 3) mendeskripsikan konteks situasi dari setiap ungkapan komisif. Untuk mencapai tujuan penelitian, data dianalisis menggunakan (1) tiga tindak tutur Austin untuk menyimpulkan ilokusi ungkapan, (2) teori Kreidler dan Cruse untuk mengidentifikasi jenis-jenis ungkapan komisif, dan (3) teori Halliday dan Hasan untuk menjelaskan konteks situasi di masing-masing ungkapan komisif. Penelitian menunjukkan bahwa ungkapan komisif yang paling banyak muncul adalah promising dan threatening. Dapat dilihat bahwa data yang muncul paling banyak ditemukan adalah tindak komisif promising dan threatening (25%). Yang kedua adalah tindak komisif refusing (20%). Ketiga, tindak komisif offering (15%). Keempat, tindak komisif agreeing, swearing dan volunteering (5%). Dan yang terakhir adalah tindak komisif vowing, pledging, undertaking and contracting, dimana tidak ditemukan didalam film tersebut (0%).*

*Kata kunci: pragmatik, tindak tutur, komisif*

# **ANALYSIS OF COMMISSIVE UTTERANCES IN *THE IMITATION GAME* MOVIE**

**WARSONO**

## **ABSTRACT**

This research uses a descriptive qualitative method. The sources of the data are the film entitled “The Imitation Game” and its movie script. The aims of this research are (1) to find out the intention of commissive utterances used in *The Imitation Game* movie, (2) to find out the intention of commissive utterances that exist the most. (3) to describe the context of situation in each commissive utterances. To achieve the aims of the research, the data are analyzed using (1) Austin’s three acts to infer the illocutionary act of each utterance, (2) Kreidler and cruse theory to identify the type of the commissive utterances, and (3) Halliday and Hasan theory to describe the context of situatuation in each commissive utterances. The study shows that the most types of commissives acts that appear are promising and threatening. It can be seen that the most data found are commissive acts of promising and threatening (25%). The second is commissive acts of refusing (20%). The third is commissive acts of offering (15%). The fourth are commissive acts of agreeing, swearing and volunteering (5%). And the last are commissive acts of vowing, pledging, undertaking and contracting, which do not exist (0%).

Key Words: pragmatics, speech acts, commissives

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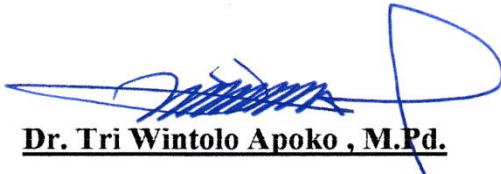
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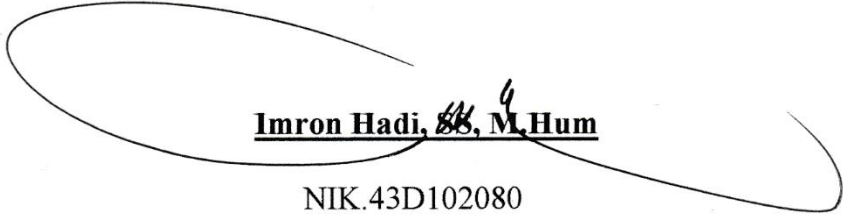
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**MOTTO AND DEDICATION**

**MOTTO :**

*"If there is a will, there is a win!"*

**DEDICATION :**

*This paper is fully dedicated to my family, my father, mother, my sister and all human beings who have a strong mind to always be better in every single day.*



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Firstly, the writer would like to thank to Allah SWT, the greatest, for all blessing and loving, also the favor for the writer to finish the paper.

This paper is written to fulfill one of the requirements for taking undergraduate program (S1) of English Department of School of Foreign Language JIA. This paper shows the analysis of commissive utterances in *The Imitation Game* movie.

As the research is being done, the writer, of course, found a lot of hardship and difficulties both finding the data and arranging it into an accepted scientific paper. But, all of these gave a great experience to the writer whereas he found kindness and love from everyone surrounding him. So, the writer would like to take this opportunity to express his grateful to all the following people who have advised and supported data and information to finish this paper, especially to:

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10. Last but not least, for all whom were not mentioned one by one for their helps and concerns.

The writer realizes that probably there are some mistakes in this paper. But, everybody makes a mistakes. There is a quote “No roses without thorn” which means nobody is perfect. Finally, the writer hopes this paper can be useful for himself or the students who interest to learn language.

Bekasi, 29 July 2016

WR

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# CHAPTER I

## INTRODUCTION

### A. The Background of the Research

Language is the most important aspect in the life of all human beings. Actually, people use a language for everything they do. Even they do not say anything, they had thought in their mind using a language. People can learn many things, though the language in order to get the existence of life. People can interact each other even to their God by using a language to send meaning or message with different purposes such as to express feelings, imagine something, get someone to do something, maintain good relationship with other, share information, promise, apologize, do agreement, and do forbidden. Then, the scientific study of language is called linguistics.

Linguistics is defined as the study of language systems (Brinton, 2000: 10). It studies the languages of any human in all over the world: how each such language is constructed; how it varies through space and changes through time; how the relation of the language and other languages; and how it is used by its speakers. Linguistic can help observer, critic, linguists and other language experts in understanding the literature works well. People cannot understand any literature work if they do not have any knowledge about the substance and the language structure. Besides,

literature works also use variety of language (special language diversity) which is not same as the language in general.

There are many researches dealing with language done by linguists and then they knew how interesting language is. Learning language is not only how the language is meant literally. Learning language is also about language meanings. Pragmatics is sub-field of linguistics which deals with speaker's meaning and context in it.

Yule (1996: 3) stated, "Pragmatics is concerned with the study of meanings as communicated by a speaker (or writer) and interpreted by a listener or readers". When the people utter the words, the speaker's meaning is abstract. It means the meaning depends on the context or the situation of where the conversation takes place.

Speaker's meaning is not enough to be studied semantically. According to Saeed (2004: 3), "Semantics is the study of meanings of words and sentences". For instance, there was a father who asked to his son about his math's score that he got in the test. He said that he only got 55. Then his father said, "Good!". According to *Oxford dictionary*, the meaning of good is *better, best*. There is invisible meaning in the word "good", and we know that the intention of what the father uttered is not "better" or "best". That is why the study of pragmatics emerged in linguistics. The hearer can interpret a message that the speaker utters. The message can be anything depends on the context. So, this kind of problem is so unique and interesting to find out. That is why the writer choses this field to analyze.

In conveying the messages to others, people show the action in each their utterances. In pragmatics, there is a term to analyze this field. That is speech acts which is one of central points of pragmatics in this research. According to Yule (1996: 47), speech acts is generally defined as “an action via utterances”. The utterances do not only contain the grammatical structures and words, but also it contains the actions in the utterances. Whatever the people speak via their utterances have some consequence through the action. In short, a speech act means the acts done in the process of speaking.

The study of speech acts began with Austin's lectures (1962) known as *How to Do Things with Words* at Harvard University in 1955. According to Austin (1962: 5) all the sentences do not only to describe or report something. In conversation, people do not only speak but there is an action behind it. Austin divides speech acts in two kinds, constative and performative. Constative is only the statement of the sentence but performative is the utterance to do something.

Then, the utterance has three ways among the kinds of acts that are performed in language. They are locutionary, illocutionary and perlocutionary acts (Horn, 2006: 54). Utterance has become a focus of speech act analysis. It can be seen in conversation and particular sentence structure. Each utterances or conversation of course depends on the context and the situation of the speaker and hearer. Besides, the meaning of a sentence has relation to the speech acts that has any literal utterance of a

sentence. The simplest cases of this meaning are those in which the speaker utters a sentence and means exactly and literally what he says.

In the real world of communication, people speak anything. Sometimes, they speak about future action. For example, speaker utters words that make hearer to do something or not to do something in the future. Besides that, there is a moment when the hearer does not believe the speaker's words. Then, the speaker commits himself to make hearer believe what speaker says. Therefore, people use commissive utterances in their conversation to show their action the future. According to Kreidler (1998: 192).

Commissive is utterances used in theory of speech acts that commit a speaker that course of action. These include promises, pledge, threats and vows. Commissive verbs are illustrated by agree, ask, offer, refuse, swear, all with following infinitives. They are prospective and concerned with the speaker's commitment to future action.

This research uses speech act theory which can be applied in linguistics and literary works. The dialogues in the literature can be analyzed by speech act. This thing happens because the main point of speech acts is the utterance or conversation. Hence, this research tries to find out some of commissive utterances analysis in a movie. In the movie, of course it will be found the conversation and it uses audio visualization. Watching movie feels more enjoyable and does not need high concentration to know plot of the movie because the plot and the dialogues of a movie can be seen and heard by the audiences. It does not happen in the other types of literature



works like poems, short stories, and novels that should be read to imagine the situation in it.

The writer finds a phenomena dealing with commissive utterances used in *The Imitation Game* movie. In its script, he finds some conversation of commissive utterances with its situational context and its relationship with the speaker's utterances. Then, the writer gives an example of analysis of commissive utterance performed in *The Imitation Game* movie script.

Here is this example:

**Context:** When Alan Turing, John Cairncross, Peter Hilton and Jack are working together at Bletchley Park, Alan finds accidentally that John is a Soviet spy that Commander Denniston is looking for.

**Setting:** Bletchley Park – Hut 8 – Day

**Participants:** John Cairncross and Alan Turing

**John Cairncross:** “The Soviets and us, we’re all on the same side. What I’m doing will help Britain”.

**Alan Turing:** “*I’ll tell Denniston*”

**John Cairncross:** “No you won’t. Because if you tell him my secret, I’ll tell him yours”

*Movie script page 97*

Analysis: Alan Turing, John Cairncross, Peter Hilton and Jack are working together in the Hut 8, Bletchley Park. Alan Turing incidentally scatters the papers. Peter leaves Hut 8 without speaking a single word. No one helps. Then, he is kneeling down in front of John’s messy desk, picking up the papers from the floor and then he finds a book which is a bible. There is a page dog-eared. Alan opens to the page – it is Matthew 7:7. He realizes that proving John as a Soviet spy. Alan and John stares each other. Then, John asks Jack to leave the room. After that, Alan says, “I’ll tell Denniston”.

In that utterance, Alan Turing uses illocutionary acts of commissives acts. Commissives is the act that the speaker who commits to do something (or not to do something) in the future. Then, what has uttered by him indicates that is a commissives acts of threatening. Threatening is an act to say that you will cause trouble, hurt somebody, etc. If you do not get what you want. In this case, Alan Turing threatens John Cairncross to tell him to Commander Denniston that he is Soviet spy that is looking for.

The writer chooses *The Imitation Game* movie because it was a commercial and critical success. It was nominated in eight categories at the 87th Academy Awards, including Best Picture, Best Director, Best Actor (Cumberbatch), and Best Supporting Actress (Keira Knightley). The most important thing is the writer did not find any research which used this movie as an object of the research. In that movie, of course, there are lots of commissive utterances which used by the character for making a promise, threaten, offer, refusal and other commissives implicature verb. This paper, therefore, aims to know more deeply the implicature or implied meaning of commissive utterances and to know the context of the utterances in that movie. Understanding the content and the speaker's meaning of the movie is very important because if the people want to enjoy the movie, the people should understand the intention of the utterances in the movie.

## **B. The Scope of the Problem**

Based on the background of the research, this research focuses on the commissive utterances performed in *The Imitation Game* movie script by Graham Moore.

## **C. The Question of the Research**

The questions of the research are formulated in the following questions:

1. What are the intention of commissive utterances used in *The Imitation Game* movie?
2. What are the situation of the context in each commissive utterance?
3. What are the intention of commissive utterances that exist the most?

## **D. The Objective of the Research**

Based on the problem of the research mentioned above, the objectives of this research describe as the following:

1. To find out the intention of commissive utterances used in *The Imitation Game* movie.
2. To describe the situation of the context in each commissive utterances.
3. To find out the intention of commissive utterances that exist the most.

### **E. The Significance of the Research**

Hopefully this writing and research paper can be useful not only for the writer himself, but also for the readers mainly who learn at least who has relation with English in their activities.

#### 1. For the writer

The writer can get more knowledge in English language especially in pragmatics which deals with analyze utterances.

#### 2. For the readers

Hopefully, the readers will find this paper useful to broaden their knowledge about English language, or maybe to use it as reference for their upcoming research paper.

### **F. The Systematic of the Paper**

The systematic of the paper means to present the paper in well-edited composition. This paper is divided into five chapter as follows:

Chapter 1 explains about the background of the research, the scope of the problem, the question of the research, the objective of the research, and the systematic of the paper.

Chapter 2 consists of the explanation of the definition of pragmatics, definition of speech acts, definition of commissives, definition of utterances and sentences, definition of context, and definition of Movie.

Chapter 3 comprises of the setting of the research, the subject of the study, the method of the research, the instrument of the study, the technique of data analysis, and procedures of the research.

Chapter 4 presents of data description, the data analysis, the data interpretation, and the discussion. Then, the last is chapter 5 which consists of conclusion and suggestions.

## CHAPTER II

### THEORETICAL DESCRIPTION

#### **A. Pragmatics**

Pragmatics is one of branch of linguistic which relates to the human behavior in communicate to another. The communication itself. It is not only as simple as the words which has a meaning, but also it has contextual meaning. Mey (2001: 6) stated that pragmatics studies the use of language in human communication as determined by the conditions of society. Like Mey said, pragmatics concerns with how human use their language in order to communicate to other people with all environment that support their utterances.

Then, Griffiths (2006: 153) gave an idea that pragmatics discusses about the use of utterance in context more than literally encoded by semantics of sentence. Here, Griffiths makes a comparison between pragmatics and semantics. Semantics is the study of meaning that can be determined from a sentence, phrase or word. The literal meaning of an utterance and sometimes thought of as “the dictionary meanings of words plus standard semantic effects of the syntactic rules” were employed in the utterance. Meanwhile, pragmatics is the study of meaning, as it depends on context (speaker, situation). It also can be defined as what is meant by that utterance. It is often thought of as the “all things considered”

information that is conveyed by the utterance in the context it is used. So, what the difference between these two branches of linguistics is context.

Context gives a great influence to the meaning of utterances. The meaning of utterances could be anything depends on the situation. Cruse (2000: 13) said that the meaning of all linguistic expressions vary with the context in which they occur. For instance, the shade of colour indicated by *redhead* and *red wine* are markedly different. The periods of time denoted by month in (1) and (2) are quite likely to be different:

1. *He's here for a month.* (It could be four weeks; not dependent on time of utterance)
2. *He's here for a month.* (It will depend on time of utterance, but could be 31 days).

Moreover, Leech (1983: 15) stated "Pragmatics is distinguished from semantics in being concerned with meaning in relation to speech situation". This phenomenon can be viewed from a criterion of speech situation. They are addressers the context of an utterance, the goals of utterances, and the utterances as a form of fact or activity or called as a speech act and the utterance as a product of a verbal act. In other word, pragmatic is mostly focused on the process of producing language and its producers, not just in language itself.

Furthermore, Levinson (1983: 5) stated that pragmatics deals with study of language use, that is the study of relation between language and context which is basic to an account of language understanding which

involves the making of inferences which will connect what is said to what is mutually assumed or what has been said before. Meanwhile, Yule (1996: 3) explained there are four that pragmatics are concerned,

1. Pragmatics is involved with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. Pragmatics is the study of speaker meaning.
2. This type of study necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said. It requires a consideration of how speaker organize what they want to say in accordance with who they are talking to, where, when, and under what circumstances. Pragmatic is the study of contextual meaning.
3. This approach also necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker's intended meaning. This type of study explores how a great deal of what is unsaid is recognized as part of what is communicated. We might say that it is the investigation of invisible meaning. Pragmatic is the study of how more meaning gets communicated than it said.



4. This perspective then raises the question of what determines the choice between the said and the unsaid. The basic answer is tied to the notion of distance. Closeness, whether it is physical, social, or conceptual, implies shared experience. On the assumption of how close or distant the listener is, speakers determine how much needs to be said. Pragmatics is the study of the expression of relative distance. In a process of communication is very important for the perception of knowledge and background in the event of a speech event with the aim to minimize misunderstandings.

Based on the description above, it can be concluded that Pragmatics is the study of interpretation of utterances in a language that is associated with context influenced by the knowledge and background of the speaker and hearer to understand the meaning and purpose of the speech as a whole.

## **B. Speech Act**

### **1. The definition of Speech Act**

In attempting to express themselves, people do not only produce utterances containing grammatical structures and words, they perform actions via those utterances. Speech act is one of the pragmatics studies. John Austin and John Searle are two philosophers which established theory of speech act theory. They believed that language is used by people to perform an action.

Birner (2013: 175) said that to utter something - either orally or in writing - is to do something. The act of speaking is, first and foremost, an act. This is the central insight behind the theory of speech acts, and although it seems relatively straightforward, it raises important questions about how the addressee is able to determine what sort of act the speaker intended to perform. Patrick Griffiths (2006: 148) also gave an idea that speech act as the basic units of linguistics interaction such as give a warning, greeting, apply for, tell what, confirm an appointment.

Based on Yule (1996: 47), speech act is an action presented by utterances. He also gives specific labels in English for it such as apology, complaint, compliment, invitation, promise or request. Austin (1962: 108) defines speech act as the actions performed in saying something.

According to Austin (1962: 108), there are three kinds of act within speech acts theory, namely locutionary (the act of saying something), illocutionary (the act performed when saying something), and perlocutionary (the actual effect achieved by saying something). Based on Explanation above it can be concluded that speech act is technical term in linguistics and the philosophy of language. It is an act that a speaker performs when making an utterance.

Furthermore, Yule (1996: 43) divided into two kinds of speech act that can be distinguished to be Direct Speech act and Indirect

speech act. Direct speech act is whenever there is a relationship between a structure and function. In direct speech act is whenever there is an indirect relationship between a structure and a function.

Based on definition of speech acts above, it can be concluded that speech act is the speaker who does action by saying something, so the hearer is more understandable what the speaker means.

## **2. Classification of Speech Act**

In classification the speech acts in this paper, some related literatures are reviewed to support the analysis. Austin (1962: 107) identifies three levels of action beyond the act of utterance. Meanwhile, Cruse (2000: 331) said to communicate we must express propositions with a particular illocutionary force, in so doing we perform particular kinds of action such as stating, promising, warning and we must to distinguish between three sort of things that one is doing in the course of producing an utterance. These are distinguished by terms Locutionary act, Perlocutionary act, and Illocutionary act. In addition, Yule (1996: 48) said that the action showed by producing an utterance will consist of three related acts. They are locutionary acts, illocutionary acts, and perlocutionary effect.

Based on explanation above it can be concluded that speech act is distinguished into three kinds, such as locutionary act, illocutionary act, and perlocutionary act.

### **a. Locutionary Acts**

Locutionary act is the form of the words uttered or the basic act of utterance. Yule (1996: 48) said, “Locutionary act is the basic act of utterance that there is no intention of speaker”. This act is to assert words or sentences which point referring to expression or predicating. Meanwhile, Leech (1996: 199) stated that locutionary act is performing the act of saying something.

Birner (2013: 186) defined the locutionary act is the basic linguistic act of conveying some meaning. The Pioneer of speech acts theory, Austin (1962: 108) stated that locutionary act is roughly equivalent to utter a certain sentence with certain sense and reference, which is again roughly equivalent to meaning in the traditional sense. For example, in uttering the words “you will get your hands blown off”, a speaker performs the locutionary act of stating that the heater will get their hands blown off.

b. Illocutionary acts

Illocutionary acts are considered the core of the theory of speech acts. The illocutionary act is closely connected with speaker’s intentions e.g. stating, questioning, promising, requesting, giving commands, threatening and many others. According to Riemer (2010: 109), “Illocutionary act is the act that the speaker performs in saying something”. Meanwhile, Saeed (2009: 239) defined that illocutionary as the action intended by the speaker.

Moreover, Austin (1962: 108) explained that illocutionary act as an utterance which has a certain (conventional) force. In addition, Leech (1996: 199) also stated that illocutionary act is performing the act in saying something. Further, Yule (1996: 48) illocutionary act is performed via the communicative force of an utterance which is also generally known as illocutionary force of the utterance. According to Yule (1997: 53), illocutionary classified as follows:

- 1) **Declarations**, applied to uphold a particular speech act that influence immediate changes in the institutional state of affairs and which tend to rely on elaborating extra linguistic institution as declaring war, excommunication, christening, appointing, and firing from employment
- 2) **Expressive**, this act aimed to expresses the addresser's psychological state as thanking, apologizing, welcoming, praising, and congratulating.
- 3) **Representatives**, this act used to explains the situation, which commits the speaker to the truth of the expressed proposition such as asserting, concluding, announcing, and predicting.
- 4) **Directives**, this act aimed to make the addressee do something, such as requesting, ordering, inviting, and suggesting.

5) **Commissives**, this act purposes at urging the addresser to do something such as promising, swearing, threatening, and offering.

c. Perlocutionary acts

People strive to express themselves not only in producing utterances containing grammatical structures and words but also in performing their actions through utterance. Austin (1962: 101) introduces the term of perlocutionary acts, he said that uttering something will often, or even normally, produce certain consequential effects upon the feelings, thoughts, or actions of the audience, or of the speaker, or of other persons: and it may be done with persons: and it may be done with the design, intention, or purpose of producing them. It shall be called the performance of an act of this kind the performance of a *perlocutionary* act.

Meanwhile, Riemer (2010: 109) said that perlocutionary act is the act of producing an effect in the hearer by means of the utterance. Based on Austin (1962: 108), perlocutionary act is the effect of an utterance. Perlocutionary act is the effect of the word for the hearer. It is what people bring about or achieve by saying something such as convincing, persuading, deterring and even say, surprising, misleading. Akmajian and Demers (2001: 396) said, there are two characteristics of perlocutionary. The first is perlocutionary are not performed by uttering explicit

performative sentences. The second, perlocutionary act seems to involve the effect of utterance acts and illocutionary acts on the thoughts.

Furthermore, Leech (1996:199) defined that perlocutionary act is performing the act by saying something including frightening, insulting and persuading. The example of perlocutionary act is “My father was sick”. This utterance was uttering when the speaker could not attend to her friend’s party. The perlocutionary act of this utterance is to understand the speaker because she did not come to her friend’s party because her father was sick.

From the description about above, it can be concluded that perlocutionary is the act performed with the intention of producing further effect on the hearer such as convincing, persuading, deterring and even say, surprising, misleading.

### **C. Commissives**

Commissive is one of types of illocutionary acts in the speech act theory which is first built by John Austin. It used by a speaker to make a commitment about what will they do. Yule (1996: 54) gave an idea, commissives are those kind of speech acts that speaker use to commit themselves to some future action. They express what the speaker intends.

They are promises, threats, refusal, pledges, and they can be performed by speaker alone, or by the speaker as a member of a group. For instance;

1. *I'll be back.*
2. *I'm going to get it right next time.*
3. *We will not do that.*

Bach (1979: 49) said, “Commissives are acts of obligating oneself or of proposing to obligate oneself to do something specified in the propositional content, which may also specify conditions under which the deed is to be done or does not have to be done”. Kreidler (1998: 193) also stated “Speech acts that commit a speaker to some actions are called *commissive utterances*”. These include promises, pledges, threats and vows. Commissive verbs are illustrated by *agree, offer, refuse, swear*, all with following infinitives. They are prospective and concerned with the speaker's commitment to future action. It can be seemed at following example

1. *I promise to be on lime.*
2. *We volunteer to put up the decorations for the dance.*

A commissive predicate is one that can be used to commit oneself (or refuse to commit oneself) to some future actions. The subject of the sentence is therefore most likely to be *I* or *We*, as (1) and (2). Meanwhile, Levinson (1983: 240) also said that commissives, which commit the speaker to some future course of action (paradigm cases: promising, threatening, offering).



Furthermore, the writer classifies commissive acts according to Kreidler and Cruse as follows:

1. Promising. It is an act to tell somebody that you will definitely do or not to do something, or that something will definitely happens.
2. Vowing. It is an act to make a formal and serious promise to do something or a formal statement that is true.
3. Offering. It is an act to say that you are willing to do something for somebody or give something to somebody.
4. Agreeing. It is an act of stating that speaker has a same opinion with the hearer about something.
5. Swearing. It is an act to make a serious promise to do something.
6. Refusing. It is an act to say that you will not do something that somebody has asked you to do.
7. Pledging. It is an act that one commits (a person or organization) by a solemn promise.
8. Threatening. It is an act to say that you will cause trouble, hurt somebody, etc. If you do not get what you want.
9. Undertaking. It is an agreement or a promise to do something.
10. Contracting. It is an act to make a legal agreement with somebody to work for somebody or provide them with a service.
11. Volunteering. It is an act to offer to do something without being forced to do it or without getting paid for it.

Based on the description above, it can be concluded that commissive is an act of saying that the speaker who commit themselves in order to do something for some future action. In committing oneself to do something, one expresses the intention to do something and the belief that one's utterance commits one to doing it, at least under the conditions specified or mutually believed to be relevant.

#### **D. Utterances and Sentences**

Words are linguistic signs, similar in certain respects to natural and conventional signs. They do not 'have meaning' but rather are capable of conveying meanings to those who can perceive, identify and interpret. Words go together to form sentences which in turn are capable of conveying meaning - the meanings of the individual words and the meaning that comes from the relation of these words to one another. In order to grasp what somebody says, we must first of all perceive the utterance - hear a spoken utterance, see a written one. A number of things can create difficulty in perceiving a spoken message: too much noise in the environment, too great a distance between speaker and hearer, insufficient volume in the speaker's delivery, a poor connection if the message is conveyed by telephone, static in a radio message, or insufficient attention on the part of the hearer. A written message must be clear, sufficiently lighted and have the reader's attention.

Saeed (2000: 12) defined that there three terms are used to explain different levels of language. The most concrete is utterance an utterance is made by speaking (or writing) a piece of language. Sentences on the other hand, are abstract grammatical elements obtained from utterances. Then, Cruse (2000: 22) said that a sentence is a grammatical unit, that is. It is a string of words of a particular type, whose well-formedness conditions are specified in the grammar of the language. The sentence is thus the smallest unit that can be used in an act of 'telling'.

Kreidler (1998: 26) explained in illustrating with three fictions events. A beggar who has not have a meal all days says "*I am hungry*", a child who hopes to put off going to bed announces "*I am hungry*", a young man who hopes to get better acquainted with one of his co-workers with the statement "*I am hungry*". The three events obviously have something in common and yet, just obviously, they are different: they indicate different intensions and are liable to be interpreted differently because the situations and the participants are different.

As described on the definition above, it can be concluded that an utterance is the use by a particular speaker, on a particular occasion, of a piece of language, such as a sequence of sentences, or a single phrase, or even a single word. Then, a sentence is neither a physical event nor a physical object. It is conceived abstractly, a string of words put together by the grammatical rules of a language. A sentence can be thought of as the

ideal string of words behind various realizations in utterances and inscriptions.

### **E. Context**

Context is a crucial component in language usage. It builds the meaning of an utterance and determines the interpretation behind the message of it. Different context provides different meaning, hence to avoid misunderstanding and miss interpretation in deciphering the message of an utterance or sentence, it is required to watch closely the context. As stated by Leech, “Context is considered as the relevant aspect of physical or social setting of an utterance” (1983: 13). This statement implies that misinterpretation may occur caused by the meaning of the utterance be interpreted differently by the hearer or reader in consequence of falsely to understanding the context.

Yule (2014: 127) separated the context into two types. There are physical context and linguistic context. There is obviously the physical context, which can be the location “out there” where encountering words and phrases (e.g. The word *bank* on a wall of a building is understood as a financial institution). There is also the linguistic context, also known as co-text. The co-text of a word is the set of other words used in the same phrase or sentence. If the word *bank* is used with other words like *steep* or *overgrown*, there is no problem deciding which type of *bank* is meant. Or,

when someone says that she has to get to the bank to withdraw some cash, the context tells us which type of bank is intended.

Meanwhile, as suggested by Malinowsky (in Halliday and Hasan, 1985), the context itself comprises of two kinds. These kinds are context of situation and context of culture. The context of situation is the context in which the speech is uttered. It includes the participants involved, time, place, social environment, etc. Meanwhile, the context of culture is the context of background or history behind the participants (Halliday and Hasan. 1985: 6).

In addition, Halliday and Hasan (1985: 12) explain the features of context as follows:

1. Participant

Participant refers to those who participate in communication. Participants are classified into three roles, namely addressor, addressee, and audience. Addressor roles as the producer of the message, addressee roles as the receiver of the message, and audience contribute to the specification of the speech event.

2. Topic

Topic refers to what is being talked about in communication. It is the message that the participants want to convey. It functions as a means to express the ideas, feeling, and thought. The same language will convey different meaning when it is used in different topic.

### 3. Setting

Setting refers to the setting and scene including time, place, and concrete physical circumstances in which the utterance is produced.

### 4. Message Form

Message form refers to what form is intended to communicate the message, whether it is a poem, sermon or joke. The use of different message form will produce different meaning of the message.

### 5. Channel

Channel refers to the means of communication that is used by the communicator in sending message to the communicant. It can be in the form of speaking, writing, and signing. The use of different channel will result different meaning of message.

### 6. Event

Event refers to the speech event in which the usage is determined by the speech purposes. The different event will produce different meaning of message.

### 7. Key

Key or tone in which a communicative act is done refers to the mood, feeling, condition, and attitude of the communicator in a conversation which can be serious or painstaking. It is important for the participant to understand what key is being used because key effects and produces the meaning of message.

## 8. Purpose

Purpose refers to the goal of the communicative event. It is what the participant intend to come about as a result of the communication. For example, persuading, asking, requesting, etc.

## 9. Code

Code refers to what language, the dialect, or the style of language that is being used. The choice of code in communicating a message will influence whether the receiver understands the message or not.

Based the explanations above, it can be concluded that context is the Situation in which something happens or the group of conditions that exist who, where and when something happens.

## **F. Movie**

### **1. The definition of movie**

Watching movie is a good way to learn English, because real-life experience that exist in movie itself. In the movie, there is also a lot of utterance which people also utter in their daily life. So, people can duplicate utterances from movie and use it in their real life.

A film, also call a movie or motion picture is a series of still images which, when shown on a screen, creates the illusion of moving images due to phi phenomenon. A movie is created by photographing actual scene with a motion picture camera; by photographing drawings or miniature models using traditional animation techniques; by means

of CGI and computer animation; or a combination of some or all of these techniques and other visual effect.

According to Bordwell and Thompson (1990: 125), “A film also called a movie or motion picture, is a series of still images which, when shown on a screen, creates the illusion of moving images due to phi phenomenon”. Movies are a type of visual communication which use moving pictures and sound to tell stories or inform and help people to learn about new ideas. Movie is moving pictures based on the fiction or non-fiction story which has sound as well, and entertain and influence people through the story.

The process of filmmaking is both an art and an industry. Film were originally recorded onto plastic film which was shown through a movie projector onto a large screen; more modern techniques may use digital filming and storage, such as the Red One camera which records onto hardisk. Film usually includes an optical soundtrack, which is a graphic recording of the spoken words, music and other sounds that are to accompany the images. It runs along portion of the film exclusively reversed for it and it is not projected.

Movie is more often use when considering artistic, theoretical, or technical aspects, as studies in a university class. Movie is a huge play that played by actors and directed by director and completing with other element of play to make a whole interesting.



Movie can be concluded as one of literature, synonym of movie is film means a series moving pictures recorded with sound that tells a story, a sequence of photographs of drawing projected on a screen such rapid succession that creates the optical illusion of moving person or objects.

According to <http://www.filmsite.org/genres>, of movie are Action, Adventure. Comedy, Crime, Dram Epic, Horror, Musicals, Science Fiction, War and Western.

## 2. The Synopsis of “The Imitation Game”

The writer took the synopsis from the site [https://en.wikipedia.org/wiki/the\\_Imitation\\_Game](https://en.wikipedia.org/wiki/the_Imitation_Game). Here is the plot, in 1951, two policemen, Nock and Staehl, investigate an apparent break-in at the home of mathematician Alan Turing. Turing's suspicious behavior and lack of war records triggers Nock's suspicion that he might be a Soviet spy. During his interrogation by Nock, Turing tells of his time working at Bletchley Park.

When Britain declares war on Germany in 1939, Turing travels to Bletchley Park, where, under the direction of Commander Alastair Denniston, he joins the cryptography team of Hugh Alexander, Cairncross, Peter Hilton, Keith Furman, and Charles Richards. They are trying to break the ciphers created by the

Enigma machine, which the Nazis use to provide security for their radio messages.

Turing is difficult to work with, and considers his colleagues' inferior. There is a flashback to 1927, when Turing was unhappy and bullied at boarding school. He developed a friendship with Christopher Morcom, who sparks an interest in cryptography, and eventually Turing developed romantic feelings for him. Before Turing could confess his love, Morcom died from bovine tuberculosis.

Turing works alone to design a machine to decipher Enigma. After Denniston refuses to fund construction of the machine, Turing writes to Prime Minister Winston Churchill, who puts Turing in charge of the team and funds the machine. Turing fires Furman and Richards and places a difficult crossword in newspapers to find replacements. Joan Clarke, a Cambridge graduate, and Jack Good pass Turing's test, but Clarke's parents will not allow her to work as the only female among male cryptographers. Turing arranges for her to live and work with the female clerks who intercept Enigma messages, and shares his plans with her.

Turing's machine, which he names Christopher, is constructed, but Turing cannot determine the Enigma settings fast enough before the Germans reset the encryption each day. Denniston orders it destroyed and Turing fired, but the other cryptographers threaten to leave if Turing is dismissed. After Clarke plans to leave on the wishes

of her parents, Turing proposes marriage, which she accepts. During their reception, Turing confirms his homosexuality to Cairncross, who warns him to keep it secret. After overhearing a conversation with a clerk about messages she receives, Turing has an epiphany, realizing he can program the machine to decode words he already knows exist in certain messages-such as the word “weather” (as the morning messages always include a weather forecast) and the phrase “Heil Hitler”. After he recalibrates the machine, it quickly decodes a message and the cryptographers celebrate. However, Turing realizes they cannot act on every decoded message or the Germans will realize Enigma has been broken.

Turing discovers that Cairncross is a Soviet spy. When Turing confronts him, Cairncross argues that the Soviets are allies working for the same goals and threatens to disclose Turing's homosexuality if Turing talks. When MI6 agent Stewart Menzies tells Turing that Clarke has been taken into custody, Turing identifies Cairncross as the real spy. Menzies reveals that he knew this already and that he planted Cairncross among them in order to leak the information he wants the Soviets to have. Fearing for her safety, Turing tells Clarke to leave Bletchley Park, revealing that he is homosexual and lying about never having cared for her. They break up, but she remains at Bletchley. After the war, Menzies tells

the cryptographers to destroy their work and not reveal what they have done.

In the 1950s, Turing is convicted of indecency and, given the choice of a jail sentence or chemical castration, he selects the latter so he can continue his work. Clarke visits him in his home and witnesses his physical and mental deterioration. They reconcile, as she reminds him that his work saved millions of lives. In the end, the group is seen burning the documents, and a caption reveals Alan Turing committed suicide when he was 41 years old.

## **CHAPTER III**

### **METHODOLOGY OF THE RESEARCH**

#### **A. Setting of the Research**

The writer has accomplished the study for four months which started from March to June 2016 in Bekasi. In collecting data of study, the references are populated to fulfill the data study. The writer got various kinds of books as references needed for the paper from STBA – JIA library and also some from other University's libraries. Besides, the references from e-book were also used in accomplishing the paper. During the term, the writer commits every necessary thing related to the process of writing. The activities consist of collecting references, accumulating data, and analyzing data.

#### **B. Subject of the Research**

The subject of the research is utterances taken from *The Imitation Game* movie script. *The Imitation Game* is a 2014 British-American historical drama thriller film directed by Morten Tyldum, with a screenplay by Graham Moore loosely based on the biography *Alan Turing: The Enigma* by Andrew Hodges (previously adapted as the stage play and BBC drama *Breaking the Code*). It was released theatrically in the United Kingdom on November 14 and the United States on November 28. It stars Benedict Cumberbatch as real life British cryptanalyst Alan Turing, who decrypted German intelligence codes for the British government during World War II.

Thus, the writer chooses *The Imitation Game* movie because this movie was commercial and critical success. It has a good story to watch and it will be a good movie to be analyzed. It has contents which are helpful for expatriats in looking for linguistics stuffs. There are a lot of utterances related to illocutionary acts especially commisive utterances. It made the writer more excited to read and analysis too.

### **C. Method of the Reserach**

The writer uses two approches in conducting this research, they are theory approach and methodology approach. The theory approach in this research using pragmatics approach. Pragmatics approach is linguistics research approach that examines the utterance in certain circumstances. Pragmatics approach is used to answer the problem interpret the meaning of uterance.

The writer uses a qualitative approach as a methodology approach. According to Krippendorff (2004: 84), the sample of text can be taken of words, sentences, paragraphs, chapters or whole publications. Therefore, the research draws the sample by picking out of 20 utterances among the others utterances to be analyzed. Meanwhile, Dornyei (2007: 24) explained qualitative research involves data collection procedures that result primerly in open-ended, non numerical data which is then analyzed primerly by non-statistical methods.

The research type uses a descriptive qualitative methods. Descriptive data could be data collected in the form of words, pictures, and not the numbers. In

addition, Ghony and Almanshur (2012: 25) “Qualitative research is a research that can produce the inventions which can not be reached by statistic procedure or the ways of quantification”.

The data in qualitative can come from various sources such as documents, pictures, records, films, and advertisement on television, etc. In conducting this research, the writer carefully and meticulously collecting data from *The Imitation Game* movie script. Thus, the results of the analysis will form the commisive utterances in *The Imitation Game* movie script.

#### **D. Instrument of the Research**

In this research, the writer focuses on qualitative research and the instrument here is the writer itself. It means that the writer actively searches for every supporting material needed in this research and also a planner, data interpreter, and finally as a reporter research result. As Ghony and Almanshur stated (2012: 95), the instrument of the qualitative research is the one who does that research itself, that is the writer.

#### **E. Technique of Data Analysis**

Before doing research, the research has to understand data which are analyzed. After the data had been collected from data source, in order to obtain accurate data is relevant enough to the object being analyzed, the research uses some basic techniques. The following are steps to analyze the

data: collecting the data, identifying utterances, classifying the intention of commissive utterances, and describing the context of those utterances.

The writer collected multiple data collection through documents. It has the reasons that the writer chooses that method corresponding with the Creswell (2007: 180). There are advantages of document type which the writer gets the language of data to access everywhere and every time, represent data have given which are compiling, and it can save the expense of copy data. The first technique is watching the movie *The Imitation Game* and then analyzing from the movie script to search commissive utterances. Then, analyzing the intention of commissive utterances based on Kreidler and Cruse theory as explained in chapter II.

#### **F. Procedure of the Research**

In order to ensure that the writer conducts this research procedurally, he needs to explain some procedures to be done follows:

1. Preparation
  - a. Explaining the purposes of the study, the method of the study, and technique to collect the data
  - b. Discussing with the counsellors
2. Implementation
  - a. Collecting the data from *The Imitation Game* movie script.
  - b. Giving mark to each utterances which is included commissive acts
  - c. Analizing the data accurately



- d. Arranging the result of the research in a good order
  - e. Typing and printing the result of the research
3. Finishing
- a. Reporting the result of the research to the advisor
  - b. Discussing the result of the research to the advisor
  - c. Rearranging and revising the result of the research if any mistake
  - d. Reporting the final result of the research to the advisor

## CHAPTER IV

### RESEARCH FINDINGS AND DISCUSSION

#### A. The Data Description

The problems of the research are answered in this chapter. This chapter presents the analysis search finding and discussion. The data are taken from *The Imitation Game movie script*. Those are commissive utterances that uttered by the players in that movie.

Finding data in those commissive utterances *The Imitation Game movie script* written by Graham Moore, are analyzed according to some steps. In the beginning step, transcribing those commissive utterances into the chapter IV. The following are steps to identify commissive utterances, classifying the intention of commissive utterances, and describing the context of those utterances of the 33 commissives utterances data, there are 20 data to present those types of commissive. They are: 1. Promising, 2. Refusing, 3. Threatening, 4. Swearing, 5. Refusing, 6. Threatening, 7. Offering, 8. Promising, 9. Promising, 10. Offering, 11. Refusing, 12. Offering, 13. Agreeing, 14. Threatening, 15. Threatening, 16. Volunteering, 17. Refusing, 18. Promising, 19. Threatening, 20. Promising.

#### B. The Data Analysis

This chapter presented data analysis of 20 data about kind and the contexts of situation of commissive utterances taken from *The Imitation*

*Game* written by Graham Moore. The data analyzed based on the commissive acts based on Kreidler and Cruse theory.

### **Datum 1**

**Context:** Alan Turing is bullied by his friend. They burry him at the wooden boards above. After the boys go, Christopher comes to help Alan.

**Setting:** Sherbone School for boys – Day - 1927

**Participants:** Young Alan and Christopher

**Young Alan:** “It’s not my fault. The carrots got in with the peas. I’m sorry. *I won’t let them do it again*”

**Christopher:** “They’re getting worse”.

*Movie script page 20*

The setting is back to 1921 where Alan Turing was a student at Sherbone School for boys. Young Alan Turing is having a lunch with carrots and peas in the canteen and then the boys ruin him. After the lunch, the boys continue to bully Alan Turing. They burry him at the wooden boards above and Alan screams to release. After the boys go away, Christopher comes to help. He pulls Alan from the floorboard coffin and then Alan Turing says, “*It’s not my fault. The carrots got in with the peas. I’m sorry. I won’t let them do it again*”

In the utterance “*I won’t let them do it again*”, Alan Turing uses illocutionary of commissive acts (promising). Commissive is the act that the speaker who commits to do something (or not to do something) in the future.

The phrase “*won't*” indicates that it is a promising. Promising is an act to tell somebody that you will definitely do or not to do something, or that something will definitely happens. Alan Turing uses that utterance to promise to Christopher that he will not let the boys bother or bully him again.

## **Datum 2**

**Context** : Clarke left for Bletchley, because her parents did not like she worked in the middle of men. Then, Alan comes to her house to sure her and her parents.

**Setting:** Clarke’s house – London – Day – 1941

**Participants:** Alan Turing and Joan Clarke

**Alan Turing:** “Gather your things and let’s go”.

**Joan Clarke:** “I’m sorry. *I am unable to accept your offer*”.

*Movie script page 44*

Alan Turing comes to Bletchley Park to work as usual. He finds his new recruit, Jack Good. But, he does not find another new recruit, Joan Clarke. Then, he knows that Joan Clarke left for Bletchley, because her parents do not like she worked in the middle of men. After that, Alan comes to her house to sure her and her parents. When Alan is talking to Clarke’s parents, Clarkes comes. Then, he offers to come back to Bletchley but Clarke says, “*I’m sorry. I am unable to accept your offer*”.

According to that utterance, Joan Clarke uses illocutionary of commissive acts (Refusing). Commissive is the act that the speaker who

commits to do something (or not to do something) in the future. The expression “*unable to accept your offer*” shows that is a Refusing in which it is an act to say that you will not do something that somebody has asked you to do. Joan Clarke refuses Turing’s offering to back working at Bletchley Park.

### **Datum 3**

**Context:** Alan Turing is accused as a Soviet spy because of his weird behavior. So, Commander Denniston and his bunch of military policeman come to Bletchley Park for investigating Alan Turing.

**Setting:** Bletchley Park – Hut 8 - Day

**Participants:** Alan Turing, Military Policeman and Commander Denniston.

**Alan Turing:** “I know you don’t like me. But you don’t think I could actually be a spy, do you?”

**Military Policeman:** (to Denniston) “Nothing out of the ordinary, Sir.

**Commander Denniston:** “Well then. Next time, you will make a mistake. And then, I don’t even need to bother firing you — *I can simply hang you for treason*”.

*Movie script page 54*

Alan Turing and team has shocked by the investigating for seeking a Soviet spy. Commander Denniston and a bunch of military policeman come to Bletchley Park and then investigate Alan Turing for accusing as a spy. Alan Turing is known as a solitary man who has no friends, love being alone,

etc. For that reason, Commander Denniston investigates him. But, they do not find any evidence to prove what they have accused before. Then, Commander Denniston threatens Alan Turing if he makes a mistake by an utterance “*I can simply hang you for treason*”.

Based on the utterance “*I can simply hang you for treason*”, it reveals that it is an illocutionary acts of commissive. Commissive is the act that the speaker who commits to do something (or not to do something) in the future. Then, it can be indicated as the types of commissive of threatening acts that used by Commander Denniston. Threatening is an act to say that you will cause trouble, hurt somebody, etc. If you do not get what you want. He uses this utterance to threaten Alan Turing – if he makes a mistake – to hang him for treason.

#### **Datum 4**

**Context:** After Commander Denniston and his team investigated Alan. Alan and friends comes to Beer Hut. In the conversation with Hugh, Alan sure him that he is not a spy.

**Setting:** Bletchley Park – Beer Hut

**Participants:** Alan Turing and Hugh Alexander

**Alan Turing:** “Hugh. *I swear. I’m not a spy*”.

**Hugh Alexander:** “Oh for God’s sake, Alan, of course you’re not a spy”.

*Movie script page 57*

Alan Turing has been investigated by Commander Denniston and a bunch of military policeman, but they did not find any evidence. After that, Alan and friends come to Beer Hut for hanging out. Then, Alan and Hugh are having conversation. Alan Turing tells Hugh Alexander that he is not a spy by swearing with utterance: “*Hugh. I swear. I’m not a spy*” and Hugh Alexander believes what Alan tells.

In that utterance, Alan Turing uses illocutionary acts of commissive acts. Commissives is the act that the speaker who commits to do something (or not to do something) in the future. It can be identified as type of commissives of swearing. Swearing is an act to make a serious promise to do something. In this case, he swears to Hugh Alexander that he is not Soviet spy that has been accused before.

### **Datum 5**

**Context:** Alan Turing’s machine is not working yet. Commander Denniston along with his colleagues come to Bletchley angrily. Because, the project seems no progress.

**Setting:** Bletchley Park – Hut 11 – Early morning

**Participants:** Commander Denniston and Alan Turing

**Commander Denniston:** “Turing! Open the bloody door!”

**Alan Turing:** “*No!!!*”

*Movie script page 63*

The project which is the making of machine to break enigma code does not seem good progress. It is done by Alan Turing and his team for a couple of months. But, it does not show that it will be useful soon. Then, early morning, Alan Turing is in the Hut 11, Bletchley Park. He is staring at the machine and thinking why the machine does not give a result yet. Suddenly, Commander Denniston along with his colleagues come to Hut 11 to asking the result of their work. Next, Commander Denniston utters “*Turing! Open the bloody door!*” to force to come into Hut 11 and then Alan Turing says “*No!*”.

According to that utterance, Alan Turing uses illocutionary acts of commissives acts. Commissives is the act that the speaker who commits to do something (or not to do something) in the future. Then, what has uttered by him shows that is a commissives acts of Refusing. Refusing is an act to say that you will not do something that somebody has asked you to do. So, Alan Turing here uses that utterance to reveal that he refuses Commander Denniston to come into Hut 11.

### **Datum 6**

**Context:** Alan Turing’s machine is not working yet. Commander Denniston along with his colleagues come to Bletchley angrily. Because, the project seems no progress.

**Setting:** Bletchley Park – Hut 11 – Early morning

**Participants:** Commander Denniston and Alan Turing



**Commander Denniston:** “Open the door or *we will break it down!*”

**Alan Turing:** “I cannot let you in!! I cannot let you interfere!!!”

*Movie script page 63*

The project which is the making of machine to break enigma code does not seem good progress. It is done by Alan Turing and his team for a couple of months. But, it does not show that it will be useful soon. Then, early morning, Alan Turing is in the Hut 11, Bletchley Park. He is staring at the machine and thinking why the machine does not give a result yet. Suddenly, Commander Denniston along with his colleagues come to Hut 11 to ask the result of their work. Next, Commander Denniston forces to come into Hut 11 and then Alan Turing says “*No!*”. Even Alan rejects to open the door, Commander Denniston threatens him to break the door. He says, “*Open the door or we will break it down!*”

In that utterance, Commander Denniston uses illocutionary acts of commissives acts. Commissives is the act that the speaker who commits to do something (or not to do something) in the future. Then, what has uttered by him indicates that is a commissives acts of threatening. Threatening is an act to say that you will cause trouble, hurt somebody, etc. If you do not get what you want. In this case, Commander Denniston threatens Alan Turing to break down the door, if he does not open the door.

**Datum 7**

**Context:** Sergeant Staehl continues to investigate Alan Turing and finds something. Then, he comes to Superintendent Smith's office.

**Setting:** Manchester Police Station – Day - 1951

**Participants:** Superintendent Smith and Sergeant Staehl

**Superintendent Smith:** *“Can I help you?”*

**Sergeant Staehl:** Sirs, I think I've got him.

*Movie script page 66*

After the case of the “robbing” in Alan Turing's house, Sergeant Staehl and Detective Nock keep to investigate the background of Alan Turing which is suspicious. Then, they finally find something about the life of Alan Turing. So, in the day in 1951, they come to report what they found to Superintendent Smith in the Manchester police station. Seeing the coming of them, Superintendent Smith offers a help to them by saying *“Can I help you?”*.

Through that utterance, Superintendent Smith uses illocutionary acts of commissives acts. Commissives is the act that the speaker who commits to do something (or not to do something) in the future. According to that utterance, it can be assumed as commissives acts of offering. Offering is an act to say that you are willing to do something for somebody or give something to somebody. In this case, Superintendent Smith are willing to do some helps for Sergeant Staehl.

**Datum 8**

**Context:** Joan comes home to her flat. She looks sad as she puts her key in the lock and opens the door. She enters to find hundreds of mathematical papers along with Alan Turing. Then she says about her idea to leave for Bletchley.

**Setting:** Joan's Flat – Day - 1941

**Participants:** Joan Clarke and Alan Turing

**Joan Clarke:** “Alan, *I'm leaving*”

**Alan Turing:** “You just walked in”

**Joan Clarke:** “No. Bletchley”

*Movie script page 69*

Joan Clarke comes home to her flat. She looks sad as she puts her key in the lock and opens the door. She enters to find hundreds of mathematical papers along with Alan Turing. Then she says sadly about her idea to leave for Bletchley. She says, “*I'm leaving*”. This situation takes place because of her parents does not like her daughter which is 25 years old and unmarried working in the middle of men.

Based on that utterance, Joan Clarke uses illocutionary acts of commissives acts. Commissives is the act that the speaker who commits to do something (or not to do something) in the future. The phrase “*I'm leaving*” indicates that it is a promising. Promising is an act to tell somebody that you will definitely do or not to do something, or that something will definitely

happens. The meaning of that utterance is Joan Clarke commits to herself to leave for Bletchley.

### **Datum 9**

**Context:** Joan comes home to her flat. She looks sad as she puts her key in the lock and opens the door. She enters to find hundreds of mathematical papers along with Alan Turing. Then she says about her idea to leave for Bletchley.

**Setting:** Joan's Flat – Day - 1941

**Participants:** Joan Clarke and Alan Turing

**Alan Turing:** “You cannot leave. *I won't let you*”

**Joan Clarke:** “I'll miss you. That's what a normal person might say in this situation”

*Movie script page 69*

Joan Clarke comes home to her flat. She looks sad as she puts her key in the lock and opens the door. She enters to find hundreds of mathematical papers along with Alan Turing. Then she says sadly about her idea to leave for Bletchley”. This situation takes place because of her parents does not like her daughter which is 25 years old and unmarried working in the middle of men. But, Alan Turing does not want her to leave for Bletchley and then he says, “*You cannot leave. I won't let you*”

In that utterance, Alan Turing uses illocutionary acts of commissives acts. Commissives is the act that the speaker who commits to do something

(or not to do something) in the future. Then, what has uttered by him indicates that is a commissives acts of promising. Promising is is an act to tell somebody that you will definitely do or not to do something, or that something will definitely happens. In this case, the intention of that utterance is he commits to himself that he will not let her to leave.

### **Datum 10**

**Context:** Alan Turing sits alone in the interrogation room with his eyes closed. Detective Nock is about to interrogate him.

**Setting:** Manchester Police Station - 1951

**Participants:** Alan Turing and Detective Nock

**Detective Nock:** “*Cup of tea?*”

**Alan Turing:** “Thanks, no”

*Movie script page 75*

The setting of the story moves to 1951. After the case of a “robber” in the Alan Turing’s house, Detective Nock continues to investigate him. Then, what Detective Nock found in his investigation has brought Alan Turing to this interrogation room in the Manchester Police Station. Alan sits alone waiting for the interrogation and then Detective Nock comes and offers him a cup of tea by saying, “*Cup of tea?*”.

According to that utterance, Detective Nock uses illocutionary acts of commissives acts. Commissives is the act that the speaker who commits to do something (or not to do something) in the future. In that utterance, it can be

assumed as commissives acts of offering. Offering is an act to say that you are willing to do something for somebody or give something to somebody. In this case, Detective Nock offers him a cup of tea.

### **Datum 11**

**Context:** Alan Turing sits alone in the interrogation room with his eyes closed. Detective Nock is about to interrogate him and then Detective Nock comes and offers him a cup of tea.

**Setting:** Manchester Police Station - 1951

**Participants:** Alan Turing and Detective Nock

**Detective Nock:** “Cup of tea?”

**Alan Turing:** “*Thanks, no*”

*Movie script page 75*

After the case of a “robber” in the Alan Turing’s house, Detective Nock continues to investigate him. The setting of the story moves to 1951. Then, what Detective Nock found in his investigation has brought Alan Turing to this interrogation room in the Manchester Police Station. Alan sits alone waiting for the interrogation and then Detective Nock comes and offers him a cup of tea. But, Alan Turing refuses politely by saying, “*Thank, no*”.

Based on that utterance, Alan Turing uses illocutionary acts of commissives acts. Commissives is the act that the speaker who commits to do something (or not to do something) in the future. Then, what has uttered by him shows that is a commissives acts of Refusing. Refusing is an act to say

that you will not do something that somebody has asked you to do. So, Alan Turing here uses that utterance to reveal that he refuses politely.

### **Datum 12**

**Context:** In the interrogation room, Detective Nock is interrogating Alan Turing by several questions. Sometimes, they ask a question each other instead.

**Setting:** Manchester Police Station - 1951

**Participants:** Alan Turing and Detective Nock

**Alan Turing:** *“Would you like to play?”*

**Detective Nock:** “Play?”

**Alan Turing:** “The game. It’s a test, of sorts. For determining whether something is a machine, or a human being”

*Movie script page 77*

The setting is still in 1951. Detective Nock is interrogating Alan Turing by several questions in the interrogation room of Manchester Police Station. This situation takes place because of what Detective Nock found in his investigation has brought him to this interrogation room. Sometimes, they ask a question each other. Then, Alan Turing offers him to play a game instead by saying, *“Would you like to play?”*.

In that utterance, Alan Turing uses illocutionary acts of commissives acts. Commissives is the act that the speaker who commits to do something (or not to do something) in the future. According to that utterance, it indicates

that it is commissives acts of offering. Offering is an act to say that you are willing to do something for somebody or give something to somebody. In this case, Alan Turing offers him to play a game.

### **Datum 13**

**Context:** Hugh Alexander and team are having a party at Beer Hut. And in the other table, there are Joan Clarke and her friend, Helen. Then Hugh ask Alan to introduce him to Helen. After that, Hugh and Alan move to join with Joan.

**Setting:** Bletchley Park – Beer Hut – Night - 1942

**Participants:** Hugh Alexander and Helen

**Hugh Alexander:** “However, *I disagree*”

**Helen:** “You do?”

**Hugh Alexander:** “I think that if I were working beside a woman all day long, I could manage to appreciate her abilities and intellect without needing to take her to bed.

(to Helen) Pardon have we met?”

*Movie script page 81*

At Night in the 1941, Alan Turing and team are having a party at Beer Hut. They party to release their stress because their work routine in the Bletchley. In the other table, there are Joan Clarke and her friend, Helen. Hugh Alexander wants to know Helen and then asks Alan to introduce him to Helen. After that, Hugh and Alan move to join with Joan. To begin the



conversation, Hugh talks about Alan's theory about the regulations against men and women working side by-side are sound. But, Hugh is disagreeing about that and then he says, "*However, I disagree*"

According to that utterance, Hugh Alexander uses illocutionary acts of commissives acts. Commissives is the act that the speaker who commits to do something (or not to do something) in the future. What Hugh uttered indicates that is commissives acts of agreeing. Agreeing is an act of stating that speaker has a same or not opinion with the hearer about something. In this case, Hugh is disagreeing with Alan's opinion deals with the regulation against men and women.

#### **Datum 14**

**Context:** When Alan Turing and John Cairncross are working together at Bletchley Park, Alan finds accidentally that John is a Soviet spy that Commander Denniston is looking for.

**Setting:** Bletchley Park – Hut 8 - Day

**Participants:** John Cairncross and Alan Turing

**John Cairncross:** "The Soviets and us, we're all on the same side. What I'm doing will help Britain".

**Alan Turing:** "*I'll tell Denniston*"

**John Cairncross:** "No you won't. Because if you tell him my secret, I'll tell him yours"

*Movie script page 97*

Alan Turing, John Cairncross, Peter Hilton and Jack are working together in the Hut 8, Bletchley Park. Alan Turing incidentally scatters the papers. Peter leaves Hut 8 without speaking a single word. No one helps. Then, he is kneeling down in front of John's messy desk, picking up the papers from the floor and then he finds a book which is a bible. There is a page dog-eared. Alan opens to the page – it is Matthew 7:7. He realizes that proving John as a Soviet spy. Alan and John stares each other. Then, John asks Jack to leave the room. After that, Alan says, *“I'll tell Denniston”*.

In that utterance, Alan Turing uses illocutionary acts of commissives acts. Commissives is the act that the speaker who commits to do something (or not to do something) in the future. Then, what has uttered by him indicates that is a commissives acts of threatening. Threatening is an act to say that you will cause trouble, hurt somebody, etc. If you do not get what you want. In this case, Alan Turing threatens John Cairncross to tell him to Commander Denniston that he is Soviet spy that is looking for.

**Datum 15**

**Context:** When Alan Turing and John Cairncross are working together at Bletchley Park, Alan finds accidentally that John is a Soviet spy that Commander Denniston is looking for.

**Setting:** Bletchley Park – Hut 8 - Day

**Participants:** John Cairncross and Alan Turing

**John Cairncross:** “The Soviets and us, we’re all on the same side. What I’m doing will help Britain”.

**Alan Turing:** “I’ll tell Denniston”

**John Cairncross:** “No you won’t. Because if you tell him my secret, *I’ll tell him yours*”

*Movie script page 97*

Alan Turing, John Cairncross, Peter Hilton and Jack are working together in the Hut 8, Bletchley Park. Alan Turing incidentally scatters the papers. Peter leaves Hut 8 without speaking a single word. No one helps. Then, he is kneeling down in front of John’s messy desk, picking up the papers from the floor and then he finds a book which is a bible. There is a page dog-eared. Alan opens to the page – it is Matthew 7:7. He realizes that proving John as a Soviet spy. Alan and John stares each other. Then, John asks Jack to leave the room. After that, Alan threatens John that he will tell him to Commander Denniston. Instead of scared of Alan’s threatening, John Cairncross backs to threaten Alan by saying, “*No you won’t. Because if you tell him my secret, I’ll tell him yours*”

In the utterance “*if you tell him my secret, I’ll tell him yours*”, John Cairncross uses illocutionary acts of commissives acts. Commissives is the act that the speaker who commits to do something (or not to do something) in the future. Then, what has uttered by him indicates that is a commissives acts of threatening. Threatening is an act to say that you will cause trouble, hurt

somebody, etc. If you do not get what you want. In this case, John Cairncross threatens Alan Turing to tell his secret to Commander Denniston that he is a homosexual which is illegal in England in that time.

### **Datum 16**

**Context:** Joan Clarke visits Alan Turing who is suffering because of his weekly oestrogen treatments.

**Setting:** Alan Turing's house – Sitting Room

**Participants:** Alan Turing and Joan Clarke

**Joan Clarke:** *“Please let me help you”*

**Alan Turing:** “I don't need your help”

**Joan Clarke:** “You do not have to do this all alone”

*Movie script page 113*

Six months later after interrogation, Alan Turing is busy with his new machine in his house. He is grown paler as well. Haggard. And the palace is a horrible mess. Alan Turing is stated guilty by the court for accusing of him as a homosexual. The judge gives him a choice, prison or chemical castration. Of course, Alan chooses the second one. So, he will be able to take care of his machine. After that, Joan Clarke visits Alan and finds him suffer. Then, she says, *“Please let me help you”*.

According to that utterance, Joan Clarke uses illocutionary acts of commissives acts. Commissives is the act that the speaker who commits to do something (or not to do something) in the future. What Joan Clarke uttered

indicates that is commissives acts of volunteering. Volunteering is an act to offer to do something without being forced to do it or without getting paid for it. Joan Clarke is willing to help Alan Turing to give him a care.

**Datum 17**

**Context:** Joan Clarke visits Alan Turing who is suffering because of his weekly oestoregon treatments.

**Setting:** Alan Turing's house – Sitting Room

**Participants:** Alan Turing and Joan Clarke

**Joan Clarke:** "Please let me help you"

**Alan Turing:** "*I don't need your help*"

**Joan Clarke:** "You do not have to do this all alone"

*Movie script page 113*

Six months later after interrogation, Alan Turing is busy with his new machine in his house. He is grown paler as well. Haggard. And the palace is a horrible mess. Alan Turing is stated guilty by the court, for accusing him as a homosexual. The judge gives him a choice. Prison or chemical castration. Of course, Alan chooses the second one. So, he will be able to take care his machine. After that, Joan Clarke visits Alan and finds him suffer. Then, she offers the help to him. But, Alan refuses that by saying, "*I don't need your help*"

Based on that utterance, Alan Turing uses illocutionary acts of commissives acts. Commissives is the act that the speaker who commits to do

something (or not to do something) in the future. Then, what has been uttered by him shows that is a commissives acts of Refusing. Refusing is an act to say that you will not do something that somebody has asked you to do. So, Alan Turing here uses that utterance to reveal that he refuses what Joan Clarke has offered to him.

### **Datum 18**

**Context:** The police of Manchester got a report that Turing's house has robbed. So, Sergeant Staehl and Detective Nock come to there to investigate.

**Setting:** Alan Turing's house - Morning

**Participants:** Sergeant Staehl & Alan Turing

**Sergeant Staehl:** "You had a break in last night. Your neighbor, a Mr. Springborn, called to report the noise. Only you say there's nothing missing. Odd. So how about it — You tell us what happened, and *we'll find the chap who did this*".

**Alan Turing:** "Gentlemen, I don't think you could figure out who broke into my house if he walked up and spat in your face. What I could really use at the moment is not a bobby but a good cleaning lady. So unless one of you has an apron in your car, I'd suggest that you file your reports and leave me alone".

*Movie script page 6*

The police of Manchester got a report that Turing's house have robbed. So, In the morning in 1951, it is also raining, Sergeant Staehl and

Detective Nock come to there to investigate. Then, they find Alan Turing is busy with his machine in his room. He does not really care for their coming. After that, Sergeant Staehl says, " *You had a break in last night. Your neighbor, a Mr. Springborn, called to report the noise. Only you say there's nothing missing. Odd. So how about it — You tell us what happened, and we'll find the chap who did this*".

In the utterance "*We'll find the chap who did this*", Sergeant Staehl uses illocutionary of commissive acts. Commissive is the act that the speaker who commits to do something (or not to do something) in the future. That utterance indicates that it is a promising. Promising is an act to tell somebody that you will definitely do or not to do something, or that something will definitely happens. Sergeant Staehl uses that utterance to promise to Alan Turing that they will chap the robber.

### **Datum 19**

**Context:** After providing a test for seeking new worker, Alan Turing and Stewart Menzies find Joan Clarke as a test participant who passed the test.

**Setting:** MI-6 Headquarters – Class Room – London - Day

**Participants:** Stewart Menzies, Joan Clarke and Alan Turing

**Stewart Menzies:** "Congratulations, and my warmest welcome to His Majesty's service. If you speak a word of anything I'm about to show you. *You'll be executed for High Treason.* You will lie to your friends, your family everyone you meet about what it is you really do".

**Joan Clarke:** “And what is it like that we’re really doing?”

**Alan Turing:** “We’re going to break an unbreakable Nazi code and win the war”.

*Movie script page 39*

Alan Turing is pointed as a team leader and then he suddenly fires Keith and Charles. It makes the team lack of member, so Alan Turing and Stewart Menzies provide a test for seeking new workers. After the test finish, they find Joan Clarke as a test participant passed the test. So, Stewart Menzies congratulates and also threatens her by saying, “*If you speak a word of anything I’m about to show you, you’ll be executed for high treason*”.

Based on the utterance “*you’ll be executed for high treason*”, it reveals that it is an illocutionary acts of commissive. Commissive is the act that the speaker who commits to do something (or not to do something) in the future. Then, it can be indicated as the types of commissive of threatening acts that used by Stewart Menzies. Threatening is an act to say that you will cause trouble, hurt somebody, etc. If you do not get what you want. He uses this utterance to threaten Joan Clarke – if she tells what she will do in the Bletchley Park – to execute for high treason.

### **Datum 20**

**Context:** Alan Turing visits Joan. They talk about Alan’s idea regarding his machine that will break the enigma messages.

**Setting:** Joan’s Flat - Night



**Participants:** Alan Turing and Joan Clarke

**Joan Clarke:** “A ‘digital’ computer?”

**Alan Turing:** “*I’ll show you*”

*Movie script page 52*

Alan Turing visits Joan Clarke in her flat at night. He brings some “enigma” messages papers and some mathematical papers. The second one are the Alan’s idea which is to build a machine. The machine can break the enigma code. The digital computer that is what Alan Turing said to Joan Clarke. She seems to curious about that and then she asks what is that to Alan. After that, Alan says, “*I’ll show you*”.

Based on that utterance, Alan Turing uses illocutionary acts of commissives acts. Commissives is the act that the speaker who commits to do something (or not to do something) in the future. The utterance “*I’ll show you*” indicates that it is a promising. Promising is an act to tell somebody that you will definitely do or not to do something, or that something will definitely happens. The meaning of that utterance is Alan Turing commits to himself to show what is the digital computer to Joan Clarke.

### C. The Data Interpretation

In this chapter, research findings are converted into a table. The table shows the results of types commissive acts are found in *The Imitation Game* movie script by Graham Moore. The purpose is to make it easier for the writer himself and the reader in describing the research.

According to the data analyses which have been analyzed above, the writer only focuses on 20 commissive utterances to be analyzed. In the data, there are found several types of commissive acts which based on Kreidler and Crush theory. But, the interpretation of the data is formed in the following table shown below.

*Tabel 4.2 The types of commissive acts finding result*

<b>No</b>	<b>Types of Commissive acts</b>	<b>Frequency of Utterances</b>	<b>Percentage</b>
1	Promising	5	25 %
2	Vowing	0	0
3	Offering	3	15 %
4	Agreeing	1	5 %
5	Swearing	1	5 %
6	Refusing	4	20 %
7	Pledging	0	0
8	Threatening	5	25 %
9	Undertaking	0	0
10	Contracting	0	0
11	Volunteering	1	5 %
<b>Total</b>		20	100 %

#### D. The Discussion

After finding out the intention of commissive utterances in *The Imitation Game* movie script by classifying the type of commissive acts which is based on Kreidler and Cruse, it needs to discuss about the data found. From the data on the table above, it shows that in the commissive acts of *promising* and *threatening* appear 5 times or 25%. In the commissive acts of *offering* presents 4 times or 20% while in the *agreeing*, *swearing*, and *volunteering* emerge only once or 5%. Then, the commissive acts of vowing, pledging, undertaking and contracting are not found in the movie.

Commissive acts of promising and threatening emerged the most. Promising is a common expression in the daily life. Movie represents how the daily life occurs. That is why it presents the most in the movie. Meanwhile, threatening also emerged the most. The story tells about the struggle of Alan Turing as main character along with his team to break the enigma code. Alan Turing is the central of the story, he is a genius one. But, his behaviour seems a bit strange. Most of threatening acts involved with Alan Turing. The people underestimate and hate him. It explains why threatening exists the most.

Then, commissive acts of offering placed in the second place. Offering is used mostly by the character for casual way to begin the conversation, the politeness way. Then, the third place is commissive acts of agreeing, swearing and volunteering. They emerged only once or 5% in the movie. And the last are commissive acts of vowing, pledging, undertaking and contracting. These acts are formal and serious expression. They are used

in formal way. For instance, wedding ceremony, governmental situation, company stuffs, etc. These kinds of situation do not happen in the movie.

From the discussion above, it can be concluded that several types of commissive acts exist in *The Imitation Game* movie script. The most data found are commissive acts of promising and threatening (25%). The second is commissive acts of refusing (20%). The third is commissive acts of offering (15%). The fourth are commissive acts of agreeing, swearing and volunteering (5%). And the last are commissive acts of vowing, pledging, undertaking and contracting, which do not exist (0%).

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

After analyzing all of the data, it has been concluded that there are commissives utterances which exist in *The Imitation Game* movie script by Graham Moore. The most types of commissives acts that appear are promising and the second one are threatening. It can be seen that the most data found are commissive acts of promising and threatening (25%). The second is commissive acts of refusing (20%). The third is commissive acts of offering (15%). The fourth are commissive acts of agreeing, swearing and volunteering (5%). And the last are commissive acts of vowing, pledging, undertaking and contracting, which are not exist (0%). The classification is formed by the theory of Kreidler and Cruse. From the findings which could be shown implicitly:

1. Language is unique, especially for the utterance which has the own intention that depends on the context.
2. Context is crucial to create the meaning of utterance.
3. Commissive acts is the act that can be found in the daily life. It presents in the movie.
4. The movie represents how people connect each other. So, it makes movie is a good stuff to be analyzed.

## **B. Suggestion**

To close this paper, the writer would like to give some suggestion as follows:

### 1. For the learner

The learner should take the advantage of learning language through movie, especially *The Imitation Game* movie. Learning language will be fun if the researchers find what they like to be analyzed. Movie which is liked by most of people is a rich stuff for doing research. But, the learners can find the material that is fun to be learned in which represent their passion.

### 2. For the Teacher

The ways of learning are very important in learning language. The students sometimes feel bored when the teachers do not vary the way of learning. Thus, it will be more interesting if the teachers vary the way of learning.

### 3. For the next researcher

This paper, analysis of commissive acts, is still far away from perfectness. The writer suggests the next researcher to do further in pragmatics approach. Analysis of the act of saying is always interesting. The meaning of people's utterance can be different because of depending on situation which supports the conversation takes place.

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**THE IMITATION GAME**

Written by  
Graham Moore

Based on  
"Alan Turing: The Enigma"  
By Andrew Hodges

BLACK.

ALAN TURING (V.O.)  
Are you paying attention?

**INT. ALAN TURING'S HOUSE - DAY - 1951**

A HALF-DOZEN POLICE OFFICERS swarm the Manchester home of mathematics professor Alan Turing.

ALAN TURING (V.O.)  
Good. This is going to go very quickly now. If you are not listening carefully, you will miss things. Important things. You're writing some of this down? That's good.

INSIDE ALAN'S HOUSE: There's been a break-in, and the house is a mess - someone has given it a pretty thorough once-over.

ALAN TURING (V.O.)  
I will not pause, I will not repeat myself, and you will not interrupt me. If you ask me a question, I will ignore it. You think that because you're sitting where you are, and I am sitting where I am, that you are in control of what is about to happen. You're mistaken. I am in control, because I know things that you do not know.

PAPERS inked black with mathematical symbols litter the floor. The test tubes and beakers of Turing's chemical work are shattered in the study, CYANIDE and POTASSIUM NITRATE DRIPPING ACROSS THE UGLY CARPET.

ALAN TURING (V.O.)  
What I will need from you now is a commitment. You will listen closely, and you will not judge me.

And, in the corner: A MACHINE. It's the size of a dresser, tall, sprouting VACUUM TUBES and WIRES. It looks anachronistic here, too futuristic for its time.

The CONSTABLES LOOK AT THE MACHINE, CONFUSED: What is that thing?

ALAN TURING (V.O.)

When I am finished – when I have  
*told you* that I am finished – you  
are free to think whatever you  
like. But until then, you will  
trust that while this story will be  
hard for you to understand,  
everything I am saying I am saying  
for a reason.

A CONSTABLE PHONES IN the robbery to police headquarters –

**INT. POLICE HEADQUATERS - DAY**

– At headquarters, a RADIO GIRL RECEIVES the information and  
passes it to an assistant for delivery to the detectives on  
duty –

**INT. MI-6 - RADIO OPERATORS' ROOM/HALLWAYS - DAY**

– While in London, a RADIO OPERATOR in a dark room far below  
Victoria Street INTERCEPTS THE MESSAGE –

ALAN TURING (V.O.)

If you cannot commit to this, then  
please leave the room. That's  
right, you're the one who's free to  
go. But if you choose to stay, if  
you choose to listen, remember  
this: If things happen that you do  
not like, you chose to be here.

– The MESSAGE is HANDED OFF and WHISKED through the dim  
hallways –

**INT. MI-6 - MENZIES OFFICE - DAY**

– Until it's finally deposited on the desk of STEWART  
MENZIES, the Director of MI-6. British Secret Intelligence  
Services.

ALAN TURING (V.O.)

What happens from this moment  
forward is not my responsibility:  
It's yours.

Menzies picks up the message: "Alan Turing has been robbed."

ALAN TURING (V.O.)

This will go quite fast now.  
(laughs)  
And that is the *last* time I will  
repeat myself. Pay attention.

**EXT. ALAN TURNING'S HOUSE - MORNING**

DETECTIVE ROBERT NOCK, 40s, athletic, more interested in football than being a detective, hustles past a few double-parked police cars and up the steps and into:

**INT. ALAN TURNING'S HOUSE - CONTINUOUS**

Detective Nock enters to find the same messy crime scene we just saw. He's addressed by SERGEANT STAEHL.

SGT. STAEHL  
Bit late, don't you think?

DETECTIVE NOCK  
The baby. Up all night, hollering  
and crying. June says it's collick.  
(re: the mess)  
What's all this, then?

SGT. STAEHL  
Turing, Alan. Professor at King's.  
Seems there's been a robbery.

DETECTIVE NOCK  
What of?

SGT. STAEHL  
That's just it. Nothing's missing,  
really.

DETECTIVE NOCK  
No, what's he a professor of?

SGT. STAEHL  
(consulting notes)  
Maths. Or, as he put it, "ordinal  
logic, with a dose of number  
theory."

ON NOCK: What on earth does that mean?

StaeHL shrugs.

DETECTIVE NOCK  
What's he doing in Manchester?

Sergeant StaeHL shows Nock the MACHINE in the corner.

ON NOCK: What the hell is that?

SGT. STAEHL  
Something with machines. Project at  
the NPL, I checked, but he won't  
say what it's on.

DETECTIVE NOCK  
He's a bit squirrely then, our  
Professor Turing?

SGT. STAEHL  
That's putting it mildly.

Sergeant Staehl motions to the next room, and he follows Nock  
in...

... Where they find ALAN TURING, 38. He's the smartest man in  
the room, and he knows it. But he doesn't really care if you  
do.

Turing is VERY CAREFULLY sweeping up a pile of WHITE POWDER.

He's doing it with a PAINTBRUSH, his mouth covered in a  
scarf.

He's totally oblivious to the detectives as they enter.

DETECTIVE NOCK  
Professor Turing?  
(beat)  
Professor Turing? My name is  
Detective Nock. Manchester Police.  
Sergeant Staehl here tells me  
you've had a robbery last night.  
(still nothing)  
Professor Turing?

Detective Nock steps closer, peering over Turing's shoulder  
at the white powder.

DETECTIVE NOCK (CONT'D)  
Professor -

ALAN TURING  
- I would step back, if I were you.

DETECTIVE NOCK  
Pardon me?

ALAN TURING  
Step back, and don't breathe so  
much.

DETECTIVE NOCK  
Breathe?

ALAN TURING  
You're breathing heavily and you're  
going to inhale this junk and  
you're going to leave your collicky  
son without a father.

Detective Nock stops, and steps back. What in the world?

ALAN TURING (CONT'D)  
Sound carries in this house.

DETECTIVE NOCK  
What is all that?

ALAN TURING  
Cyanide. Undiluted. Wouldn't take  
more than a thimbleful to kill you.

Turing finishes sweeping the cyanide into a jar, before  
safely CAPPING IT.

Turing stands, removes his scarf, and for the first time  
takes a look at Detective Nock. Sizes him up.

ALAN TURING (CONT'D)  
Oh. Disappointing.

Detective Knock and Sergeant Staehl exchange a look.

DETECTIVE NOCK  
Pardon?

ALAN TURING  
I'd hoped for a bit more.

DETECTIVE NOCK  
Sergeant Staehl, is it just me, or  
do you get the sense that we're  
being insulted?

ALAN TURING  
(to Nock)  
You lied to your friend here about  
your son, which is just unseemly.  
Collick didn't keep you up all  
night. Drink did. You've bags under  
your eyes the size of strawberries.  
Your topcoat reeks of whiskey.  
You're short of breath after  
walking 30 paces. And I believe  
Manchester United had a match  
yesterday, yes? I could hear the  
shouting from Simpson's on my way  
home.

DETECTIVE NOCK  
(caught)  
... We won by four. Would've been  
unseemly *not* to celebrate.

Sergeant Staehl SIGHS, embarrassed.

SGT. STAEHL

You had a break in last night. Your neighbor, a Mr. Springborn, called to report the noise. Only you say there's nothing missing. Odd. So how about it - You tell us what happened, and we find the chap who did this.

ALAN TURING

Gentlemen, I don't think you could figure out who broke into my house if he walked up and spat in your face. What I could really use at the moment is not a bobby but a good cleaning lady. So unless one of you has an apron in your car, I'd suggest that you file your reports and leave me alone.

Staehl is about to say something - and probably something aggressive, by the look of his face - but Nock stops him.

DETECTIVE NOCK

... As you say, Professor Turing.  
Best of luck with your cyanide.

**EXT. ALAN TURNING'S HOUSE - MOMENTS LATER**

Detective Nock and Sergeant Staehl walk away from Turing's house.

SGT. STAEHL

I'll give you a bob if you can name me a more insufferable sod.

DETECTIVE NOCK

Curious, isn't he?

SGT. STAEHL

Oh, you've a soft spot for the bastard 'cause he called you on your drink? Which, while we're on the subject -

DETECTIVE NOCK

- Seemed a bit forced though, didn't it?

SGT. STAEHL

Don't know what you mean.



DETECTIVE NOCK

If you didn't want a pair of bobbies digging around in your personal affairs, well, that would have been a stellar way to see that they don't. Tell me you don't think this is suspicious.

SGT. STAEHL

I don't think this is suspicious.

DETECTIVE NOCK

A mysterious professor who won't admit he's had something stolen from his flat?

SGT. STAEHL

What're you suggesting?

DETECTIVE NOCK

I'm suggesting that Alan Turing is hiding something.

CUT TO:

**INT. EUSTON STATION - LONDON - DAY - 1939**

Alan Turing - 11 years younger - HURRIES through Euston Station on the day that Britain declares war on Germany.

The station is preparing for war:

PAPERBOYS SCREAM the headlines: "800,000 CHILDREN EVACUATED!" "GERMAN BOMBS COMING!" "FOOD SUPPLIES RATIONED!"

MILITARY PERSONNEL herd PACKS OF CHILDREN like cattle onto rumbling trains.

The children, born with stiff upper lips, hold back their tears. A FATHER shakes the hand of his 8-YEAR-OLD SON goodbye, almost business-like. Neither knows if they'll ever see one another again.

Alan moves through this determinedly, methodically, and unemotionally - it's like he doesn't even notice anyone is there.

**INT/EXT. TRAIN - DAY - LATER**

Alan Turing walks down the aisle of a train bound for Bletchley Park - his is the only adult face amidst the sea of children.

He watches a SMALL BOY pour over a PUZZLE BOOK. OLDER KIDS, loud and rowdy, TAUNT the Small Boy, who doesn't look up, he's so focused on his puzzles.

Alan watches. Maybe he smiles. Maybe he understands.

**EXT. BLETCHLEY VILLAGE - STREET - A FEW HOURS LATER**

Alan walks through the small village of Bletchley. He passes a sign that reads "BLETCHLEY RADIO MANUFACTURING" as he heads to

**EXT. BLETCHLEY PARK - AN HOUR LATER**

Alan arrives at the imposing front gates of Bletchley Park. An enormous Victorian mansion lies in the center of the grounds, surrounded by empty gardens and tall iron fences.

As Alan approaches, two NAVAL OFFICERS with MACHINE GUNS step out from behind the BARRICADES.

Whatever this place is, it's housing something very secret inside.

**INT. BLETCHLEY PARK - COMMANDER DENNISTON'S OFFICE - LATER**

A few minutes later, Alan sits alone in a cluttered office. He stares ahead blankly at the empty chair behind the desk. Waits.

COMMANDER DENNISTON (O.S.)  
- What are you doing here?

Alan turns with a start.

ALAN TURING  
The girl told me to wait -

COMMANDER DENNISTON  
In my office? She tell you to help yourself to a cup of tea while you were here?

ALAN TURING  
No. She didn't.

COMMANDER DENNISTON  
She didn't tell you what a joke is then either, I gather.

ALAN TURING  
Was she supposed to?

COMMANDER DENNISTON  
For Christ's sake – who are you?

ALAN TURING  
Alan Turing.

COMMANDER DENNISTON  
(looking at papers on his  
desk)  
Turing... Let me see... Oh, Turing.  
The mathematician.

ALAN TURING  
Correct.

COMMANDER DENNISTON  
How ever could I have guessed?

ALAN TURING  
You didn't. It was written on your  
paper.

COMMANDER DENNISTON  
... King's College, Cambridge. Says  
here you were a bit of a prodigy in  
the maths department.

ALAN TURING  
I'm not sure I can evaluate that,  
Mr... ?

COMMANDER DENNISTON  
How old are you, Mr. Turing?

ALAN TURING  
27.

COMMANDER DENNISTON  
How old were you when you became a  
fellow at Cambridge?

ALAN TURING  
24.

COMMANDER DENNISTON  
And how old were you when you  
published this paper here, that has  
a title I can barely understand,  
which apparently got you this  
fellowship?

ALAN TURING  
23.

COMMANDER DENNISTON

And you don't think that qualifies you as a certified prodigy?

ALAN TURING

Rather depends on how old my peers were when they did comparable work, doesn't it?

COMMANDER DENNISTON

And how old were they?

ALAN TURING

Newton discovered the binomial theorem at 22. Einstein published four papers that changed the world at 26. As far as I can tell I've barely made par.

COMMANDER DENNISTON

You're serious, aren't you?

ALAN TURING

Would you prefer I make a joke?

COMMANDER DENNISTON

Not sure you know what those are.

ALAN TURING

It hardly seems fair that that would be a requirement for employment here, Mr...?

COMMANDER DENNISTON

*Commander* Denniston, of the Royal Navy. All right, Mr. Turing, I'll bite. Why do you want to work for His Majesty's government?

ALAN TURING

Oh, I don't, really.

COMMANDER DENNISTON

(suspicious)

Are you a bleeding pacifist, Turing?

ALAN TURING

I'm agnostic about violence.

COMMANDER DENNISTON

But you realize that 600 miles from London there's this nasty chap named Hitler who's looking to engulf Europe in tyranny?

ALAN TURING

Politics is not my area of expertise.

COMMANDER DENNISTON

I believe you've just set a record for the shortest job interview in British military history.

ALAN TURING

Mother says that I can be off-putting sometimes. On account of being the best mathematician in the world.

COMMANDER DENNISTON

You're the best mathematician in the world?

ALAN TURING

Oh. Yes.

COMMANDER DENNISTON

... Do you know how many people I've rejected for this program?

ALAN TURING

No.

COMMANDER DENNISTON

That's right. Because we're a top secret program. But I'll tell you, just because we're friends, that last week I rejected one of our great nation's top linguists, knows German better than Bertolt Brecht.

ALAN TURING

I don't speak German.

COMMANDER DENNISTON

What?

ALAN TURING

I don't. Speak German.

COMMANDER DENNISTON

How the bloody hell are you supposed to decrypt German communications if you don't, oh, I don't know, *speaking German?*

ALAN TURING

I'm quite excellent at crossword puzzles.

COMMANDER DENNISTON  
 (calling off)  
 MARGARET!

ALAN TURING  
 The German codes are a puzzle. A  
 game. Just like any other game.

COMMANDER DENNISTON  
 MARGARET! Where are you?!

ALAN TURING  
 I'm very good at games. Puzzles.  
 And I think this is the hardest  
 puzzle in the world.

COMMANDER DENNISTON  
 MARGARET!?!  
 (beat)  
 For the love of... This is a joke,  
 obviously.

ALAN TURING  
 I'm afraid I can't make jokes,  
 Commander Denniston.

And for a split second, Denniston actually smiles.

COMMANDER DENNISTON  
 Have a pleasant trip back to  
 Cambridge, Professor.

ALAN TURING  
 Enigma.

At the mention of this word Denniston looks suddenly serious.

SECRETARY ("MARGARET")  
 (popping head in)  
 You called for me?

He WAVES HER AWAY, entirely focused on what Alan just said.

ALAN TURING  
 (after she leaves)  
 ... That's what you're doing here.  
 The top secret program at  
 Bletchley. You're trying to break  
 the German Enigma machine.

COMMANDER DENNISTON  
 What makes you think that?

ALAN TURING  
 It's the greatest encryption device  
 in history, and the Germans use it  
 for all major communications.  
 (MORE)

## ALAN TURING (CONT'D)

If the Allies broke Enigma – well, this would turn into a very short war indeed. Of course you're working on it. But you also haven't got anywhere. If you had, you wouldn't be hiring cryptographers out of University. You need me a lot more than I need you. I'd just as easily go work for the Germans, frankly, but they simply don't have anything this good to work on. Our mathematicians aren't as impressive as theirs. With one significant exception. I like solving problems, Commander. And Enigma is the most difficult problem in the world.

## COMMANDER DENNISTON

Enigma isn't difficult. It's impossible. The Americans. The French. The Russians. The *Germans*. Everyone thinks Enigma is unbreakable.

## ALAN TURING

Goody! Let me try and we'll know for sure.

The men stare at each other. Neither blinks.

**INT. BLETCHLEY PARK - DAY - LATER**

ANGLE ON: A machine. It looks like a typewriter that got left on the set of Blade Runner. Wires running all over it. Extra gears sticking out of the sides. Blinking lights that reveal German characters. Half electrical, half mechanical.

## COMMANDER DENNISTON (O.S.)

Welcome to Enigma.

SLOWLY REVEAL: COMMANDER DENNISTON, 50s, is showing the ENIGMA MACHINE to the NEW RECRUITS.

They are:

HUGH ALEXANDER, 30s, loves women and chess in equal measure.

JOHN CAIRNCROSS, 30s, Scottish, not the prodigy his compatriots are and knows it.

PETER HILTON, 20s, a precocious undergrad from Oxford.

KEITH FURMAN and CHARLES RICHARDS, 40s, both stodgy linguists.

Stewart Menzies – head of MI-6, who we briefly glimpsed in the opening – stands in the corner, silent and observing. Charming and inscrutable, he didn't become the head of British Secret Intelligence Services by accident.

COMMANDER DENNISTON (CONT'D)

The German navy encodes every message they send using the Enigma machine. The details of every surprise attack, of every secret convoy, of every U-Boat in the bloody Atlantic go into that thing, and out comes... Gibberish.

FINALLY REVEAL: ... Alan stands with them, staring at the machine like it's the Sistine Chapel.

He reaches out and touches it lovingly.

ALAN TURING

It's beautiful.

COMMANDER DENNISTON

It's the crooked hand of death itself.

Denniston shows Alan sheets of Enigma messages: PAGE AFTER PAGE OF RANDOM LETTERS.

COMMANDER DENNISTON (CONT'D)

Our WRENS intercept thousands of radio messages a day. But to the lovely young ladies of the Women's Royal Navy, they're nonsense. It's only when you feed them back into Enigma that they make sense.

JOHN CAIRNCROSS

But we have an Enigma machine.

COMMANDER DENNISTON

Yes. Polish intelligence smuggled this out of Berlin.

JOHN CAIRNCROSS

So what's the problem? Just put the intercepted messages back in to Enigma and –

ALAN TURING

– It's not that simple, is it? Just having an Enigma machine doesn't help you decode the messages.



COMMANDER DENNISTON  
 Very good, Mr. Turing. To decode a message, you need to know the machine's settings. The Germans switch settings every day, promptly at midnight. We usually intercept our first message around 6am. Which gives you exactly 18 hours every day to crack the code before it changes, and you start again.

Alan looks at the machine carefully.

ALAN TURING  
 Five rotors. Six plugboard cables. That's...

CHARLES RICHARDS  
 Five -

JOHN CAIRNCROSS  
 - thousand million -

PETER HILTON  
 - No no it's - I've got it -

CHARLES RICHARDS  
 - Million, million -

KEITH FURMAN  
 - In the millions, obviously -

CHARLES RICHARDS  
 - Obviously -

ALAN TURING  
 - Over one hundred and fifty million million million possible settings.

All eyes turn to Turing: Wow.

COMMANDER DENNISTON  
 ... Very good.

HUGH ALEXANDER  
 One hundred fifty nine, if you'd rather be exact about it.

Everyone looks at Hugh now.

HUGH ALEXANDER (CONT'D)  
 One five nine with eighteen zeroes behind it. Possibilities. Every single day.

Jesus Christ. Who is this guy?

COMMANDER DENNISTON  
Gentlemen, meet Hugh Alexander.  
I've personally selected him to run  
this unit.

JOHN CAIRNCROSS  
Didn't you...?

COMMANDER DENNISTON  
Mr. Alexander won Britain's  
national chess championship.

HUGH ALEXANDER  
Twice.

JOHN CAIRNCROSS  
(extending a hand to Hugh)  
John Cairncross.

COMMANDER DENNISTON  
(to Alan)  
You're not the only one who's good  
at games around here.

ALAN TURING  
Are we all to work together then? I  
prefer to have my own office.

COMMANDER DENNISTON  
You're a team, and you'll work as  
one.

ALAN TURING  
I don't have time to explain myself  
as I go along, and I'm afraid these  
men will only slow me down.

STEWART MENZIES  
(piping up from the  
corner)  
- If you can't play together, then  
I'm afraid we can't let you play at  
all.

They all stare at him.

COMMANDER DENNISTON  
This is Stuart Menzies. MI-6.

The team ACKNOWLEDGES Menzies.

CHARLES RICHARDS  
There are only five divisions of  
military intelligence. There is no  
"MI-6."

STEWART MENZIES  
 Exactly. That's the spirit.  
 (to Alan)  
 Mr. Turing. Do you know how many  
 British servicemen have died  
 because of Enigma?

ALAN TURING  
 I don't.

STEWART MENZIES  
 Three.

They all stare at Menzies: That doesn't sound like very many.

STEWART MENZIES (CONT'D)  
 ... *While we've been having this  
 conversation.*  
 (checks his watch)  
 Oh look. There's another. Rather  
 hope he didn't have a family. This  
 war that Commander Denniston's been  
 going on about? We're not winning  
 it. Break the code and at least we  
 might have a chance.  
 (to Denniston)  
 Shall we leave the children alone  
 with their new toy?

Menzies and Commander Denniston LEAVE.

The team stands there. With Enigma.

HUGH ALEXANDER  
 Alright boys. Let's play.

CUT TO:

**EXT. SHERBORNE SCHOOL FOR BOYS - DAY - 1927**

TEENAGE BOYS play cricket in the green front gardens of a boys boarding school. Behind them looms the school's stately central manor house.

ALAN TURING (V.O.)  
 The problem began, of course, with  
 the carrots.

**INT. SHERBORNE SCHOOL FOR BOYS - DAY**

YOUNG ALAN TURING, 15, sits alone in the dining hall. Other BOYS joke and laugh and tell animated stories at nearby tables, but Alan sits alone, staring intently at his food.

ON ALAN'S PLATE: Boiled steak. Potatoes. Peas. And carrots.

ALAN TURING (V.O.)  
Carrots are orange. Peas are green.  
They mustn't touch.

Alan carefully tries to separate the carrots from the peas.  
It's like he's performing brain surgery.

BEHIND ALAN, a group of BIGGER BOYS approach quietly. One of them holds a TRAY OF BOILED VEGETABLES -

- The Boys try to MUFFLE THEIR GIGGLES so Alan can't hear them approach -

- The Boys DUMP THE TRAY OF VEGETABLES ALL OVER ALAN.

Alan SCREAMS.

The Boys LAUGH as Alan SCREAMS and SHAKES and tries to get the peas and carrots and everything else off of him. He's in hell.

Alan FALLS DOWN. Still shaking, still screaming.

YOUNG ALAN  
Carrots are orange! Carrots are orange!  
Carrots are orange!

BOY #1  
What a bloody weirdo!

Alan CURLS UP INTO A BALL as he shivers.

CUT TO:

**INT. COFFIN - A FEW MINUTES LATER**

... Alan is now inside a coffin.

He's KICKING AT THE WOODEN BOARDS ABOVE and SCREAMING TO BE RELEASED.

It's not helping.

From above, we hear the familiar LAUGHTER OF THE SCHOOLBOYS.

REVEAL: The "coffin" is make-shift; the Boys have constructed it out of the broken floorboards of a half-finished class room. Alan is buried underground, and they're nailing him in.

ALAN TURING (V.O.)  
 Do you know why people like  
 violence? Because it *feels good*.

The THUMP THUMP of nails entering the boards.

ALAN TURING (V.O.)  
 Humans find violence deeply  
 satisfying. But remove the  
 satisfaction, and the act  
 becomes... Hollow.

FROM INSIDE THE COFFIN: Alan goes silent.

The Boys pound away, but the silence unnerves them.

BOY #1  
 Alan? Alan?

BOY #2  
 C'mon don't be such a kike about  
 it...

BOY #3  
 Leave him to bloody rot.

The Boys LEAVE.

There's still only SILENCE from inside Alan's coffin.

Alan breathes slowly. Quietly. Controls his shivering to  
 barely a tremor. He waits.

ALAN TURING (V.O.)  
 I didn't learn this on my own  
 though. I had help.

Suddenly, the boards above him CREAK. Then BEND. Then SNAP.

Then an ARM REACHES DOWN and PULLS Alan out of the coffin.

REVEAL: CHRISTOPHER MORCOM, 16, tall, pretty, and charming in  
 ways that Alan will never, ever be.

CHRISTOPHER  
 Christ, I thought they were going  
 to kill you.

Christopher PULLS Alan from the floorboard coffin and they -

**EXT. SHERBORNE SCHOOL FOR BOYS - SECONDS LATER**

Walking away from the half-finished school room, Christopher  
 helps Alan as he hobbles.

YOUNG ALAN

... It's not my fault. The carrots  
got in with the peas.

(off Christopher's look)

I'm sorry. I won't let them do it  
again.

CHRISTOPHER

They're getting worse.

YOUNG ALAN

They only beat me up because I'm  
smarter than they are.

CHRISTOPHER

No. They beat you up because you're  
*different*. So you'll have to try a  
little harder to blend in.

YOUNG ALAN

Mother says I'm just an odd duck.

CHRISTOPHER

And she's right.

Alan STUMBLES and Christopher grabs his hand, steadying him.

CHRISTOPHER (CONT'D)

But you know, sometimes it is the  
very people who no one imagines  
anything of who do the things that  
no one can imagine.

ALAN TURING (V.O.)

Christopher helped.

CUT TO:

**INT. POLICE STATION - MANCHESTER - DAY - 1951**

Detective Nock sits at his desk, yelling incredulously into  
his telephone.

DETECTIVE NOCK

... What do you mean, "classified"?  
(beat)

... Yes, I am aware of the literal  
meaning of the word "classified,"  
what I'm asking is why would a  
maths professor have his military  
records classified?

(beat)

... Well then I will come down  
there and...

Nock HANGS UP, frustrated.

He notices Sergeant Staehl walking past.

DETECTIVE NOCK (CONT'D)  
Come with me.

**EXT. MANCHESTER STREETS - LATER**

Detective Nock and Sergeant Staehl walk through Manchester, away from the police station.

SGT. STAEHL  
... So are you going to catch this mysterious thief who hasn't actually stolen anything?

DETECTIVE NOCK  
Alan Turing is a suspect in a robbery but they won't share a thing with the police?

SGT. STAEHL  
"Suspect"? I distinctly recall writing his name next to the word "victim."

Nock looks around, paying no attention to Staehl. He sees something (which we don't) in the reflection of a shop window.

DETECTIVE NOCK  
Will?

SGT. STAEHL  
Yes?

DETECTIVE NOCK  
I'm terribly sorry about this.

Suddenly, Nock PUSHES Staehl, hard.

Staehl, reeling, is very, very confused.

SGT. STAEHL  
What?

Nock responds by PUNCHING Staehl across the jaw, sending him to the ground.

People on the street TURN and STARE.

Nock RUNS away down the street -

Staehl starts CHASING AFTER HIM -

- They each DODGE PASSERSBY, who are all staring -

- Until Nock suddenly CHANGES DIRECTIONS and SLAMS INTO A PEDESTRIAN -

- The Pedestrian and Nock TUMBLE TO THE GROUND.

The two SCRAMBLE, and then exchange a look: The Pedestrian is... Concerned.

The Pedestrian STRUGGLES TO HIS FEET and RUNS OFF.

Nock stands dusting himself off as Staehl catches up to him -

- And PUNCHES NOCK IN THE JAW.

DETECTIVE NOCK  
Oww! Would you stop it?

SGT. STAEHL  
What is wrong with you?

DETECTIVE NOCK  
Here.

Nock hands a BILLFOLD back to Staehl.

SGT. STAEHL  
... Whose is this?

Very confused, Staehl LOOKS THROUGH the billfold.

SGT. STAEHL (CONT'D)  
... That man you knocked over! You stole his billfold.

Nock shrugs.

SGT. STAEHL (CONT'D)  
... Oh. Bob?

DETECTIVE NOCK  
Yes?

SGT. STAEHL  
There's a photograph of you.

Staehl shows Nock the billfold's contents: A PHOTO OF NOCK, PAPERS WITH NOCK'S ADDRESS, PERSONAL DATA.

SGT. STAEHL (CONT'D)  
That man was following you.



DETECTIVE NOCK  
Has been for awhile now.

SGT. STAEHL  
Good God... Your home address, your  
district, your... Bob, there is a  
letter here from the Foreign  
Office.

Staehl shows him: The letter, stamped with the Foreign Office  
seal, instructs that the bearer be granted access to all  
records concerning one "ROBERT NOCK".

FEMALE PEDESTRIAN  
(approaching them)  
- Are you two all right?

SGT. STAEHL  
(to Pedestrian)  
Bugger off.

She LEAVES, offended.

SGT. STAEHL (CONT'D)  
Why are you being followed? We have  
to call this in.

DETECTIVE NOCK  
(looking at the letter)  
I think I might have a better idea.

CUT TO:

**INT. POLICE STATION - MANCHESTER - LATER**

QUICK SHOTS: Nock PAINTS TIPP-EX over his own name on the  
letter he just stole, and TYPES IN A NEW ONE - "ALAN TURING"

**INT. ADMIRALTY RECORDS OFFICE - DAY - LATER**

Detective Nock walks up to a SECRETARY.

DETECTIVE NOCK  
(to Secretary)  
Pardon me. I'd like to see some  
documents, if I may. Service  
records of a Mr. Turing. Alan.

He FLASHES THE FORGED LETTER.

DETECTIVE NOCK (CONT'D)  
Foreign Office sent me.

Off of Nock's SMILE we

CUT TO:

**EXT. ATLANTIC OCEAN - GERMAN PLANE - DAY - 1940**

ALAN TURING (V.O.)

The game was quite a simple one.

ON THE ATLANTIC:

- A GERMAN SPYPLANE spots a BRITISH CONVOY travelling across the ocean, far away. We hear the BEEP BEEP of Morse Code as the SPYPLANE SENDS OUT AN ENCRYPTED MESSAGE and we cut to -

**EXT. BRITISH SHIP - ON DECK - DAY**

- The DECK of one of the British ships. A SEAMAN smokes a cigarette as waves crash against the side. He's approached by two FRIENDS. He looks: He's only got one smoke left. In a kind gesture, he SNAPS his cigarette in half, sharing it -

**INT/EXT. GERMAN SUBMARINE - DAY**

- As underwater, a GERMAN SUBMARINE receives the BEEP BEEP of the Morse message about the convoy's location. The sub CHANGES COURSE -

ALAN TURING (V.O.)

Every single German message. Every surprise attack. Every bombing run. Every imminent U-boat assault. They were all floating through the air, radio signals that any schoolboy with an AM kit could intercept.

**INT. BLETCHLEY PARK - HUT 14 - DAY**

AT BLETCHLEY PARK:

- Inside HUT 14: ROW after ROW of RADIO STATIONS, all staffed by the smartly dressed young ladies of the Women's Royal Navy. One WREN, listening to Morse code on her headphones, intercepts the very same BEEP BEEP of the MESSAGE -

ALAN TURING (V.O.)

The trick was that they were encrypted.

- She takes it down by hand: It's GIBBERISH. Encrypted. She places the messages in a PILE -

- A FEMALE ASSISTANT picks up the pile of encrypted messages-

**EXT. BLETCHLEY PARK - HUT 14 - DAY**

- And carries it through Bletchley -

- The grounds surrounding the mansion at Bletchley Park are now littered with 18 WOODEN "HUTS" - hastily constructed structures that contain all of Britain's top secret cryptography operations -

ALAN TURING (V.O.)

One hundred and fifty nine million million possible Enigma settings. All we had to do was try each one.

**EXT. BLETCHLEY PARK - HUT 8 - DAY**

- The Female Assistant hurries past ARMED GUARDS and SECURITY CHECKPOINTS into -

**INT. BLETCHLEY PARK - HUT 8 - DAY**

- HUT 8: Where the Enigma cryptanalysis team does their work.

ALAN TURING (V.O.)

But if we had 10 men checking one setting a minute, for 24 hours every day and seven days every week, it would take... Well, you tell me. How many days would it take to check each of the settings?

- John Cairncross, Peter Hilton, Keith Furman, and Charles Richards use PERFORATED SHEETS to analyze Enigma messages as the Female Assistant deposits the pile onto Hugh Alexander's desk.

All around Hut 8, we see STACK after STACK of encrypted messages, just like the one that was just delivered.

ALAN TURING (V.O.)

... Would you like a hint? It's not days. It's *years*.

The team does their best to decrypt these stacks of messages, but they're getting nowhere. There are thousands of messages, and only four cryptographers.

ALAN TURING (V.O.)

(sighs)

Oh dear, you still haven't worked  
it out, have you? Pity you didn't  
pay more attention in school.

(beat)

It's *20 million* years.

MOVE IN on the urgent message about the attack, which is  
untouched as -

**EXT. ATLANTIC OCEAN - BRITISH SHIP - DECK - DAY**

BACK IN THE ATLANTIC:

- The deck of the British ship. The sailors SMOKE as we -

ALAN TURING (V.O.)

To stop a coming attack, we would  
have to check 20 million years  
worth of settings... In 20 minutes.

- Move DOWN INTO THE WATER to see that the German submarine  
has arrived. It FIRES A TORPEDO at the helpless convoy and we  
cut-

**INT. BLETCHLEY PARK - HUT 8 - DAY**

BACK TO HUT 8:

The team is still buried in pile after pile of undecrypted  
messages. Another convoy has been lost because they couldn't  
move fast enough, and they're so far behind they don't even  
know it yet.

PETER HILTON

... I'm famished.

Hugh stretches, staring out the window, where he sees a WREN  
passing by.

HUGH ALEXANDER

(re: the WREN)

Good God, what is it with women in  
little hats?

John, Peter, Keith and Charles all look as well - there is in  
fact something strangely sexy about women in little hats.

John Cairncross gets up and walks into the next room, where  
he finds Alan, working alone.

JOHN CAIRNCROSS

The boys... We were going to get  
some lunch?

(Alan ignores him)

Alan?

ALAN TURING

Yes.

JOHN CAIRNCROSS

I said we were going to get some  
lunch?

(Alan keeps ignoring him)

Alan?

ALAN TURING

Yes.

JOHN CAIRNCROSS

Can you hear me?

ALAN TURING

Yes.

JOHN CAIRNCROSS

I said we're off to get some lunch.

(silence)

This is starting to get a bit  
repetitive.

ALAN TURING

What is?

JOHN CAIRNCROSS

I had asked if you wanted to have  
lunch with us.

ALAN TURING

No you didn't. You told me you were  
getting lunch.

JOHN CAIRNCROSS

Have I offended you in some way?

ALAN TURING

Why would you think that?

JOHN CAIRNCROSS

Would you like to come to lunch  
with us?

ALAN TURING

When is lunchtime?

HUGH ALEXANDER  
 (calling out)  
 Christ, Alan, it's a bleeding sandwich.

ALAN TURING  
 What is?

HUGH ALEXANDER  
*Lunch.*

ALAN TURING  
 I don't like sandwiches.

JOHN CAIRNCROSS  
 Nevermind.

HUGH ALEXANDER  
 John was trying to be nice.

ALAN TURING  
 How?

JOHN CAIRNCROSS  
 Let it go.

HUGH ALEXANDER  
 You know to pull off this irascible genius routine, one has to actually be a genius. Yet we're the ones making progress here, aren't we?

ALAN TURING  
 You have?

HUGH ALEXANDER  
 We've decrypted a number of German messages by analyzing the frequency of letter distribution.

ALAN TURING  
 Oh. Even a broken clock is right twice a day. That's not progress at all, that's just blind luck. I'm designing a machine that will allow us to break every message, every day, instantly.

We see his work: ELECTRICAL SCHEMATICS. He's designing a STRANGE NEW MACHINE.

ON THE TEAM: A machine? That's ridiculous.

PETER HILTON  
 Who's hungry? Let's go.

HUGH ALEXANDER

Bye, Alan.

The guys gather their things and walk out...

ALAN TURING

I'm hungry.

... They turn.

JOHN CAIRNCROSS

What?

ALAN TURING

Peter asked if anyone was hungry. I am.

(they stare at him)

May I have some soup, please?

**EXT. BLETCHLEY PARK - HUT 8 - MOMENTS LATER**

Hugh, John, Peter, Keith and Charles all exit Hut 8, shaking their heads and laughing at what an impossible weirdo Alan is.

In the window, we see Alan's face, alone with his work.

ON ALAN: He looks out at the team, a slight longing to be among them, and yet the resolution that he never can be.

**EXT. OUTSKIRTS OF BLETCHLEY - DAY - SEQUENCE**

Alan runs for miles and miles along the outskirts of Bletchley.

He thinks when he runs. It focuses him. He looks intent, deeply concentrating as he presses his legs as hard as they'll go.

INTERCUT WITH:

**INT. BLETCHLEY PARK - HUT 8 - DAY - SEQUENCE**

Alan obsessively works on something in Hut 8, filling sheet after sheet of paper with his designs. He's drawing SCHEMATICS... As it fills out, we see what it is:

It's a HUGE MACHINE.

**EXT. BLETCHLEY PARK - DAY**

Alan walks through the camp brandishing a PIECE OF PAPER. He's a fish out of water amidst all of the MILITARY MEN moving supplies around him.

He finds what he's looking for:

Commander Denniston stands before a SUPPLY TRUCK, checking the manifest as supplies are UNLOADED.

ALAN TURING  
This is unacceptable.

COMMANDER DENNISTON  
Turing. If you'd like to discuss the complaint, I'd suggest making a proper appointment with my office.

ALAN TURING  
Complaint? Hugh Alexander has denied my requisition. Parts and equipment, to build the machine I've designed.

COMMANDER DENNISTON  
Your fellow codebreakers are refusing to work with you. They've filed a *formal* complaint.

ALAN TURING  
It's inspired by an old Polish code machine, only infinitely more advanced.

COMMANDER DENNISTON  
If you don't respond to the complaint, I'll have to take it up with the Home Office.

ALAN TURING  
Fine. My response is, they are all idiots. Fire them and use the savings to fund my machine. I'll only need about a hundred thousand pounds.

COMMANDER DENNISTON  
A hundred thousand - Why are you building a machine?

ALAN TURING  
It's highly technical. You wouldn't understand.



COMMANDER DENNISTON

I suggest you make an effort to try.

ALAN TURING

... Enigma is a machine. A very well-designed machine. Our problem is that we're trying to beat it with men. What if only a machine can defeat another machine?

Denniston stares at him.

COMMANDER DENNISTON

... Hugh Alexander is in charge of your unit and if he's said no, that's that.

ALAN TURING

I do not have time for this -

COMMANDER DENNISTON

- Have you ever won a war before, Turing? I have. Do you know how it's done? Order. Discipline. Chain of command. You're not at University any longer. You are a very small cog in a very large system and you'll do as your commanding officer instructs.

ALAN TURING

Who is your commanding officer?

COMMANDER DENNISTON

Winston Churchill. 10 Downing Street, London. You have a problem with my decision you can take it up with him.

And with that, Denniston walks away, furious.

ON ALAN: Well alright, if you say so...

**EXT. BLETCHLEY PARK - MAIN GATE - LATER**

Stewart Menzies walks out of the Bletchley's MAIN GATE, through security, when's he's approached by:

ALAN TURING

Mr. Menzies! You're headed back to London, yes?

STEWART MENZIES

Possibly.

ALAN TURING  
Will you deliver a letter for me?

Alan hands Menzies a letter:

It's addressed to "WINSTON CHURCHILL. 10 DOWNING ST. LONDON."

ON MENZIES: Well, this should be interesting...

**INT. BLETCHLEY PARK - DENNISTON'S OFFICE - DAY**

The team - Alan, Hugh, John, Peter, Keith, and Charles - are assembled in Commander Denniston's office for a meeting. Stewart Menzies watches quietly from the corner, as is his way.

HUGH ALEXANDER  
You must be joking. Churchill put  
*Alan in charge?!?!?!?*

KEITH FURMAN  
- This is a terrible plan -

PETER HILTON  
- No no no no no no -

ALAN TURING  
- Really? I can give these men  
orders now?

COMMANDER DENNISTON  
Though I hate to say it... Yes.

ALAN TURING  
Fantastic.  
(to Keith and Charles)  
Keith and Charles. You're both  
fired.

KEITH FURMAN  
Excuse me?

CHARLES RICHARDS  
What?

ALAN TURING  
You're mediocre linguists and  
positively poor codebreakers.

HUGH ALEXANDER  
Alan, you can't just fire Keith and  
Charles.

ALAN TURING  
He just said I could.

COMMANDER DENNISTON  
(furious)  
I did no such thing.

STEWART MENZIES  
But Churchill did.

Denniston looks at Menzies, stewing, but Menzies just shrugs back: "What would you have me do?"

CHARLES RICHARDS  
(to Alan)  
Go to hell.

Charles and Keith leave, pissed.

JOHN CAIRNCROSS  
This is inhuman. Even for you.

ON DENNISTON: He looks at Alan with a withering, simmering glare.

ON ALAN: He doesn't budge an inch, or feel the slightest need to explain himself.

As everyone stares at him, angry, the tension is brutal.

STEWART MENZIES  
(to Alan)  
... Popular at school, were you?

CUT TO:

**INT. BLETCHLEY PARK - HUT 8 - MINUTES LATER**

Alan, Hugh, John and Peter walk back into Hut 8 after the meeting - resigned, unhappily, to their fate.

JOHN CAIRNCROSS  
... So what do we do now?

PETER HILTON  
We're short on staff.

ALAN TURING  
We get more staff.

HUGH ALEXANDER  
And how are you going to do that?

Alan takes a paper from his desk and TACKS IT UP ON THE WALL.

ON THE PAPER: It's a CROSSWORD PUZZLE.

**INT. FAMILY HOME - MORNING - 1940**

A MAN opens up that morning's Daily Telegraph, and flipping through the paper, he sees an advertisement.

ON THE AD: It's a crossword puzzle. Below it, the ad copy says - "If you can solve this puzzle in under ten minutes please call STO-6264 for an exciting career opportunity."

**INT. OTHER LOCATIONS - SAME TIME**

SERIES OF SHOTS: Other people - MEN, WOMEN, STUDENTS, RETIREES - open up their papers and see Alan's ad. They all try solving the puzzle.

It's really, really hard.

**INT. FAMILY HOME - SAME TIME**

Back in the first house, the Man is trying to complete the puzzle when -

- The AIR RAID SIREN goes off.

Quickly, the Man gathers his FAMILY and they rush down into

**INT. BOMB SHELTER - CONTINUOUS**

The Man and his WIFE light candles in the safety of their underground BOMB SHELTER.

As BOMBS EXPLODE on the street above them, the Man passes TOYS and GAMES to his children, to keep them distracted during the assault.

He returns to Alan's crossword puzzle, trying to solve it as just a few yards above him a city burnt to rubble.

**INT. TUBE STATION - LONDON - SAME TIME**

CIVILIANS run down into an old TUBE TUNNEL to get away from the bombing.

Inside the tightly crowded station, some people read books, some play games, some lay on the train tracks to sleep as dust POOFS UP from the shaking ground.

Normal life goes on as the LIGHTS FLICKER from the shelling above.

By the dim flickering, we see OTHER PEOPLE trying their hand at Alan's puzzle.

**EXT. MI-6 HEADQUARTERS - LONDON - DAY**

Alan bicycles through London, passing a group of GASMASKED SCHOOLCHILDREN being led calmly on a DRILL by their TEACHER.

As a MILKMAN crosses a BOMBED OUT BUILDING to deliver his wares, Alan comes to a stop beside a MARRIED COUPLE who are digging through the RUBBLE. The husband digs while the wife rests, sipping tea as if her house was other than a war zone.

While FIREMEN tend to a nearby smoldering mess, Alan locks up his bike and enters MI-6 HEADQUARTERS.

END SEQUENCE

**INT. MI-6 HEADQUARTERS - LONDON - MOMENTS LATER**

Alan and Stewart Menzies talk in the hallway, outside a closed door.

STEWART MENZIES

Who are they?

ALAN TURING

All sorts, really. A school teacher. An engineer. A handful of students.

STEWART MENZIES

And you think they're qualified for Bletchley because they're good at crossword puzzles?

ALAN TURING

Well, they say they're good. Now we should probably find out.

Alan leads Menzies into:

**INT. CLASS ROOM - CONTINUOUS**

Alan and Stewart Menzies are in an MI-6 conference room. It's been set up like a class room: Rows of identical desks, at which sit a COLLECTION OF CROSSWORD ENTHUSIASTS. There are around 20, all men.

ALAN TURING

... You'll have six minutes to complete the puzzle, at which point-

Just then, a WOMAN enters. Everyone turns to look...

Her name is JOAN CLARKE, 20s, a graduate student at Cambridge who's trying to get as far away from her preacher father as possible, and she's about to become very important to this story.

MI-6 AGENT

Pardon, Ma'am, this room is restricted.

JOAN CLARKE

Apologies for my tardiness - bus caught a flat tire.

ALAN TURING

(irritated)

May I continue, please?

MI-6 AGENT

(to Joan)

You're not allowed in here, Ma'am.

JOAN CLARKE

I'm only a few minutes late. With the bombing there's ten potholes to each road.

MI-6 AGENT

No, ma'am, the secretaries are to head upstairs. This room is for the candidates.

ALAN TURING

May I please get on with this?

JOAN CLARKE

I am a candidate.

MI-6 AGENT

For what position?

JOAN CLARKE

The letter did not say, precisely.

MI-6 AGENT

Yes, so, secretaries are to head upstairs.

JOAN CLARKE  
It said it was top secret.

ALAN TURING  
(comes over to them)  
What is going on here?

JOAN CLARKE  
There was a crossword in the paper.  
I solved it. I got a letter saying  
I was a candidate for some  
mysterious job. So here I am. My  
name is Joan Clarke.

She hands the Agent the LETTER.

MI-6 AGENT  
Miss, did you really solve this  
puzzle yourself?

JOAN CLARKE  
What makes you think I couldn't  
have solved the puzzle myself? I am  
quite -

MI-6 AGENT  
- Ma'am I'll have to ask you -

ALAN TURING  
- *Miss Clarke*. I find tardiness  
unacceptable under any  
circumstance. Now take a seat, so  
we may continue.

Joan stares at Alan: Thank you.

JOAN CLARKE  
Apologies again for being late.

As Joan SITS, the Agent turns to Menzies - who's been  
silently observing Alan thus far - for support.

Menzies SHRUGS.

The Agent backs down.

Alan passes out NEW CROSSWORD PUZZLES.

JOAN CLARKE (CONT'D)  
- Pardon, but before we start, can  
you tell me a bit about this  
position I'm qualifying for?

ALAN TURING  
Oh for God's sake - No.

JOAN CLARKE

It's just that I've a pretty decent job at the University, and I'd rather not give it up for something less interesting.

ALAN TURING

Miss Clarke. You now have the distinct honor of having wasted more of my time than any other person in this room. Quiet. Gentlemen. And lady. You have six minutes. Begin.

SHOTS: EVERYONE FRANTICALLY TRIES TO FINISH THE NEW PUZZLE.

As they work:

STEWART MENZIES

(whispering to Alan)

Six minutes? Is that even possible?

ALAN TURING

No. It takes me eight. But this test isn't about crosswords - it's about how you approach solving an impossible problem. Do you take the whole thing at once? Do you divide it into smaller -

- Suddenly, Joan sits up. She's finished. Early.

ALAN TURING (CONT'D)

You've finished?

JOAN CLARKE

Yes.

ALAN TURING

(checking watch)

... 5 minutes, 34 seconds.

JOAN CLARKE

You said to do it in under 6.

ON ALAN: The smartest man in the room is surprised for the first time in a very long time by someone who might be even smarter.

STEWART MENZIES

(to Alan)

Seems like some people approach it by simply doing the impossible.

CUT TO:



**INT. CLASS ROOM - MINUTES LATER**

Minutes later, TWO PEOPLE have survived the crossword test. Joan is one of them.

STEWART MENZIES

Congratulations, and my warmest welcome to His Majesty's service. If you speak a word of anything I'm about to show you, you'll be executed for High Treason. You will lie to your friends, your family, everyone you meet about what it is you really do.

JOAN CLARKE

And what is it that we're really doing?

ALAN TURING

We're going to break an unbreakable Nazi code and win the war.

JOAN CLARKE

... Well that does sound more interesting than my university job.

CUT TO:

**EXT. SHERBORNE SCHOOL FOR BOYS - DAY - 1927**

Young Alan and Christopher sit under a tree, the school in the distance.

Alan is going through a crossword puzzle, Christopher is reading a book. Their legs are touching affectionately without either even knowing, like two people who are effortlessly comfortable with one another.

YOUNG ALAN

What's that you're reading?

Christopher shows him: "A Guide to Codes and Cyphers."

CHRISTOPHER

It's about cryptography.

YOUNG ALAN

What's cryptography?

CHRISTOPHER

It's complicated. You wouldn't understand.

YOUNG ALAN

I'm only fourteen months younger than you. Don't treat me like a child.

CHRISTOPHER

Cryptography is the science of codes.

YOUNG ALAN

Like secret messages?

CHRISTOPHER

Not *secret*. That's the brilliant part. Messages that anyone can see, but no one knows what they mean, unless you have the key.

YOUNG ALAN

(confused)

How is that different from talking?

CHRISTOPHER

Talking?

YOUNG ALAN

When people talk to each other they never say what they mean. They say something else. And you're supposed to just know what they mean. Only, I never do. So how is that different?

CHRISTOPHER

(handing him the book)

Alan, I have a funny feeling that you're going to be very good at this.

**EXT. SHERBORNE SCHOOL FOR BOYS - DORMITORY - EVENING**

Christopher walks Young Alan back to his dormitory. They're happy after a long day together.

CHRISTOPHER

Goodnight, Alan.

Christopher touches Alan's shoulder, and the two share a sweet moment.

ALAN TURING

Goodnight.

Alan watches Christopher go; his heart is blooming, in love.

CUT TO:

**INT. MANCHESTER POLICE STATION - DAY - 1951**

A crowded POLICE STATION.

Detective Nock approaches his boss, SUPERINTENDANT SMITH, as the latter walks through the station dropping PAPERS onto various DESKS and checking the work of other POLICE OFFICERS.

Nock hands Superintendent Smith a MANILA ENVELOPE.

SUPERINTENDANT SMITH  
What is this?

DETECTIVE NOCK  
Alan Turing's classified military  
file.

SUPERINTENDANT SMITH  
(displays the file)  
It's bloody empty.

DETECTIVE NOCK  
Exactly.

SUPERINTENDANT SMITH  
It's an empty manila envelope.

DETECTIVE NOCK  
Yes.

SUPERINTENDANT SMITH  
Well you've cracked the case wide  
open then, haven't you?

DETECTIVE NOCK  
Alan Turing's war records aren't  
just classified. They're *non-*  
*existent*. That means someone got  
rid of them. Erased them, burned  
them.

SUPERINTENDANT SMITH  
And that person broke into his  
house and stole... Nothing?

DETECTIVE NOCK  
What if Turing wasn't just a math  
professor?

SUPERINTENDANT SMITH  
 You think maybe he also teaches  
 English lit?

DETECTIVE NOCK  
 Guy Burgess and Donald Maclean.

SUPERINTENDANT SMITH  
 The spies? From the papers?

DETECTIVE NOCK  
 The *Soviet* spies. But first, they  
 were professors, weren't they?  
 Newspapers say they became  
 radicalized at Cambridge. Then they  
 joined the Communist Party, took  
 positions in the Foreign Office and  
 leaked information to Stalin during  
 the war. Now, can you think of  
 anyone else we know who was at  
 Cambridge, then took up something  
 murky and top secret when the war  
 broke out?

Smith gives him a look.

SUPERINTENDANT SMITH  
 You think Alan Turing might be a  
 Soviet agent?

ON NOCK'S FACE: It would explain a lot, wouldn't it?

ON SUPERINTENDANT SMITH: He's considering...

DETECTIVE NOCK  
 Something very serious is  
 happening, right here under our  
 noses. Wouldn't you like to find  
 out what it is?

Smith thinks, and then hands the folder back to Nock.

SUPERINTENDANT SMITH  
 No. I wouldn't. I like my job. Now  
 as to yours: Those lads have been  
 causing a ruckus down by Whitworth  
 Park again. Will you give them a  
 talking to? Thank you.

And with that, Smith leaves.

ON NOCK: Damn it.

He walks back across the station to find Sergeant Staehl  
 waiting beside his desk.

SERGEANT STAEHL

Well? What'd he say?

DETECTIVE NOCK

He said alright. Let's do it. Let's follow Turing. You'll take the first shift. Turing won't have a secret left by the time we're through with him.

CUT TO:

**INT. BLETCHLEY PARK - HUT 11 - DAY - 1941**

CLOSE ON: A GIANT, HALF-BUILT MACHINE. The size of a dining room table, but taller than it is wide, its guts are composed of SPINNING GEARS and a seemingly endless stream of LONG RED WIRES.

REVEAL: TECHNICIANS work on putting the machine together, SOLDERING THE WIRES, while Alan FUSSES.

ALAN TURING

Careful! Damn it, will you - It's not a toy.

Alan tries to protect his precious creation when he's interrupted by:

HUGH ALEXANDER

Alan! Your new minion has arrived.

Alan turns to see: His new recruit, JACK GOOD.

... But no Joan.

ALAN TURING

(displeased)

... Where's Miss Clarke?

CUT TO:

**INT. CLARKE HOUSE - LONDON - DAY**

Joan returns home from the market when she hears a familiar VOICE from the sitting room.

ALAN TURING (O.S.)

- Well it's a very *important* radio factory you see. It's not really - I mean along the spectrum of radio factories this one is particularly-

Joan follows the voices to find:

Alan sitting across from her MOTHER and FATHER, arguing.

ALAN TURING (CONT'D)  
 (seeing Joan)  
 Hello.

Joan makes the sort of face any young woman would make if she found Alan Turing sitting to tea with her parents.

CUT TO:

**INT. CLARKE HOUSE - LONDON - MINUTES LATER**

In the KITCHEN: Joan's MOTHER hands her a TEA TRAY. The two share a look.

As Joan's Mother and Father pretend to putter in the kitchen, listening in on the conversation in the next room, Joan takes the tray to the LIVING ROOM, where she begins to serve tea.

ALAN TURING  
 ... Why aren't you at Bletchley?

JOAN CLARKE  
 ("My parents can hear us")  
 So kind of you to visit, Mr. Turing. Was your trip pleasant?

ALAN TURING  
 Gather your things and let's go.

JOAN CLARKE  
 I'm sorry. I am unable to accept your offer.

ALAN TURING  
 And why not?

JOAN CLARKE  
 As my father told you, it is felt - well we feel - that such a position would hardly be appropriate.

ALAN TURING  
 You earned a double-first in mathematics.

JOAN CLARKE  
 But sadly was not granted the opportunity to become a Fellow.

ALAN TURING  
 You belong at Bletchley.

JOAN CLARKE

I'm sorry, but for someone in my position to work - to live - amongst all of your men, so far from home... It would be indecorous.

ALAN TURING

What in the world does that even -

JOAN CLARKE

("I told you they're listening!")

- One lump or two?

ON ALAN: Are you fucking serious?

ON JOAN: Yes. I'm fucking serious.

ON ALAN: He tries to think of a solution...

ALAN TURING

... We have a group of young women who tend to our clerical tasks. Assistants, translators. They live together in town. Would that be a more suitable environment?

ON JOAN'S PARENTS: This sounds more promising.

JOAN CLARKE

So I would be working amongst these women?

ALAN TURING

("Not actually")

Yes.

ON JOAN: "Go on."

ALAN TURING (CONT'D)

... Wonderful ladies, they even organize social events at St Martin's church, down the road. The whole thing is really quite... Decorous.

ON JOAN'S PARENTS: That's much better.

JOAN CLARKE

("Good job.")

Well. I will have to talk this over with my family.

As Joan's parents enter, we

CUT TO:

**EXT. CLARKE HOUSE - MOMENTS LATER**

Joan walks Alan out of the front door, finally out of earshot from her parents for a few quick seconds.

ALAN TURING  
You won't have the proper clearance, so we'll have to improvise a bit.

JOAN CLARKE  
Why are you helping me?

ALAN TURING  
There is only one thing that matters in this entire world, do you understand? Breaking Enigma.

JOAN CLARKE  
Mr. Turing. Why are you helping *me*?

ALAN TURING  
... Sometimes it is the very people who no one imagines anything of who do the things that no one can imagine.

**EXT. BLETCHLEY PARK - DAY**

Joan and a few OTHER WRENS exit a BUS that's deposited them in front of the Park's central mansion.

Looking up at it, she sees Alan walking across the way.

He gives her a small wave, which she returns with a small wave back.

**INT. BLETCHLEY PARK - HUT 8 - NIGHT**

Later in Hut 8, the team (w/o Alan) - Hugh, John, Peter, and the new guy, Jack - work frantically into the night.

The team uses their PERFORATED SHEETS to find linguistic patterns in the Enigma messages, everyone working as hard and as fast as they possibly can until -

- Suddenly a BELL GOES OFF.

Everyone stops their work, frustrated.

Angry, Hugh KICKS his desk.



JACK GOOD  
... What just happened?

JOHN CAIRNCROSS  
Midnight. All the work we did today is useless. But don't worry: We've a few hours before tomorrow's messages start pouring in. And we start all over again.

PETER HILTON  
From scratch.

HUGH ALEXANDER  
I am sick of this. Sick. He made me waste four hours this morning re-wiring his plugboard matrix. Three hours yesterday on rotor positions.

JOHN CAIRNCROSS  
Don't go over there.

HUGH ALEXANDER  
No. If our job was not impossible before it bloody well is now.

Hugh stands and heads to the door -

JOHN CAIRNCROSS  
- Hugh, don't -

- But Hugh is already gone to

CUT TO:

**INT. BLETCHLEY PARK - HUT 11 - MOMENTS LATER**

Alan stands alone with his machine, tinkering, comparing the assembly to his SCHEMATICS.

Hugh BURSTS in -

HUGH ALEXANDER  
- Damn you and damn your useless machine.

ALAN TURING  
(not even looking)  
My machine is how we're going to win.

HUGH ALEXANDER  
This machine?

Hugh grabs a GLASS from the table and SMASHES IT AGAINST ALAN'S MACHINE.

ALAN TURING  
(turning around, shocked)  
Stop.

HUGH ALEXANDER  
This is the bloody machine you're  
talking about?

He grabs a WRENCH -

- Alan moves to protect Christopher, standing between Hugh  
and the machine -

ALAN TURING  
No no don't -

- When the team enters behind Hugh -

- GRABBING HIM and HOLDING HIM BACK.

Alan stands between the team and his machine as Hugh STEAMS.

HUGH ALEXANDER  
... You could help us. You could  
make this go faster. But you won't.

PETER HILTON  
Hugh is right, Alan. There are  
actual soldiers out there trying to  
win an actual war - my brother, my  
cousins, all my friends, they are  
all making a difference, while we  
wile away our days producing  
nothing. Because of you.

HUGH ALEXANDER  
Because of you...

Hugh PUSHES towards Alan again -

- but John HOLDS HIM BACK.

JOHN CAIRNCROSS  
(to Hugh, calming)  
... What's the use?

ALAN TURING  
My machine will work.

Hugh stares Alan, then at John.

HUGH ALEXANDER  
.... I'm going to the pub.

Hugh leaves, and the team FOLLOWS.

ALAN TURING  
... It'll work.

ON ALAN: Alone. Rattled from the violence. Scared.

And yet... Resolved.

He makes a fateful decision and runs off to

**INT. BLETCHLEY PARK - HUT 8 - MINUTES LATER**

Alan goes back into Hut 8, which is now empty.

He goes to a far STORAGE CABINET, from which he removes a STACK OF ENIGMA MESSAGES.

Alan FOLDS THE SHEETS, STUFFING THEM INTO HIS COAT POCKETS -

- INTO HIS PANTS -

- INTO HIS SHOES -

- ETC.

He runs out, concealing enough top secret information on his body to have him hanged for treason ten times over.

**EXT. BLETCHLEY PARK - DIRT PATH - MINUTES LATER**

Alan walks his bicycle through the CHECK POINT, showing his ID to the GUARDS.

**EXT. BLETCHLEY PARK - MAIN GATE - CONTINUOUS**

At the Gate, ARMED GUARDS stop him as he passes, and as is protocol, Alan opens up his BRIEFCASE for the men to see:

Nothing is inside.

Concealing the documents in his coat/pants/shoes/etc., Alan hops on his bike and heads off to:

**EXT. JOAN'S FLAT - LATER**

Alan bicycles to the outside of Joan's new flat.

The windows are BOARDED UP at night - city regulations, so that the Germans flying overhead can't see any lights from the town.

Alan CHUCKS A SMALL rock at Joan's boarded window -  
 - Then carefully sneaks around in back of the house-  
 - Finding an OPEN BACK WINDOW -  
 - On the second floor.

He CLIMBS A NEARBY FENCE, and JUMPS FROM THE FENCE TO THE WINDOW -

- Where Joan GRABS HIM and HELPS HIM INSIDE:

**INT. JOAN'S FLAT - CONTINUOUS**

It's dark inside...

JOAN CLARKE  
 (whispering)  
 Could you have made a bit more  
 noise, Alan? Not sure you woke up  
 my landlady.

ALAN TURING  
 Sorry.

Joan turns on a SMALL LAMP and then lights some CANDLES.

JOAN CLARKE  
 The best I can do. No male visitors  
 after dark.

She watches Alan remove papers from his pockets.

JOAN CLARKE (CONT'D)  
 What'd you bring me?

Alan produces the Enigma messages from every available hiding place on his person.

JOAN CLARKE (CONT'D)  
 ... Some men try flowers, you know.

ALAN TURING  
 (pulling papers from  
 inside his shirt)  
 These are actual decrypted Enigma  
 messages, direct from Nazi high  
 command.

JOAN CLARKE  
 Or chocolates. Girls like  
 chocolate.

Alan starts PLACING THE MESSAGES down on a table, but there isn't room, so he starts LAYING THEM OUT ON THE FLOOR.

JOAN CLARKE (CONT'D)

(reading a message)

"0600 hours. Weather today is clear. Rain in the evening. Heil Hitler." Well, clearly that vital information is going to win us the war.

ALAN TURING

It's the relationship between the encrypted and decrypted messages that interests me. Is there a clue there that we can build into Christopher?

JOAN CLARKE

Who's "Christopher"?

ALAN TURING

Oh. He's my machine.

JOAN CLARKE

You named him?

ALAN TURING

Is that a bad name?

JOAN CLARKE

Nevermind...

(looks over the messages)

Are you trying to build your Universal Machine?

Alan looks at her: How do you know what that is?

Joan smiles.

JOAN CLARKE (CONT'D)

I read your paper at university.

ALAN TURING

They're teaching it already?

JOAN CLARKE

Oh God no, but I was precocious. You theorized a machine that can solve any problem. It doesn't just do one thing: It does everything. The machine isn't only programmable, it's re-programmable.

ON ALAN: She understands what he's been writing about.

JOAN CLARKE (CONT'D)

Is that part of the idea behind  
your Christopher?

ALAN TURING

Human beings can compute large sums  
very quickly. Even Hugh can do  
that. I want Christopher to be...  
Smarter. To make a calculation, and  
then to determine what to do next.  
Like a person does. Think of it: An  
electrical brain. A digital  
computer.

JOAN CLARKE

(trying out the words on  
her tongue)

A "digital computer?" Hmm.

ALAN TURING

I'll show you -

- Alan TURNS, and KNOCKS OVER THE CANDLE...

... Which LIGHTS THE ENIGMA MESSAGES ON FIRE.

Alan and Joan SCRAMBLE TO PUT OUT THE FIRE.

They make a lot of NOISE in the process, though they do  
manage not to burn down Joan's flat.

ALAN TURING (CONT'D)

I'm so sorry.

They hear more noise from downstairs: "Joan?!? HELLO?!?"

JOAN CLARKE

My landlady. You need to leave.

ALAN TURING

Right.

Alan moves to the front door -

JOAN CLARKE

- No. The window. She's coming.

ALAN TURING

(staring at window)

Really?

JOAN CLARKE

Go.

Alan AWKWARDLY CLIMBS OUT THE WINDOW, TRYING NOT TO FALL...

SMASH CUT TO:

**EXT. BLETCHLEY PARK - THE NEXT DAY**

REVEAL: Alan has been injured in his fall.

(Climbing is not his strong suit.)

Alan walks through the grounds into:

**INT. BLETCHLEY PARK - HUT 8 - CONTINUOUS**

Alan enters Hut 8 to find his team watching silently as a bunch of MILITARY POLICE RIFLE THROUGH HIS DESK -

- MANHANDLING his papers, his machine parts, making a mess.

ALAN TURING  
(re: parts of Christopher)  
Hey! Don't touch that!

The RMP'S TRAIN GUNS ON HIM.

MILITARY POLICEMAN  
Don't move!

ALAN TURING  
That's my desk.

COMMANDER DENNISTON (O.S.)  
Thank goodness. Be a pity if we  
were searching the wrong one.

Alan turns to find Denniston directing the search.

ALAN TURING  
What are you doing?

COMMANDER DENNISTON  
There's a spy at Bletchley Park.

JOHN CAIRNCROSS  
The Navy thinks one of us is a  
Soviet double-agent, Alan.

ALAN TURING  
Why?

COMMANDER DENNISTON  
 Our boys intercepted this on its  
 way to Moscow. Look familiar?

Denniston hands Alan a TELEGRAM — it's a LONG STRING OF  
 LETTERS, running down the entire page.

ALAN TURING  
 (looking at the telegram)  
 ... This is a Beale Cypher. It's  
 encrypted with a key phrase, from a  
 book or a poem or...  
 (re: the team)  
 Which one of them did this?

As Alan stares at the team, they stare back at him.  
 He glances at the RMP's rifling through his desk.  
 Oh fuck.

ALAN TURING (CONT'D)  
 I'm not a double agent.

COMMANDER DENNISTON  
 Double agents are such bastards.  
 Isolated loners. No attachments to  
 friends or family. Arrogant. Think  
 they're smart enough to get away  
 with anything. Do you know anyone  
 like that?

ALAN TURING  
 I know you don't like me... But you  
 don't think I could actually be a  
 spy, do you?

ON THE TEAM: They won't look him in the eye.

MILITARY POLICEMAN  
 (to Denniston)  
 Nothing out of the ordinary, Sir.

COMMANDER DENNISTON  
 Well then. Next time, you will make  
 a mistake. And then, I don't even  
 need to bother firing you — I can  
 simply hang you for treason.

Denniston and his men LEAVE.

HUGH ALEXANDER  
 (to Jack)  
 ... Aren't you glad you joined up  
 just in time?



**INT. BLETCHLEY PARK - HUT 11 - MINUTES LATER**

In the machine Hut next door, Alan touches his precious machine for comfort.

Whenever he feels lonely, misunderstood, isolated – he has his machine.

There's a KNOCK on the door and...

... Joan enters.

JOAN CLARKE

I heard about what happened... I have an idea of what might cheer you up.

CUT TO:

**INT. BLETCHLEY PARK - BEER HUT - LATER**

Alan and Joan sip from beer bottles in the "beer hut" – Among the military commissaries, it's so named because, well, it's the one that serves beer.

They can be a bit more relaxed here than at Joan's flat.

They're surrounded by NAPKINS full of MATHEMATICAL EQUATIONS, which they're studying, debating, etc.

JOAN CLARKE

... So because no letter can be encoded as itself, you've already a handful of settings that can be rejected at the outset. If you –

Just then, Hugh, John, and Peter enter the Beer Hut...

... Alan looks up, seeing them.

Joan notices.

JOAN CLARKE (CONT'D)

Is that your team? Let's say hello.

ALAN TURING

No.

JOAN CLARKE

(to the boys)

Over here!

They see Joan...

ALAN TURING  
I told you not to do that.

JOAN CLARKE  
Correct.

... Hugh, John and Peter approach.

HUGH ALEXANDER  
Alan. Didn't even know you drank.

ALAN TURING  
Hello.

JOAN CLARKE  
He doesn't, really, he just sort of  
sips at the foam.

HUGH ALEXANDER  
Tell you a secret, Miss...

JOAN CLARKE  
... Clarke.

HUGH ALEXANDER  
Miss Clarke.

JOAN CLARKE  
Please.

HUGH ALEXANDER  
The foam's my favorite part too.

JOAN CLARKE  
Well then, I'll show you a trick.  
(to Bartender)  
Alex! We're in need of supplies.

Joan hops behind the bar and the BARTENDER helps her to  
BOTTLES OF GUINNESS.

Hugh, Alan, John and Peter watch.

HUGH ALEXANDER  
Alan, are you... On a date?

ALAN TURING  
What? No. Of course not.

HUGH ALEXANDER  
Mind if I have a crack?

ALAN TURING  
I'm not a Soviet spy.

HUGH ALEXANDER  
Do love a proper blonde.

ALAN TURING  
Hugh. I swear. I'm not a spy.

HUGH ALEXANDER  
Oh for God's sake, Alan, of course  
you're not a spy.

ALAN TURING  
What?

HUGH ALEXANDER  
Denniston gave me the Beale Cypher.  
And guess what? I broke it. "Ask  
and it shall be given you; seek and  
ye shall find." Matthew 7:7. That  
was the key. *Far* too simple for  
you. Pity Denniston disagrees.

Returning, Joan POURS PINTS OF GUINNESS FOR THE TEAM.

JOAN CLARKE  
Did you ever notice that the  
bubbles in a pint of Guinness  
travel *downwards*, as opposed to  
upwards in any other beer? Ever  
wonder why? It's because the pint  
glass creates drag on the bubbles  
along the side; but the center  
bubbles are free to sprint upwards.  
Then the rising current in the  
middle pushes down on the side  
bubbles and... And voila: Guinness.  
The official beer of  
mathematicians.

ON THE PINTS: Joan has etched pi symbols into the foam.

HUGH ALEXANDER  
Be still my beating heart. Come  
join us for a drink.

ALAN TURING  
She's assisting me with some  
calculations.

HUGH ALEXANDER  
Fine, Alan can come too.

ALAN TURING  
Thank you.

JOAN CLARKE  
Hugh was being sarcastic.

HUGH ALEXANDER  
He's a lost cause, I promise.

JOAN CLARKE  
We'll be there in a moment.

Joan smiles at Hugh as he joins John and Peter at a separate table.

ALAN TURING  
... He likes you.

JOAN CLARKE  
Yes.

ALAN TURING  
You got him to like you.

JOAN CLARKE  
Yes.

ALAN TURING  
Why?

JOAN CLARKE  
Because I'm a woman in a man's job  
and I don't have the luxury of  
being an ass.

(beat)

Alan, it doesn't matter how smart  
you are. Enigma is smarter. If you  
really want to beat it - if you  
really want to solve your puzzle -  
you're going to need all the help  
you can get. And they are not going  
to help you if they do not like  
you.

Alan thinks. The next sentence is incredibly hard for him to  
say out loud.

ALAN TURING  
... How should I get them to like  
me?

CUT TO:

**INT. BLETCHLEY PARK - HUT 8 - DAY**

Alan enters Hut 8 to find his team hard at work.

He's carrying a BAG OF APPLES.

HUGH ALEXANDER  
 (sees apples)  
 What're those?

ALAN TURING  
 Apples.

HUGH ALEXANDER  
 No.

ALAN TURING  
 No, they really are... I... Joan  
 told me it'd be nice to bring you  
 all something.

Alan takes the apple bag around the room, handing each man an  
 apple.

They take them. It's really awkward.

JOHN CAIRNCROSS  
 Thanks?

PETER HILTON  
 I like apples.

HUGH ALEXANDER  
 My best to Miss Clarke.

ALAN TURING  
 ... There are two fellows in the  
 woods. And they run into a bear.  
 The first fellow, he kneels down  
 and starts to pray. But the second  
 one, he begins lacing up his boots.  
 The first one says, "my friend,  
 what're you doing? You can't outrun  
 a bear." And the second one  
 responds, "I don't have to. I only  
 have to outrun you."

Ba dum bum.

Awkward silence.

ALAN TURING (CONT'D)  
 I'll be with Christopher if anyone  
 needs me.

Alan walks off to the adjacent Hut.

CUT TO:

**INT. SHERBORNE SCHOOL FOR BOYS - DAY - 1927**

Young Alan and Christopher are in math class.

The TEACHER drones on as the students pretend to pay attention.

Young Alan and Christopher PASS NOTES -

- Dropping them by each other's desks -

- And snapping them up quickly.

TEACHER  
Mr. Turing! Passing notes, are we?

ALAN TURING  
No, Sir.

The Teacher comes over, and grabs the note from his hand.

ON THE NOTE: "FDFH RG TU HSD PDXT PEJND QERDZX."

It's encrypted.

TEACHER  
(holding it up for  
everyone)  
Only Mr. Turing would pass notes  
written in gibberish.

The other students LAUGH as the Teacher drops the note in the trash.

Alan isn't bothered by the laughter - he's safe in his private world with Christopher.

The BELL RINGS. Class is over. AS EVERYONE SHUFFLES OUT:

TEACHER (CONT'D)  
Alright you lot, do not forget your  
calculus over break. Have a  
pleasant holiday and we'll resume  
your integrals when you return.

Alan waits... And grabs the note from the trash.

**EXT. SHERBORNE SCHOOL FOR BOYS - CLOISTERS - MINUTES LATER**

Now alone, Alan DECRYPTS THE MESSAGE. One at a time, the letters become intelligible.

ON THE NOTE: "SEE YOU IN TWO LONG WEEKS, DEAREST FRIEND."

ON ALAN: Christopher called him his dearest friend.

CUT TO:

**EXT. BLETCHLEY PARK - OUTSIDE HUT 8 - DAY - 1941**

Alan and Joan eat a PICNIC LUNCH in a wooded area behind Hut 8.

Alan finishes writing an EQUATION, then hands his NOTEBOOK to Joan.

She looks at the equation, then instantly starts CROSSING THINGS OUT and REWRITING. Alan laughs. There aren't many people who would cross out his work so brazenly.

Joan sees his laughter, looks up: "What'd I do?"

But before Alan can respond they both see: Hugh approaching.

Alan is nervous.

But Hugh simply HANDS ALAN A SHEET OF PAPER.

HUGH ALEXANDER

Look at this.

As Alan and Joan stare at SCHEMATICS on the paper, Hugh SWIPES A SANDWICH from their picnic and begins to chew.

HUGH ALEXANDER (CONT'D)

If you run the wires across the plugboard matrix *diagonally*, you'll eliminate rotor positions 500 times faster.

ALAN TURING

... This is actually not an entirely terrible idea.

JOAN CLARKE

That's Alan for "thank you."

ALAN TURING

(looking up)  
That's my sandwich.

HUGH ALEXANDER

You don't like sandwiches.

And with that, Hugh takes another bite, gives Joan a wink, and walks off.

**INT. BLETCHLEY PARK - HUT 11 - DAY**

Alan and the team (Hugh, John, Peter) stand in a half-circle around the now-completed Christopher.

An ELECTRICAL ASSISTANT feeds fresh Enigma messages into one end of the machine.

The men look at each other, feeling the importance of the moment.

JOHN CAIRNCROSS  
(to Alan)  
You nervous?

Alan takes a gulp and CONNECTS the final bit of electrical wiring...

... AND THE VERY FIRST "DIGITAL COMPUTER" IN HISTORY COMES TO LIFE.

ON THE MACHINE: GEARS ARE SPINNING, CURRENT IS RACING THROUGH THE WIRES.

The CLACKING SOUND it makes is UNBELIEVABLY LOUD.

PETER HILTON  
(yelling over the machine)  
Christ!! What happens now?!

ALAN TURING  
It should tell us the day's Enigma settings!!

HUGH ALEXANDER  
How long?!?

ON ALAN: He's not sure...

The team shares a look: Is this really going to work?

**EXT. BLETCHLEY PARK - DAWN**

Dawn rises over Bletchley Park.

**INT. BLETCHLEY PARK - DENNISTON'S OFFICE - MORNING**

Commander Denniston receives a visit from the Electrical Assistant who'd been helping Alan in the previous scene.

ELECTRICAL ASSISTANT  
The gears just keep spinning and spinning. It's endless.

COMMANDER DENNISTON  
And there's no result in sight?



The Assistant NODS. Denniston SMILES: Got him.

**INT. BLETCHLEY PARK - HUT 11 - EARLY MORNING**

As the machine CLACKS away, Alan is frantically going over his papers. He's unshaven, wearing yesterday's clothes. He hasn't gotten a wink of sleep.

ON ALAN'S FRANTIC PACING: Why isn't it working? Why?!

Alan rubs his eyes, exhausted, and as he does so he looks out the window to see...

... Commander Denniston walking towards the Machine Hut, accompanied by a HOME OFFICE MAN and TWO RMPs.

Alan quickly runs to the door and BOLTS it -

- Just as Denniston and the men get to it from the outside.

OUTSIDE:

Denniston tries the door. It won't open.

COMMANDER DENNISTON  
Turing! Open the bloody door!

INSIDE:

ALAN TURING  
No!!!

OUTSIDE:

COMMANDER DENNISTON  
Open the door or we will break it  
down!!

INSIDE:

ALAN TURING  
I cannot let you in!! I cannot let  
you interfere!!!

OUTSIDE:

Denniston turns to the RMPs: Break it down.

The RMPs KICK DOWN THE DOOR -

- And the men BURST INTO THE ROOM as Alan FALLS BACK.

COMMANDER DENNISTON  
 (re: the horrible noise)  
 Turn that thing off.

An RMP walks over to Christopher -

- Alan tries to stop him but they POINT GUNS AT HIM -

- And so Alan watches in absolute horror as they TURN OFF THE MACHINE.

COMMANDER DENNISTON (CONT'D)  
 Well then. It seems your great big  
 expensive machine doesn't work.

ALAN TURING  
 It does.

COMMANDER DENNISTON  
 Wonderful. So you've broken Enigma  
 then?

ALAN TURING  
 It works... It was just... Still  
 working.

COMMANDER DENNISTON  
 This is my associate from the Home  
 Office. A hundred thousand pounds  
 is quite a lot of money. He's here  
 to see what you have to show for  
 it.

ALAN TURING  
 You will never understand the  
 importance of what I've created  
 here.

Commander Denniston exchanges a look with the men: See what I mean?

COMMANDER DENNISTON  
 Have you decrypted any German  
 messages? A single one? Can you  
 point to anything at all that  
 you've achieved?

ON ALAN: He can't.

COMMANDER DENNISTON (CONT'D)  
 Your funding is up, and our  
 patience has expired. It is with  
 such great pleasure that I finally  
 get to say this: Alan Turing,  
 you're fired.

ON ALAN: What can he do? This is it...

COMMANDER DENNISTON (CONT'D)  
Please escort Mr. Turing from the premises.

HUGH ALEXANDER (O.S.)  
No.

Everyone turns to see Hugh, John, and Peter at the door, wearing fresh clothes.

COMMANDER DENNISTON  
Pardon?

HUGH ALEXANDER  
God help me... If you fire Alan, you'll have to fire me too.

COMMANDER DENNISTON  
What on earth are you saying?

HUGH ALEXANDER  
Trust me, no one wants to say this less than I do, but Alan's right. His machine can work. At least it's the best chance we've got.

COMMANDER DENNISTON  
You must be joking.

JOHN CAIRNCROSS  
If you fire them, you'll have to fire me too.

PETER HILTON  
And me.

HUGH ALEXANDER  
We're the best cryptographic minds in Britain. Are you going to fire us all?

Denniston looks to the Home Office Man, who NODS: Hugh is right.

HUGH ALEXANDER (CONT'D)  
At least give us more time. Six more months, and if the machine doesn't produce results we'll go back to doing things the old way.

COMMANDER DENNISTON  
... One month. And then so help me God you are all gone.

Denniston and his men LEAVE.

The team breathes a sigh of relief: They've been given a temporary reprieve.

ALAN TURING  
... Thank you.

HUGH ALEXANDER  
This machine better bloody work.

CUT TO:

**INT. MANCHESTER POLICE STATION - DAY - 1951**

Sergeant Staehl walks eagerly through the police station.

He comes to an office marked "SUPERINTENDANT SMITH", where he OPENS the door to find

**INT. MANCHESTER POLICE STATION - SMITH'S OFFICE - CONTINUOUS**

Superintendent Smith and Detective Nock are in the middle of a genial conversation.

The Superintendent turns to Staehl.

SUPERINTENDANT SMITH  
Can I help you?

SERGEANT STAEHL  
Sirs, I think I've got him.

SUPERINTENDANT SMITH  
Got who?

SERGEANT STAEHL  
Turing.

Detective Nock looks at Staehl - "Shhhh!"

The Superintendent looks at Nock - "You didn't..."

SERGEANT STAEHL (CONT'D)  
I trailed Turing to a pub last night, where he met a bloke. They exchanged an envelope. So I followed the guy, picked him up, gave him a good shake... Here, I'll show you.

SUPERINTENDANT SMITH  
 (to Nock, angry)  
 You and I will discuss this later.  
 (to Staehl)  
 Sergeant.

They follow Staehl out to...

**INT. POLICE STATION - INTERROGATION ROOM - MOMENTS LATER**

As Nock and Smith stands outside the INTERROGATION ROOM,  
 Sergeant Staehl points through the window in the door:

Inside is ARNOLD MURRAY, 20s, nervous.

SERGEANT STAEHL  
 He's a bloody poofter. He  
 confessed.

Staehl shows Nock and Smith a SIGNED STATEMENT.

DETECTIVE NOCK  
 What?

SERGEANT STAEHL  
 The man admitted it. Arnold Murray.  
 Bit of a hustler. Hangs around that  
 pub, men pay him for a go. Turing  
 is one of the men who paid. Only,  
 Mr. Murray got the bright idea to  
 rob Turing's house after, with a  
 friend. That's what Turing was  
 hiding: He's a poof, not a spy.

DETECTIVE NOCK  
 No.

SUPERINTENDANT SMITH  
 This is good work, Sergeant. Quite  
 good.

DETECTIVE NOCK  
 No, it's not.

SERGEANT STAEHL  
 What's the matter? We can charge a  
 university professor with  
 indecency.

DETECTIVE NOCK  
 No. No. This is bloody rubbish.  
 Turing is up to something  
 important, not getting his jollies  
 in some pub.

SUPERINTENDANT SMITH  
 He committed a crime. He broke the law. And with a *bloke*, Christ, it's bloody disgusting.

DETECTIVE NOCK  
 I don't care if it's disgusting. This is not the investigation I was conducting.

SUPERINTENDANT SMITH  
 Clearly.  
 (to Staehl)  
 Bring him in.

DETECTIVE NOCK  
 Wait. Let me interrogate him.

SUPERINTENDANT SMITH  
 You're asking me for a favour right now?

DETECTIVE NOCK  
 Please. I know him. I know he's hiding something and I know I can get him to talk... Give me half an hour alone and then I swear to you I will spend the next month running errands on as many rubbish cases as you like.

SUPERINTENDANT SMITH  
 ... Fine. Now will someone get a warrant for the arrest of Alan Turing?

CUT TO:

**INT. JOAN'S FLAT - DAY - 1941**

Joan comes home to her flat. She looks sad as she puts her key in the lock and opens the door.

She enters to find:

HUNDREDS OF MATHEMATICAL PAPERS ARE SCATTERED ALL OVER HER LIVING ROOM.

She sighs.

JOAN CLARKE  
 Alan?

At the sound of her voice, Alan comes out of the wash room, wiping the shaving cream from his face. He's moving and talking a mile a minute.

ALAN TURING  
Christopher is simply not moving  
fast enough.

JOAN CLARKE  
We should talk.

Joan sits down, sadly.

ALAN TURING  
(totally oblivious)  
Even with the diagonal board he's  
not eliminating settings as quickly  
as -

JOAN CLARKE  
Alan, I'm leaving.

ALAN TURING  
You just walked in.

JOAN CLARKE  
No. Bletchley.

ALAN TURING  
What?

JOAN CLARKE  
It's my parents... I am twenty-five  
and I am unmarried and I am living  
alone... And they want me home.

ALAN TURING  
That's ridiculous.

JOAN CLARKE  
That's my parents.

ALAN TURING  
You cannot leave. I won't let you.

JOAN CLARKE  
"I'll miss you." That's what a  
normal person might say in this  
situation.

ALAN TURING  
I don't care what's normal.

JOAN CLARKE  
"I'll write." That'd work too.

ALAN TURING

No. This is unacceptable. You are not leaving and that is that.

JOAN CLARKE

What am I supposed to do, Alan? I will not give up my parents. The world is burning to ash and they are my family and they want me home.

ALAN TURING

You have the opportunity here to make some actual use of your life -

JOAN CLARKE

- And end up like you? No thanks. I'm sorry you're lonely. I'm sorry no one likes you. But Enigma will not save you. Can you decypher that, you fragile narcissist? Or do you need me to fetch your precious Christopher for help?

Silence.

Alan looks like she just slapped him across the face. Which she basically did.

JOAN CLARKE (CONT'D)

... I'm sorry.

ALAN TURING

I want you to stay because I like you.

JOAN CLARKE

I know.

ALAN TURING

I like talking to you.

JOAN CLARKE

I like talking to you, too, Alan.

ALAN TURING

What if you weren't living alone... If you had a husband?

JOAN CLARKE

You have one in mind?

ALAN TURING

I do.



JOAN CLARKE  
 Hugh is terribly attractive, I'll  
 give you that, but he's really not  
 the marrying type.

ALAN TURING  
 I wasn't referring to Hugh.

JOAN CLARKE  
 Peter? He's so quiet...

Alan stares at Joan. She stares back.

JOAN CLARKE (CONT'D)  
 (getting it)  
 Oh dear Lord.

ALAN TURING  
 This makes sense.

JOAN CLARKE  
 Did you just propose to me?

ALAN TURING  
 It's the logical thing to do.

JOAN CLARKE  
 This is ridiculous.

ALAN TURING  
 This is your parents.

JOAN CLARKE  
 (trying to process)  
 I cannot believe this is happening.

Alan fishes a piece of ELECTRICAL WIRE from his pocket...

ALAN TURING  
 Joan Ca... Wait, is your middle  
 name Caroline or Catherine?

JOAN CLARKE  
 Elizabeth.

ALAN TURING  
 Joan Elizabeth Clarke, will you  
 marry me?

... And then FASHIONS IT INTO A RING.

ON JOAN'S FACE: What's she going to do?

SMASH CUT TO:



Just then, Joan comes over and throws an affectionate arm around Alan.

JOAN CLARKE

Care for a dance?

HUGH ALEXANDER

No no, your fiancé can dance with you anytime he likes. Now it's my turn.

Hugh takes Joan's hand, and leads her across the room. They begin to DANCE, while Peter follows, dancing with one of Joan's friends.

Alan and John are left alone at the table.

Alan looks worried.

JOHN CAIRNCROSS

What's the matter?

ALAN TURING

... What if I don't fancy... being with Joan in that way?

JOHN CAIRNCROSS

Because you're a homosexual?

Alan looks at him, surprised.

JOHN CAIRNCROSS (CONT'D)

I suspected. You're not quite as much of an enigma as you think you are. Or as much as Enigma is.

ALAN TURING

Should I tell Joan? I've had affairs. With other men.

JOHN CAIRNCROSS

You know, in my admittedly limited experience, women tend to be a bit touchy about accidentally marrying homosexuals. I think perhaps not spreading this information around might be in your best interest.

ALAN TURING

Having children, a family... I want that with her. I do. I just don't know if I can... Pretend...

JOHN CAIRNCROSS

You can't tell anyone, Alan. It's illegal. And Denniston is looking for any excuse he can get to put you away.

ALAN TURING

... I know.

JOHN CAIRNCROSS

This has to stay a secret, or trust me, they'll kill you for it.

ON ALAN: He knows John is right.

As Alan thinks, Joan comes back over and offers him her hand.

JOAN CLARKE

Come on, now it's your turn.

She leads him to the dance floor.

As they START TO DANCE, chastely, sweetly, WE

CUT TO:

**INT. SHERBORNE SCHOOL FOR BOYS - ALAN'S ROOM - DAY - 1927**

CLOSE ON A LETTER: "I LOVE YOU" is written on the paper.

REVEAL: Young Alan sits in his dormitory room, ENCRYPTING his love letter to Christopher.

Slowly, letter by letter, Alan transforms "I LOVE YOU" into code...

Hearing a commotion, Alan LOOKS OUT THE WINDOW:

BOYS are being unloaded from a BUS at the gates, dropped off to begin the new spring term.

Alan sees them all, excited: Christopher is coming back!

He STUFFS HIS ENCRYPTED LETTER IN AN ENVELOPE and RUNS OFF to

**EXT. SHERBORNE SCHOOL FOR BOYS - FRONT GATES - MINUTES LATER**

Alan waits eagerly by the main gate as BOYS STREAM PAST -

- Joking, horsing around -

- Alan waits patiently, looking for Christopher's face among the rowdy schoolboys -

- Until: They're all gone.

Christopher never shows.

Alan looks at his undelivered note, then at the empty yard before him.

Where is Christopher?

Confused, Young Alan finally gives up...

... When he runs into the PACK OF BOYS who beat him up earlier.

BOY #1  
Well look. Mr. Turing is all alone.

Young Alan stands frozen as they come at him, and we

CUT TO:

**INT. MANCHESTER POLICE STATION - INTERROGATION ROOM - 1951**

Alan Turing sits alone in the interrogation room with his eyes closed.

Detective Nock enters.

DETECTIVE NOCK  
Cup of tea?

ALAN TURING  
(eyes closed)  
Thanks, no.

DETECTIVE NOCK  
... Mr. Turing, may I tell you a secret?

ALAN TURING  
I'm quite good with those.

DETECTIVE NOCK  
I'm here to help you.

Suddenly, Alan opens his eyes.

ALAN TURING  
(re: being in jail)  
Clearly.

DETECTIVE NOCK  
(changing tacks)  
... Can machines think?

ALAN TURING

You've read my published work.

DETECTIVE NOCK

What makes you say that?

ALAN TURING

Because I'm sitting in a police station, accused of entreating a young man to touch my penis, and you're asking me whether machines can think.

DETECTIVE NOCK

Can they? Could machines ever think as human beings do?

ALAN TURING

Most people say no.

DETECTIVE NOCK

You're not most people.

ALAN TURING

The problem is that you're asking a stupid question.

DETECTIVE NOCK

I am?

ALAN TURING

Of course machines can't think "as human beings do." A machine is different from a human being; hence, it would think differently. The interesting question is, just because something thinks differently from you, does that mean it's not thinking? We allow that humans have such divergences from one another. You like strawberries. I hate ice-skating. You cry at sad films. I'm allergic to pollen. What does it mean to have different tastes - different preferences - other than to say that our brains work differently? That we think differently from one another? And if we can say that about each another, why can't we say the same for brains made of copper and steel?

DETECTIVE NOCK

That's... This big paper you wrote... What's it called?

ALAN TURING  
 "The Imitation Game."

DETECTIVE NOCK  
 Right. That's what it's about?

ALAN TURING  
 (thinking)  
 ... Would you like to play?

DETECTIVE NOCK  
 Play?

ALAN TURING  
 The game. It's a test, of sorts.  
 For determining whether something  
 is a machine, or a human being.

DETECTIVE NOCK  
 How do we play?

ALAN TURING  
 There's a judge, and a subject. The  
 judge asks questions, and based on  
 the subject's answers, he  
 determines: Who is he speaking  
 with? *What* is he speaking with? All  
 you have to do is ask me a  
 question.

DETECTIVE NOCK  
 ... What did you do during the war?

ALAN TURING  
 I worked in a radio factory.

DETECTIVE NOCK  
 What did you *really* do during the  
 war?

Alan smiles — Detective Nock is smarter than he looks.

ALAN TURING  
 ... Are you paying attention?

**INT. BLETCHLEY PARK - HUT 11 - NIGHT - 1942**

Alan and his team — Hugh, John, Peter — anxiously stand  
 before Alan's huge machine as it CLACK CLACK CLACKS,  
 ferociously loud.

The gears are spinning, current is flowing through the wires,  
 and the team stares at it, taking turns compulsively checking  
 their watches.

ON ALAN: This is going to work. This has to work.

Suddenly...

... DING. The chime announces the stroke of midnight.

HUGH ALEXANDER

Damn it!

Everyone is pissed, frustrated.

Alan looks as if he's about to rip his own hair out: Why won't this damned thing work?

As the machine CLACKS on, oblivious, they all walk outside:

**EXT. BLETCHLEY PARK - NEAR HUT 11 - CONTINUOUS**

The team walks across Bletchley together, moving as one through the most highly secret war zone in the world.

MORE SECURITY has been added throughout the park, including along the path from Hut 11 - ARMED GUARDS check IDs, which the team hands over absentmindedly.

JOHN CAIRNCROSS

We're soon out of time. Our month...

PETER HILTON

So that's it then. We lost.

HUGH ALEXANDER

It does not matter how much we improve on it, that machine will never be able to check 159 million million possibilities in time.

ALAN TURING

It's searching... It's just... It doesn't know what it's searching for... If only we knew what the messages were going to say...

JOHN CAIRNCROSS

If we knew what the messages were going to say, we wouldn't have to decrypt them at all.

ON ALAN: Maybe it was always impossible after all.



**INT. BLETCHLEY PARK - BEER HUT - LATER**

It's crowded in the beer hut, even this late at night.

On one side of the room, Alan, Hugh, John, and Peter are drinking. Commiserating about their fate.

On the other side, Joan is drinking with her friend HELEN - a fellow WREN.

ON JOAN AND HELEN:

HELEN  
Who's Alan's friend?

JOAN CLARKE  
Hugh? Bit of a cad, actually.

HELEN  
So my type then?

JOAN CLARKE  
Here, I'll introduce you.

HELEN  
No! Lord, engaged for a fortnight  
and you've already forgotten how to  
do this? He'll come over.

JOAN CLARKE  
Are you sure?

HELEN  
Yes. I smiled at him fifteen  
minutes ago and haven't looked at  
him since.

ON HUGH, ALAN, JOHN, AND PETER:

Hugh is looking at the girls.

HUGH ALEXANDER  
(re: Helen)  
Who's that, then?

ALAN TURING  
Helen? Works with Joan in the  
WREN's hut.

PETER HILTON  
You do have a point about the  
little hats.

HUGH ALEXANDER  
She wants me to come over.

ALAN TURING  
How can you possibly know that?

HUGH ALEXANDER  
She smiled at me awhile back and  
hasn't looked again since.

ON JOAN AND HELEN:

HELEN  
(re: Hugh's glances)  
And... Got him.

JOAN CLARKE  
Is it odd that when I was single  
this game felt tedious, but now it  
seems just dreadfully fun?

ON THE BOYS:

HUGH ALEXANDER  
(re: Helen's glances)  
And... Brilliant. She's in. Alan,  
introduce me.

ALAN TURING  
Why me?

HUGH ALEXANDER  
Because there is nothing like a  
friend's engagement to make a woman  
want to do something she will later  
regret with the fiancé's better-  
looking chum.

Hugh drags Alan across the pub to Helen and Joan.

ON JOHN AND PETER:

JOHN CAIRNCROSS  
Half crown says Alan bollockses  
this up entirely.

PETER HILTON  
No bet.

ON HUGH, ALAN, JOAN, AND HELEN:

HUGH ALEXANDER  
(to the ladies)  
Alan Turing has a theory.

JOAN CLARKE  
He has many.

HUGH ALEXANDER

He believes that the regulations against men and women working side-by-side are sound, because such proximity will necessarily lead to romance.

ALAN TURING

No I don't -

Hugh KICKS Alan, who shuts up.

HUGH ALEXANDER

- However, I disagree.

HELEN

You do?

HUGH ALEXANDER

I think that if I were working beside a woman all day long, I could manage to appreciate her abilities and intellect without needing to take her to bed.

(to Helen)

Pardon, have we met?

HELEN

I don't recall. But let's assume we haven't.

Hugh looks at Alan for an introduction: Alan is silent.

Joan picks up the slack:

JOAN CLARKE

Helen Stewart, Hugh Alexander.

HUGH ALEXANDER

So who do you agree with? Alan or myself?

HELEN

Well, Alan, of course.

ALAN TURING

I'm flattered, but this is not actually -

Now Joan KICKS Alan, who is still very confused.

HUGH ALEXANDER

- Rubbish.

HELEN

I work beside a man every day, and I can't help but have developed a bit of a crush on him.

HUGH ALEXANDER

Well who is this man, so I can kick his arse?

HELEN

Oh, it's been chaste, you've no need to worry. We've never even met. He's a German.

HUGH ALEXANDER

Now I really want to kill him.

ALAN TURING

How do you mean you work alongside a German?

HELEN

Each of us intercepts messages from a specific German radio tower. So we've a counterpart on the other side, who's tip-tapping out the messages. Everybody types a touch differently; you get to know the rhythm of your counterpart. It's strangely intimate. I feel as if we know each other. Pity he has a girlfriend... But that's why I disagree with you. I'm in love with a co-worker, of sorts, even if we've never met.

HUGH ALEXANDER

I'll require another pint to tell you why you're wrong.

HELEN

Let's.

Helen and Hugh walk away to the bar...

JOAN CLARKE

(to Alan)

That's what flirting looks like. In case you were curious.

But Alan is lost in thought...

Something is wrong...

ALAN TURING

(screaming)

HELEN!!!

Everyone in the room turns and stares at him.

Joan winces.

Helen and Hugh come back over.

HELEN

Yes, Alan?

ALAN TURING

Why do you think your German counterpart has a girlfriend?

HELEN

Oh, it's a stupid joke, don't worry about it.

ALAN TURING

Tell me.

HELEN

Each one of his messages begins with the same five letters. C-I-L-L-Y. So I suspect Cilly must be the name of his amore.

ALAN TURING

That's impossible. The Germans are instructed to choose five letters at random to start every message.

HELEN

Well, this bloke doesn't.

HUGH ALEXANDER

Love'll make a man do strange things, I suppose. Anyhow -

ALAN TURING

- In this case, love just lost the Germans the whole bloody war.

Alan BOLTS out of the bar -

- SPILLING BEER ALL OVER HELEN -

- Who CRIES OUT, and ANGRILY RUNS OFF -

- Leaving Hugh and Joan standing there, confused.

They share a look: What's gotten into Alan?

Joan quickly RUNS OFF after Alan -

- Hugh follows suit -

– And John and Peter, seeing this across the room, take off after Hugh –

**EXT. BLETCHLEY PARK - CONTINUOUS - SEQUENCE**

Everyone chases Alan across Bletchley Park –

– GUARDS YELL at Alan as he bypasses security checkpoints –

– Guards are screaming at them, drawing guns as he and Joan barrel into Hut 8 –

– Hugh and John show their IDs to the Guards, yelling back at them –

– Hugh and John finally get rid of the guards and enter:

**INT. BLETCHLEY PARK - HUT 8 - CONTINUOUS**

– Joan runs into the Hut to find that Alan has grabbed a BOX OF PREVIOUSLY DECRYPTED MESSAGES –

– Alan POURS those messages out all over the floor –

JOAN CLARKE

Alan?

– Hugh, John, and Peter enter as Alan spreads the messages out on the floor. (Just like he did in Joan's flat!)

ALAN TURING

What if Christopher doesn't have to search through all the settings? What if he only had to search the ones that produce the words we already know will be in the message?

HUGH ALEXANDER

Repeated words! Predictable words...

– They all search the messages with Alan –

– Joan holds up a DECRYPT: It's the same one she read earlier.

JOAN CLARKE

Like this?

(reading aloud)

"0600 hours. Weather today is clear. Rain in the evening. Heil Hitler."

ALAN TURING

Yes! That's it!

(looking at message)

They send a weather report at 6AM.  
Every day. That means there are  
three words we already know will be  
in the 6am message. "Weather,"  
obviously, and -

HUGH ALEXANDER

- "Heil bloody Hitler."

ALAN TURING

Heil bloody Hitler.

Joan searches through a PILE, finding:

JOAN CLARKE

Here's the 6 o'clock message from  
this morning.

Joan holds the message as they all run out to:

**EXT. BLETCHLEY PARK - HUT 8 - CONTINUOUS**

Alan runs from Hut 8 to Hut 11, the team chasing behind him.

**INT. BLETCHLEY PARK - HUT 11 - CONTINUOUS**

Alan, Joan, John, Peter and Hugh burst in -

ALAN TURING

Hugh - the right hand letter-rings.  
Set them to -

HUGH ALEXANDER

- I know, I know. "Veter."  
"Hitler."

- Hugh turns the rings while -

ALAN TURING

- Peter, John - Run voltage from  
those rings through the back  
scramblers -

- John and Peter go around back -

JOHN CAIRNCROSS

- So we'll use the loops?

ALAN TURING

– Yes. Joan, what's the last 6am message?

Joan reads aloud to Alan as he enters it in:

JOAN CLARKE

L - H - W - A - U - Q - X - K...

They all stand back as Alan TURNS ON the machine.

They watch the CLACK CLACK CLACK of Christopher as he processes the message...

– They're nervous, fretting, anxiously awaiting his calculations...

... Finally, Christopher STOPS.

Silence, as a SERIES OF ROTORS on the side of Christopher snap into place, displaying a SET OF LETTERS.

PETER HILTON

What happened? Did it work?

Alan SCRIBBLES down the letters ("EXBAO...") and they all run back to –

**INT. BLETCHLEY PARK - HUT 8 - CONTINUOUS**

Where Alan takes a DUMMY ENIGMA MACHINE, turns the machine's rotors to the setting he wrote down ("EXBAO...") –

ALAN TURING

Give me a fresh message. The last one we intercepted.

Peter hands Alan one from a nearby folder –

– Alan starts typing one of today's gibberish encrypted messages into Enigma –

– As John TAKES DOWN the decoded German letters –

– Hugh looks at what John is writing and TRANSLATES the German into English –

HUGH ALEXANDER

"KMS Jaguar... Is auf punkt – is directed – 53 degrees, 24 minutes north... And auf punkt 1 degree west..."



HUGH ALEXANDER (CONT'D)  
 "... Heil Hitler."

ALAN TURING  
 "... Heil Hitler."

Alan and Hugh look at each other: Oh my god.

ALAN TURING  
 Turns out that's the only German  
 you need to know to break Enigma.

The team EXPLODES WITH JOY.

LAUGHING, HOOTING, SCREAMING, JUMPING, HUGGING.

This is the happiest moment of their lives.

John even starts to TEAR UP, and TRIES TO HUG ALAN -  
 - Who just STANDS THERE, limp.

JOHN CAIRNCROSS  
 (re: Alan)  
 Not a hugger. Probably could have  
 guessed that.

**EXT. BLETCHLEY PARK - DAWN**

Dawn rises over Bletchley Park.

**INT. BLETCHLEY PARK - HUT 8 - DAWN**

The team has been there working all through the night.

There's a flurry of activity: Decoding messages, translating  
 the decrypts, reading the information contained within.

Hugh steps back for a moment to look at the product of their  
 work: A BIG MAP ON THE WALL.

ON THE MAP: It's the Atlantic Ocean. Blue pins represent the  
 Allied ships, red ones represent the Axis ships.

HUGH ALEXANDER  
 You did it.  
 (turns to Alan)  
 Bloody hell, you did it. You just  
 defeated Nazism with a crossword  
 puzzle. What does it feel like to  
 do the impossible?

ON ALAN'S FACE: He's not sure. Something is bothering him,  
 but he can't figure out what.

John steps back from his work to join Hugh.

JOHN CAIRNCROSS

There are five people in the world  
who know the position of every ship  
in the Atlantic. They are all in  
this room.

Now Joan joins Hugh and John in seeing the full map for the  
first time.

JOAN CLARKE

Oh my good God.

HUGH ALEXANDER

I don't think even He has the power  
that we do right now.

JOAN CLARKE

(getting closer to map)  
There's going to be an attack on a  
British passenger convoy. There.

JOHN CAIRNCROSS

You're right. Those U-Boats are  
only twenty or thirty minutes away.

JOAN CLARKE

Civilians. Hundreds of them. We can  
save their lives.

JOHN CAIRNCROSS

And knock out a whole German fleet  
in the process.

HUGH ALEXANDER

I'll call Denniston. Have him radio  
his Admirals immediately.

Hugh picks up the phone -

ALAN TURING

(figuring something out)  
No.

JOAN CLARKE

Is there enough time to save them?

JOHN CAIRNCROSS

Should be. If we can get a message  
to the passenger convoy, she can  
turn -

Hugh DIALS -

ALAN TURING  
(louder)  
No. No.

HUGH ALEXANDER  
(into phone)  
- Commander Denniston's office -

ALAN TURING  
NO.

HUGH ALEXANDER  
(into phone)  
- This is urgent, top priority -

ALAN TURING  
NO!!!

Alan LEAPS ACROSS THE ROOM and GRABS THE PHONE FROM HUGH.

HUGH ALEXANDER  
What the bloody hell?

Hugh tries to grab the phone back -

- But Alan pulls away sharply.

Everyone STOPS. Turns. Looks at Alan.

HUGH ALEXANDER (CONT'D)  
Are you mad?

ALAN TURING  
No. No. You can't call Denniston.  
You can't tell him about the  
attack.

JOAN CLARKE  
Alan, are you all right? What's  
going on?

JOHN CAIRNCROSS  
We can have air support over the  
passenger convoy in *ten minutes*.

ALAN TURING  
No. Let the U-Boats sink the  
convoy.

JOHN CAIRNCROSS  
Look, this has been a big day,  
maybe you're going through a bit of  
shock -

HUGH ALEXANDER  
- There's no time for this.

Hugh tries to GRAB THE PHONE from Alan -

- but Alan PULLS it away and SMASHES THE PHONE AGAINST THE GROUND.

JOAN CLARKE

Alan!

Hugh can't take it anymore -

- He TAKES A SWING AT ALAN -

- Who CRUMPLES AT THE BLOW ON HIS JAW -

- Hugh stares down at Alan, who's bleeding on the floor -

- Hugh WINDS UP FOR ANOTHER PUNCH -

- When Joan CATCHES HIS ARM mid-swing -

- Surprised, Hugh instinctively SWINGS AT HER -

- Smacking Joan hard across the face.

- He's stunned by what he's done as she responds by PUSHING HIM INTO A TABLE -

- And Hugh falls to the floor, next to Alan.

Joan stands above them.

JOAN CLARKE (CONT'D)

(to Hugh)

If you hurt him, you will just barely live to regret it.

Silence. Just the sounds of panting.

JOHN CAIRNCROSS

Everyone stop. Please. Calm down.

PETER HILTON

The attack is in minutes. We don't have time to calm down.

ALAN TURING

Do you know why people like violence, Hugh? Because it *feels good*.

(wipes blood from his nose)

It would feel good to blow those U-Boats out of the Atlantic. But sometimes we can't do what feels good. We have to do what's logical.

JOHN CAIRNCROSS  
What's logical?

ALAN TURING  
The hardest time to lie is when the other person is expecting to be lied to.

JOAN CLARKE  
(getting it)  
Oh my God.

JOHN CAIRNCROSS  
What?

ALAN TURING  
If they're waiting for a lie, you can't just give them one.

JOAN CLARKE  
Oh my God. *Damn it.* Alan's right.

PETER HILTON  
What?!?

ALAN TURING  
What will the Germans think if we destroy those U-Boats?

PETER HILTON  
Nothing. They'll be dead.

JOHN CAIRNCROSS  
(getting it)  
No. No. You can't be right.

PETER HILTON  
Am I the only one who's still not getting this?

ALAN TURING  
Suddenly our convoy veers off course and a fleet of RAF bombers magically descends on the location of a pack of U-Boats? What will the Germans think?

PETER HILTON  
Hugh?

HUGH ALEXANDER  
... The Germans will know we broke Enigma.

JOAN CLARKE  
They'll put a halt on radio communication by noon.  
(MORE)

JOAN CLARKE (CONT'D)  
 And they'll have the design of  
 Enigma changed by the weekend.

ALAN TURING  
 Two years of work. Everything we've  
 done here. It'll all be for  
 nothing.

JOHN CAIRNCROSS  
 There are 500 people in that  
 convoy. Civilians. Women. Children.  
 We're about to let them die.

ALAN TURING  
 Our job wasn't to save one  
 passenger convoy. It was to win the  
 war.

HUGH ALEXANDER  
 Our job was to break Enigma.

ALAN TURING  
 Done. Now for the hard part:  
 keeping it a secret. Forever.

Peter looks at the map...

PETER HILTON  
 It's the Carlisle.

They all look at him.

JOAN CLARKE  
 What?

PETER HILTON  
 The convoy you're about to...  
 It's... The HMS Carlisle is one of  
 the ships.

ALAN TURING  
 So?

PETER HILTON  
 We can't act on every piece of  
 intelligence? Fine. We won't. Just  
 this one. The Germans won't find us  
 out if we stop one attack.

JOAN CLARKE  
 What's gotten into you, Peter?

PETER HILTON  
 ... My brother. Phillip. He's on  
 the Carlisle. Gunnery ensign.

Silence. Fuck.

ALAN TURING

I'm sorry.

PETER HILTON

Who the hell do you think you are?  
This is my brother. My big brother.  
He was the only one – Look, he was  
there after my mum – He's my big  
brother, alright, and you have a  
few minutes to call off his murder.

ALAN TURING

It's not my fault.

Peter DIVES for Alan –

– But John stops him.

JOHN CAIRNCROSS

Alan is right. We can't.

PETER HILTON

AND WHY THE BLOODY HELL NOT? I am  
begging you. Alan. Joan. Hugh.  
John. Please. I am *begging* you.  
Just this once. Just one time. The  
Germans won't get suspicious just  
because we stopped *one* attack. It's  
*one* time. No one will know. I'm  
asking you. As your friend. If I  
mean anything to you. Please.

Silence. This is the hardest thing anyone in this room has  
ever had to do.

ALAN TURING

I'm so sorry.

PETER HILTON

You're not God, Alan. You don't get  
to decide who lives and who dies.

ALAN TURING

Yes, we do.

PETER HILTON

Why? Why?

ALAN TURING

Because no one else can.

**INT. TRAIN - DAY**

Alan and Joan ride the train from Bletchley into London.  
They know what they have to do.

**EXT. TRAIN STATION - DAY**

Alan and Joan exit the train and walk down the platform.

**INT. TEA SHOP - LONDON - DAY**

In a quiet TEA SHOP, Alan, Joan, and Stewart Menzies sip their Twinings. Outside the GLASS WINDOWS, NURSES help WOUNDED SOLDIERS out of an AMBULANCE and into a local HOSPITAL.

STEWART MENZIES

... Why are you telling me this?

ALAN TURING

We need your help to keep this from the Admiralty. Army. RAF. No one can know we broke Enigma, not even Denniston.

STEWART MENZIES

Who is in the process of having you fired.

JOAN CLARKE

You'll take care of that.

ALAN TURING

While we develop a system for determining how much intelligence to act on. Which attacks to stop, which to let through. Statistical analysis. The minimum number of actions it'll take to win the war, but the maximum number we're able to take before the Germans get suspicious.

STEWART MENZIES

You're going to trust this all to statistics? To maths?

ALAN TURING

Correct.

JOAN CLARKE

And then MI-6 can come up with the lies we'll tell everyone else.



ALAN TURING

We'll require a believable alternate source for each piece of information we use.

JOAN CLARKE

A false story that explains how we got that information, that has nothing to do with Enigma. And then you'll need to leak those stories to the Germans.

ALAN TURING

And the rest of our military.

JOAN CLARKE

Can you do that?

STEWART MENZIES

Maintain a conspiracy of lies through the highest levels of our government? Yes, that sounds right up my alley.

ON ALAN AND JOAN: Okay. Let's do it.

STEWART MENZIES (CONT'D)

(smiling)

Alan, I so rarely have cause to say this. But you are *exactly* the man I always hoped you would be.

**INT. TRAIN - DAY**

Alan and Joan ride the train back to Bletchley.

She reaches out and puts her hand in his. They're in this so deep now... But at least they're in it together.

**EXT. BLETCHLEY PARK - LAWNS - SEQUENCE**

At 6am, dawn is threatening to break across the Park.

ALAN TURING (V.O.)

They codenamed it "Ultra."

**INT. BLETCHLEY PARK - WREN'S HUT - SEQUENCE**

But in the WREN'S HUT, the women eagerly await the coming of the day's first messages -

– And a sudden BEEP BEEP BEEP announces that they have. The WRENs quickly take down the first messages –

ALAN TURING (V.O.)  
And it quickly became the largest  
store of military intelligence in  
the history of the world.

A WREN removes the first few dozen from a pile –

– And hands it over to another WREN –

**INT. BLETCHLEY PARK - HUT 11 - SEQUENCE**

– In Hut 11, the WREN gives the day's first messages to Hugh, who enters them into Christopher –

ALAN TURING (V.O.)  
It was like having a tap on  
Himmler's intercom.

– Christopher HUMS –

– And Hugh, after a few minutes, reads the day's Enigma settings on the machine's read-out: "FSOQR"

**INT. BLETCHLEY PARK - HUT 8 - DAY**

Jack turns his Enigma machine to the day's setting – "FSOQR" – and one by one types in the newly intercepted messages, recording the now decrypted results in a BOOKLET. On the cover, the booklet is marked: "ULTRA."

ALAN TURING (V.O.)  
Secrecy became the primary concern.  
And for some reason they trusted  
me.

Alan organizes stacks of similar ULTRA booklets when he has trouble finding one of them – He looks up to see Peter walking nearby.

ALAN TURING  
Peter, do you have the 9:30  
decrypts –

But instead of answering, Peter BUMPS HARD against Alan's shoulder, scattering Alan's papers to the floor.

Jack looks over. Peter keeps on walking.

No one helps Alan as he bends down to clean up his papers. Peter LEAVES Hut 8 without speaking a single word.

ON ALAN: He's kneeling down in front of John's MESSY DESK, picking up papers from the floor, when his eyes come level with something on the desk...

... It's a BOOK. Buried underneath CRYPTOGRAPHIC PAPERS.

Alan stares at it strangely. Something about its shape and colour look familiar... He UNCOVERS it...

IT'S A BIBLE.

Holy shit.

There's a page dog-eared. Alan opens to the page - it's Matthew 7:7. "Seek and ye shall find..."

ON ALAN: JOHN CAIRNCROSS IS THE SOVIET SPY.

Suddenly:

JOHN CAIRNCROSS (O.S.)  
Peter will come around eventually.

Alan turns and stands - there's John, right behind him.

ON JOHN: He sees something on Alan's face. Something is wrong. He looks down at the desk... AND SEES THE UNCOVERED BIBLE.

What's John going to do? Alan is terrified...

JOHN CAIRNCROSS (CONT'D)  
... Jack, could you give Alan and I a moment?

Across the room, Jack looks over. Whatever is going on between Alan and John, he wants no part of it.

Jack leaves.

Alan is now alone with John, the Soviet spy.

JOHN CAIRNCROSS (CONT'D)  
... The Soviets and us, we're all on the same side. What I'm doing will help Britain.

ALAN TURING  
I'll tell Denniston.

JOHN CAIRNCROSS  
No you won't. Because if you tell him my secret, I'll tell him yours.

ON ALAN: Oh God, John was the one person he trusted.

JOHN CAIRNCROSS (CONT'D)

Do you know what they do to  
homosexuals? You'll never be able  
to work again. Never be able to  
teach. Your precious machine -  
doubt you'll ever see him again.

ON ALAN: Looks down. He's beaten.

He puts an understanding hand on Alan's shoulder.

JOHN CAIRNCROSS (CONT'D)

Until the history books are ready  
to call you a hero, sometimes you  
have to play the villain.

And with that, John takes his bible and leaves.

ON ALAN: What's he going to do?

**INT. BLETCHLEY PARK - CENTRAL MANSION - DAY**

Alan borrows a phone in the central mansion.

ALAN TURING

(into phone)

I need to speak to Menzies...

... But frustrated by the response he hears, Alan HANGS UP.

**INT. BLETCHLEY PARK - JOAN'S FLAT - DAY**

Alan bursts into Joan's flat to tell her what he's found.

ALAN TURING

Joan! Joan! Are you there?

It's dark. He FLICKS ON THE LIGHT...

REVEAL: The room has been ransacked.

Clothes, books, papers scattered everywhere.

ALAN TURING (CONT'D)

- Joan?!?

He quickly moves through the flat: What happened here?

ALAN TURING (CONT'D)

Joan, are you okay? Where are you?

Runs to the back bedroom, where he finds...

... Stewart Menzies. Calmly looking over some papers.

ALAN TURING (CONT'D)

Where's Joan?

STEWART MENZIES

Military prison.

ALAN TURING

What have you done?

STEWART MENZIES

(holding up papers)

Decoded Enigma intercepts. A stack of them under her nightstand.

ON ALAN: Fuck.

ALAN TURING

I gave those to her. A year ago. When she was with the clerks I was-

STEWART MENZIES

- Yes yes yes, I'm sure. But Denniston has been looking for a Soviet spy, and he's been looking for one inside Hut 8.

ALAN TURING

I know who the Soviet agent is. It's not Joan.

Menzies looks at Alan: Who is it if not her?

ALAN TURING (CONT'D)

... I found the bible... The spy is John Cairncross.

Menzies SMILES. As if he's impressed.

STEWART MENZIES

... God, how I wish you'd been the spy. You're so much better at this than he is.

ALAN TURING

You knew Cairncross was the spy?

STEWART MENZIES

Well of course Cairncross was the bloody spy.

(MORE)

STEWART MENZIES (CONT'D)  
 I've known that since before he got  
 to Bletchley. Why do you think I  
 had him placed here?

QUICK CUT TO:

**INT. BLETCHLEY PARK - HUT 8 - DAY - FLASHBACK**

Flash to the first scene where Alan met his new team after arriving at Bletchley. Commander Denniston explains how Enigma works, while Menzies stands in the corner, observing.

Menzies keeps a special eye on Cairncross as Alan and Hugh compete over who knows more about cryptography.

STEWART MENZIES (V.O.)  
 You said yourself he was a piss-  
 poor mathematician.

CUT BACK TO:

**INT. BLETCHLEY PARK - JOAN'S FLAT - CONTINUED**

ALAN TURING  
 You placed a Soviet agent at  
 Bletchley?

STEWART MENZIES  
 It's quite useful to be able to  
 leak whatever we like to Stalin.

QUICK CUT TO:

**EXT. BLETCHLEY PARK - MAIN GATE - DUSK - FLASHBACK**

A year earlier, John Cairncross exits the Main Gate of Bletchley carrying a SUITCASE -

STEWART MENZIES (V.O.)  
 Churchill is too damned paranoid.  
 He won't share a shred of  
 intelligence with the Soviets.

CUT TO:

**EXT. BLETCHLEY VILLAGE - STREET - NIGHT - FLASHBACK**

Cairncross walks through the village with the suitcase -

STEWART MENZIES (V.O.)  
Even information that will help  
them against the Germans. So much  
secrecy...

CUT TO:

**EXT. BLETCHLEY VILLAGE - STREET - NIGHT - FLASHBACK**

Cairncross comes to a MAILBOX, where under cover of night he  
OPENS HIS CASE -

- Removing A FOLDER OF COPIED ENIGMA INTERCEPTS -
- Which he then places in the mailbox.

STEWART MENZIES (V.O.)  
Cairncross has no idea we know, of  
course. Really not the brightest  
bulb.

Cairncross WALKS AWAY into the night.

After he leaves, two MI-6 AGENTS come and UNLOCK THE MAILBOX-

- Removing his FOLDER -
- The Agents take SOME MESSAGES OUT, and put other NEW ONES  
BACK IN -
- Before re-sealing the folder and putting it back in the  
mailbox -
- And RE-LOCKING the mailbox lid.

CUT BACK TO:

**INT. BLETCHLEY PARK - JOAN'S FLAT - CONTINUED**

STEWART MENZIES  
That's why I'll need your help now  
to work out what to leak to John.  
What to feed the Soviets, as well  
as the British.

ON ALAN: Flustered. Terrified.

ALAN TURING  
I'm not a spy. I'm just a  
mathematician.

STEWART MENZIES

I know a lot of spies, Alan. You're holding on to more secrets than the best of them.

Menzies holds up the stolen decrypts. The threat is palpable.

ALAN TURING

You must promise to get Joan out of prison.

STEWART MENZIES

She's at the market. She'll be back in an hour. I lied.

(puts the decrypts into his pocket)

I'd better hold on to these. If anyone finds out about them, prison will be the least of her worries.

ON ALAN: What choice does he have? He looks down.

STEWART MENZIES (CONT'D)

Oh Alan. We're going to have such a wonderful war together.

**EXT. BLETCHLEY PARK - PATHWAY NEAR HUT 8 - DAY**

Joan walks towards Hut 8, showing her ID to the new GUARDS who are closely monitoring entry to the Huts.

In front of Hut 8, Alan watches her. Steeling himself up for what he has to do.

As she approaches, she sees Alan waiting for her. She smiles at him, but he doesn't return it. Something is wrong.

**EXT. BLETCHLEY PARK - BEHIND HUT 8 - MOMENTS LATER**

Alan and Joan talk behind Hut 8.

ALAN TURING

... I need you to leave Bletchley.

JOAN CLARKE

(annoyed)  
What?

ALAN TURING

Menzies. I don't trust...

ON ALAN: He wants to tell her, but he can't. It's too dangerous.



ALAN TURING (CONT'D)

... I don't think it's safe here.

JOAN CLARKE

You think it's safe somewhere else?

ALAN TURING

You need to leave, and you need to get very far away from me.

JOAN CLARKE

Alan. What's happened?

ON ALAN: This isn't working. He's going to have to try a different approach.

ALAN TURING

... We can't be engaged anymore. Your parents will have to take you back and find you a husband elsewhere.

JOAN CLARKE

What is wrong with you?

ALAN TURING

... There's something I have to tell you. I'm... I'm a homosexual.

JOAN CLARKE

Alright.

ON ALAN: What?

ALAN TURING

Men, Joan. Not women.

JOAN CLARKE

So what?

ALAN TURING

I just said -

JOAN CLARKE

- So what? I had my suspicions. I always did. But we're not like other people. We love each other in our own way, and we can still live the life together that we want. You won't be the perfect husband? I can promise you I harboured no intention of being the perfect wife. I'll not be fixing your lamb all day awaiting your return from the office, will I? I'll work.

(MORE)

JOAN CLARKE (CONT'D)

You'll work. We'll have each other's company. We'll have each other's minds. Sounds like a better marriage than most. Because I care for you. And you care for me. And we understand one another more than anyone else ever has.

ON ALAN: He needs to get rid of her, to save her, and she is making this impossible.

ALAN TURING

I don't.

JOAN CLARKE

What?

ALAN TURING

Care for you. I never did. I only needed you to break Enigma. And now I've done it, so you can leave.

She SLAPS HIM.

JOAN CLARKE

I am not going anywhere. I have spent entirely too much of my life worried about what you think of me, or what my parents think of me, or what the boys in Hut 8 or the girls in Hut 3 think, and you know I am done with it. This work is the most important thing I will ever do in my life. And no one will stop me. Least of all you.

Joan turns to walk away, and then, angry, she turns back.

She TOSSES HER WIRE ENGAGEMENT RING AT ALAN.

JOAN CLARKE (CONT'D)

... They were right. John. Hugh. Peter. You really are a monster.

Alan watches her walk away, struggling to maintain his facade of icy indifference.

CUT TO:

**INT. SHERBORNE SCHOOL FOR BOYS - HEADMASTER'S OFFICE - 1927**

Young Alan enters the HEADMASTER'S OFFICE.

YOUNG ALAN  
You wanted to see me, Sir?

HEADMASTER  
Turing. Sit down.

YOUNG ALAN  
Is something the matter?

HEADMASTER  
You and Christopher Morcom are quite close.

YOUNG ALAN  
I wouldn't say that.

HEADMASTER  
Your mathematics teacher says you two are positively inseparable.

YOUNG ALAN  
We're the best students in the class.

HEADMASTER  
He caught you passing notes the other day.

YOUNG ALAN  
Cryptography. To pass the time. The class is too simple.

HEADMASTER  
You and your friend solve maths problems during maths class because maths class is too dull?

YOUNG ALAN  
He's not my friend.

HEADMASTER  
I've been told he's your only friend.

YOUNG ALAN  
Who said that?

HEADMASTER  
Something has come up. About Morcom.

YOUNG ALAN  
Why am I here?

HEADMASTER  
Christopher is dead.

YOUNG ALAN  
... I don't understand.

HEADMASTER  
His mother sent word this morning.  
The family was on holiday, you see.

YOUNG ALAN  
I don't understand.

HEADMASTER  
He had bovine tuberculosis, as I'm  
sure he told you. This mustn't be a  
shock, but all the same, I'm sorry.

YOUNG ALAN  
You're mistaken.

HEADMASTER  
Did he not tell you? He's been sick  
for a long time. Knew this was  
coming soon, but he had a stiff  
upper lip about it. Good lad.

ON ALAN'S FACE: Christopher never told him.

HEADMASTER (CONT'D)  
Are you all right, Turing?

YOUNG ALAN  
Yes. Of course. As I said, I didn't  
know him well.

HEADMASTER  
Ah. Very well then.

YOUNG ALAN  
May I leave, Headmaster?

HEADMASTER  
Of course. Oh, but Turing?

YOUNG ALAN  
Yes, Sir?

HEADMASTER  
Do pay more attention in maths  
class, will you?

CUT TO:

**INT. BLETCHLEY PARK - HUT 8 - 1943-5 - SEQUENCE**

Alan, Joan, John, Hugh, and Peter decrypt messages together  
for another two exhausting years.

ALAN TURING (V.O.)

The war dragged on for another two solitary years.

Alan spends two years pressed shoulder-to-shoulder with the woman whose heart he broke. With the man whose dark secret he uncovered. With the man whose brother he allowed to die.

ALAN TURING (V.O.)

Every day we performed our blood-soaked calculus. Every day we decided who lived and who died. And every day we guided the Allied armies to victory without anyone knowing.

**EXT. MEDITERRANEAN SEA - SICILY (ARCHIVE FOOTAGE) - DAY**

INTERCUT WITH ARCHIVAL FOOTAGE: The FRONTLINE BATTLES whose outcomes, good and bad, are determined by the work of Hut 8. The MEDITERRANEAN FLEET is RAVAGED outside Sicily... 6,000 SHIPS launch for the surprise attack on Normandy...

ALAN TURING (V.O.)

Stalingrad? The Ardennes? Normandy? None of those victories would have been possible without the intelligence we produced.

**INT. BLETCHLEY PARK - HUT 8 - DAY**

IN HUT 8: Peter and Hugh each decrypt a message, placing TWO BLUE PINS on the board, and then one RED. They look to Alan: Two British ships, and they can only save one of them.

Alan runs a statistical analysis of their options. We see KEY WORDS: "LIKELIHOOD OF DETECTION," "CASUALTIES," "MATERIAL LOSSES" interspersed with mathematical equations. Alan places his results into a GREEN FOLDER. A MESSENGER comes in and takes the folder to -

**INT. MI-6 - WAR ROOM - DAY**

AN MI-6 WAR ROOM: The Messenger delivers the Green Folder to Menzies and a TEAM OF MI-6 AGENTS. They look over Alan's analysis and decide what military actions to take. The Agents TELEPHONE Churchill's office in London.

**EXT. NORTH OF ALGIERS (ARCHIVE FOOTAGE) - DAY**

ARCHIVAL FOOTAGE: We see the impact of Hut 8's work as a dozen British ships are BLOWN OUT OF THE OCEAN just north of Algiers, sacrificed for the greater good in Operation Torch.

**EXT. BLETCHLEY PARK - HUT 8 - DAY**

BACK IN HUT 8: The team learns of the outcome as they decode more German messages. Peter takes the BLUE PIN down from the map, tossing it angrily in the trash. He looks at Alan, who looks away - another ship they could not save.

**EXT. BLETCHLEY VILLAGE/ ENVIRONS - NIGHT**

OUTSIDE BLETCHLEY VILLAGE: Alan RUNS at night on a dirt path along the outskirts of Bletchley. He runs for miles, sweating, panting, until his legs almost give way.

ALAN TURING (V.O.)

People talk about the war as this epic battle between civilizations. Good versus evil, liberty versus tyranny. Armies of millions bleeding into the mud, fleets of ships that weighed down the oceans, packs of airplanes that dropped bombs until they blotted out the sun itself. But it wasn't.

**INT. BLETCHLEY PARK - HUT 8 - NIGHT**

QUIET MOMENTS IN HUT 8: Hugh lays a folded-up coat under a sleeping Peter's head as a pillow. John makes tea for Joan.

ALAN TURING (V.O.)

The war was really just a half-dozen crossword enthusiasts in a tiny village in the south of England.

**EXT. WHITEHALL (ARCHIVE FOOTAGE) - DAY**

ARCHIVAL FOOTAGE: On V-E Day, Churchill speaks to millions from a balcony in Whitehall. Truman dedicates the victory to Roosevelt as Times Square erupts into drunken cheers.

The whole world kisses. The whole world cries.

ALAN TURING (V.O.)

Was I God? No. Because God didn't win the war. I did.

**EXT. BLETCHLEY PARK - DAY - 1945**

All of Bletchley Park is celebrating the end of the war. Flags are being waved, people are dancing, cheering. But inside the central mansion:

**INT. BLETCHLEY PARK - CENTRAL MANSION - CONTINUOUS**

Alan and his team are assembled before Stewart Menzies.

HUGH ALEXANDER  
... What happens now? Back to the university for us?

STEWART MENZIES  
Yes. You've only one thing left to do before your service to your government is concluded.

JOHN CAIRNCROSS  
What's that?

STEWART MENZIES  
Burn everything.

HUGH ALEXANDER  
What?

STEWART MENZIES  
We told you when you started that this was a top secret program. Did you think we were joking?

HUGH ALEXANDER  
But the war is over.

ALAN TURING  
*This* war is over. But there will be more. And we know how to break a code that everyone else thinks is unbreakable.

STEWART MENZIES  
(with a smile at Alan)  
Alright. Tear it down, light it up, sweep away the ashes. None of you have ever met before. None of you have ever even heard the word Enigma. Have a safe trip home.  
(MORE)

STEWART MENZIES (CONT'D)

Behave, and with a bit of luck none  
of you will ever see me – or one  
another – again in your lives.

CUT TO:

**INT. MANCHESTER POLICE STATION - INTERROGATION ROOM - 1951**

Alan Turing finishes telling his story to Detective Nock.

DETECTIVE NOCK

That's... Unbelievable.

ALAN TURING

That's the Imitation Game.

DETECTIVE NOCK

I don't know what to do now.

ALAN TURING

Now, Detective, you get to judge.  
That's how the game works. I  
answered your questions. You know  
my story. That's the point of the  
game. We are all pretending to be  
something. Imitating something.  
Someone. And we are no more, and no  
less, than what we can convince  
other people that we are. So tell  
me: What am I? Am I a person? Am I  
a machine? Am I a war hero? Am I a  
criminal?

DETECTIVE NOCK

I can't judge you.

ALAN TURING

Well then you're no help to me at  
all.

ON ALAN: Turning away. He's done with Nock.

CUT TO:

**INT. POLICE STATION - MANCHESTER - DAY - 6 MONTHS LATER**

A PLAINCLOTHES OFFICER walks through the police station,  
carrying a NEWSPAPER under his arm.

He makes his way to –

– Detective Nock's desk.



PLAINCLOTHES OFFICER  
 Congratulations, Sir.

The Officer drops the newspaper in front of Nock.

The headline reads: "CAMBRIDGE PROFESSOR SENTENCED FOR INDECENCY", above a photo of Alan.

ON NOCK: This should make him happy. But instead he feels only empty and sick.

**INT. ALAN TURING'S HOUSE - DAY**

We find Alan in his study. He's gained weight since last we saw him - he's grown paler as well. Haggard. And the place is a horrible mess.

He compares his half-built NEW MACHINE to the plans on his desk - his work progresses. Slowly.

(This is the machine we saw in the opening scene, which appears different but related to the Bletchley machine - like a newer model of the same basic concept.)

The doorbell RINGS. Alan ignores it, focused on his work.

It RINGS again. Irritated, he gets up and shuffles through his house -

- He's walking with an odd limp, like it's hard for him to move his legs normally -

- And as the bell keeps RINGING insistently he reaches the front door, opening it to find:

JOAN CLARKE  
 I had to find out from the bloody newspapers.

CUT TO:

**INT. ALAN TURING'S HOUSE - SITTING ROOM - MOMENTS LATER**

Joan takes a seat while Alan fusses, embarrassed at the state of the place and trying to clean up for her.

JOAN CLARKE  
 ... You never responded to my letters.  
 (silence from Alan)  
 I would have come. I would have testified.

ALAN TURING

And what would you have said? That I *wasn't* a homosexual?

JOAN CLARKE

I would have said something. This is serious. They could send you to jail -

Alan tries to move a glass of water...

... Which he DROPS, shattering it.

ALAN TURING

Damn it...

JOAN CLARKE

Your hands... You're twitching.

ALAN TURING

No I'm not.

He is.

JOAN CLARKE

Alan.

ALAN TURING

... It's the medication.

JOAN CLARKE

The medication?

ALAN TURING

I have to go in for weekly oestrogen treatments. At the hospital.

JOAN CLARKE

What are you talking about?

ALAN TURING

The judge gave me a choice. Prison. Or "hormonal therapy."

JOAN CLARKE

Oh my god. Oh my god. That's -

ALAN TURING

- Chemical castration. Yes. To cure my homosexual predilections. Of course I chose that. I wouldn't be able to work from prison.

Joan is HORRIFIED.

ALAN TURING (CONT'D)

Well how would I even have got parts in jail? It just makes no sense.

JOAN CLARKE

All right. This is what we're going to do. I'm going to speak to your doctors. I'm going to speak to your lawyer. We're going to find a way out of this.

ALAN TURING

No.

JOAN CLARKE

You are not thinking clearly. There are a million chemicals flowing through your brain. This treatment-

ALAN TURING

- I'm fine.

JOAN CLARKE

Please let me help you.

ALAN TURING

I don't need your help.

JOAN CLARKE

You do not have to do this all alone.

ALAN TURING

Alone? I'm not alone. I never have been.

He looks lovingly at his machine - at Christopher.

ALAN TURING (CONT'D)

... Christopher has got so smart. If I stop the treatment, they'll take him away from me. You can't let them do that. You can't. Don't let them leave me alone.

Joan looks at Alan. And at Christopher. His true love.

Looking at his machine, Alan starts to have a small PANIC ATTACK - he's getting more emotional, twitching more, getting teary - the hormones are flowing through him.

JOAN CLARKE

(re: Alan's freak out)

Here, it's alright. It's alright. Sit down.

She sits him in a chair, trying to contain his hyperventilating.

Alan, embarrassed at this uncontrollable display, tries to play it off, but of course he can't stop it.

With her hand on his shoulder, he notices her WEDDING RING.

ALAN TURING  
 (trying to seem normal)  
 ... It's a much nicer ring than the one I got you.

JOAN CLARKE  
 His name is Jock. We work together in Eastcote. He's gotten me into coin collecting. Can you believe it?

Joan looks around the room for a tea cup, a glass of water, anything that isn't mouldy she can have him sip from.

She sees the newspaper she brought in, grabs it.

JOAN CLARKE (CONT'D)  
 Do you want to do a crossword? For old times' sake. It'll only take five minutes. Or in your case, six.

She tries to get him to smile at her joke.

Joan opens the paper to a PUZZLE.

Alan looks down at it.

His fingers twitch. He stares at the puzzle, confused. He doesn't know how to do it.

Alan moves his hand away from the puzzle.

ALAN TURING  
 ... Perhaps later.

The treatment has wrecked his brain so badly that he can't do crossword puzzles anymore.

Joan watches and her heart utterly breaks.

ON JOAN: He's gone forever. And she knows it.

Alan sees her sadness. He's embarrassed, angry, bitter.

ALAN TURING (CONT'D)  
 ... At least it worked out for one of us.

(MORE)

ALAN TURING (CONT'D)

You got what you wanted, didn't you? Work. A husband. A normal life.

She looks at him quietly for a moment.

JOAN CLARKE

But no one normal could have done this.

(gestures to Christopher)

This morning I took a train through a city that would not exist if it wasn't for you. I bought a ticket from a man who would likely be dead if it wasn't for you. I read up on my work, a whole field of scientific inquiry that only exists because of you. If you wish you could have been 'normal', I can promise you, I do not. The world is an infinitely better place precisely because you weren't.

ALAN TURING

Is that what you think?

JOAN CLARKE

... I think that sometimes it is the very people who no one imagines anything of who do the things that no one can imagine.

CUT TO:

**EXT. SHERBORNE SCHOOL FOR BOYS - DAY - 1927**

Young Alan sits under the tree where Christopher first taught him about cryptography. He's holding the book that Christopher gave him.

He starts to cry. He's alone now, and he will be for a very long time.

CUT TO:

**INT. ALAN TURING'S HOUSE - DAY - 1954**

Alan sits at his desk, going over papers. He closes a book. Gets up. Walks past Christopher, giving him a look. He turns off the light, walking away down the dim hallway.

**EXT. ALAN TURING'S HOUSE - DAY - 1954**

A familiar scene: A HALF-DOZEN POLICE OFFICERS swarm the Manchester home of (former) mathematics professor Alan Turing.

Detective Nock passes the double-parked police cars and ascends the front steps of Alan's house.

Remembers the first time he was here.

**INT. ALAN TURING'S HOUSE - CONTINUOUS**

A CONSTABLE leads Detective Nock upstairs, gesturing into the open BEDROOM door.

In the doorway, we see a team of COPS tending to something on the bed. There's an APPLE on the nightstand.

CONSTABLE  
Suicide, looks like. Half-eaten  
apple next to the bed. Some sort of  
white powder all over it.

DETECTIVE NOCK  
Cyanide.  
(off the Constable's look)  
You'll find a tub of it downstairs.

The Constable makes a curious face: How can you know that?

Nock approaches the bed, and stares into the lifeless face of Alan Turing.

ON NOCK: Alan Turing made the world a better place... And Nock killed him for it.

CUT TO:

**EXT. BLETCHLEY PARK - NIGHT - 1945**

Alan, Joan, Hugh, John, and Peter stand before the MASSIVE BONFIRE that's been built in the center of the Park.

**TITLE: Alan Turing committed suicide in 1954.**

**TITLE: His machine was never perfected, though it generated a whole field of research into what became nicknamed "Turing Machines." Today, we call them "computers."**

Hugh comes over and puts one arm around Alan, another around Joan. They have a moment: They did it. They won the war.

John throws a stack of Enigma messages high into the air -

- They watch as the papers flutter down into the fire.

They laugh, and one by one they all join in:

They FROLIC and PLAY as they throw every document, every slip of scratch paper, every bit of evidence they were there into the fire.

**TITLE: In 1990, John Cairncross publicly confessed to having been a Soviet agent. He was never prosecuted.**

**TITLE: In 2013, Turing was granted an official pardon by the government. Approximately 49,000 other gay men were convicted and punished under the same code between 1885 and 1967.**

**TITLE: The logo of Apple Computer - an apple with a bite taken out of it - has long been rumored to be a silent tribute to Turing. These rumors have never been confirmed.**

ALAN TURING (V.O.)

Well then.

ON ALAN AND THE TEAM: Hugging and playing as everything they did is burnt to a crisp.

ALAN TURING (V.O.)

Any questions?

BLACK.

## BIOGRAPHY



The writer full name is Warsono, but everybody calls him Ocho which is his nickname. He was born in Kuningan on 24<sup>th</sup> June 1989, his mother is Casiti and his father is Rasdi. He has one sister and her name is Elin Marlina. He spent his time to have some formal education in Kuningan, West Java. He educated at SDN III Cileuya (Elementary School), SMPN I Luragung (Junior High School), and SMKN III Kuningan (Vocational High School). He started to study in 1995 and graduated at SMK III Kuningan in 2007. After that, he moved to Bekasi and worked two years at PT. Astra Honda Motor and then he had done some business family.

In 2012, the writer decided to continue his study and joined in the School of Foreign Language - JIA Bekasi at English Department. During his study, he worked as an English private teacher. He worked in LPIA Perumnas III Bekasi. He also did some freelance jobs at English Intuition LFI (Language for International) and Merah Putih Management Event Organizer.

As he is being a student, he also followed some activities in the campus or even outside of campus. He was a member of Executive Council of Student and had ever been the Head of English Students Association of School of Foreign Language – JIA for two periods. He is also one of founder of Nature Lover Organization named *Aksamala*. Besides following some activities in the campus, he also participated to build Bekasi English Club (BEC) and still active as one of administrator until now. For everyone who interest to join BEC, you can follow them on [www.facebook.com/groups/englishclubbekasi/](http://www.facebook.com/groups/englishclubbekasi/).

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