

**SPEECH FUNCTION IN THE TEXT OF
THE IMITATION GAME MOVIE**

SKRIPSI

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ABSTRACT

Beby Khairani: 1302050088 “Speech Function in the Text of *The Imitation Game* Movie”. Skripsi. English Program of Teacher’s Training and Education University of Muhammadiyah Sumatera Utara, Medan 2017.

The research deals with speech function in the movie *The Imitation Game*. The data were analyzed based on 4 types of Speech Function suggested by Halliday (2014). The objectives of this study were to describe the dominant speech function found, realization speech function in mood, and to reason for the speech function used in the ways they are in the text of *The Imitation Game* movie. The scope of this study was focused on the types of speech function identified in the text of *The Imitation Game* movie. This research was used mix method. The sample was derived by interval of 2. There were 28 pages the sampling result in 14 pages. There were three from four types of speech function that found in the text. The total numbers of utterances were 292 (100%). There were 199 (68.1%) of statement, 79 (27.1%) of question, and 14 (4.8%) of command. The dominant type of speech function was statement. The realization speech function in mood was classified into three basic speech functions are realized or expressed by declarative, interrogative and imperative moods. The unmarked realizations of speech function are also termed congruent or metaphorical coding. The total number of congruent of speech function in mood was 285 utterances and the total number of metaphorical of speech function in mood was 7 utterances. The reason of speech function used in the text, there were classified into four basic tenors of status, formality, affection, and contact. Status dominantly influenced speech function in this movie.

Keywords: speech function, mood, tenor, movie.

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CHAPTER I

INTRODUCTION

A. Background of the Study

Language is an important aspect for human being to communicate with each other. When people use language to make meanings, they do so in specific situations, and the form of the language that they use in discourse is influenced by the complex aspects of those situations (Bloor and Bloor, 2004:4). Many people think that the primary purpose of language is to share information. The viewpoint of a conversation based on human as social individual that always interact to one and another. Interaction is the act of two or more individuals and however, it is the cause of conversation.

As Paltridge (2008:107) states that conversation is the main way in which people come together, exchange information, negotiate, and maintain social relation. It means that conversational interaction is an activity of people's apart of sense where two or more people talk to transfer an idea or information from a speaker to a listener to build social interaction. Without information, the communication is not successful. Communication in conversation has become the basic need of human being to carry out their everyday activities in every aspect of life activities.

Systemic Function Linguistics (SFL) is theory of language cantered on the notion of language function. There are so many function of language, some of them are to give information, deliver message, express feelings, persuade people,

entertain people, and share opinion. Based on theory SFL, language is used by people to fulfill the function of language as interpersonal meaning. Interpersonal meaning is a set out of an interpretation of the clause in its function as an exchange. Interpersonal meaning is concern the speaker's role in the speech function.

Speech function is a way someone delivers ideas in communication to make listener understand the ideas well. The speaker and listener should know how and when to use speech function because an error of using speech function will cause misunderstanding in communication. In fact students in UMSU especially class B morning in sixth semester academic year 2013-2017, when they communicate with friends or other people they have different meanings. Usually, when the speaker (writer) give information to the listener (reader), not all of the information they try to share is going to be understood by the listener. Speech function needed to avoid different meanings in delivers ideas to make conversation well.

Basically, speech functions denote a writer (speaker) attitude and judgment which are called meaning and expressed in the structural form called mood. Speech functions express a complete sentence. Many students are difficult to distinguish what are the types of speech functions in daily conversation. According to Halliday (2014:97) speech functions through the grammar of the clause: statements (giving information), questions (demanding information), offers (giving goods-&-services), and commands (demanding goods-&-services). Speech function refers to a function performed by a speaker in a verbal interaction

or conversation which specifies his or her role and the content or commodity transacted.

Having discussed Speech Function, it should be kept in mind that one of the aims of studying linguistics is to provide the learners with some innovative materials such movies, stories, comics etc. In order to make the teaching and learning process more interesting, so that they may have resources for language activities such as analyzing the language of literary works or others. This study is about the analysis of speech function used in a movie. Therefore, this study is important to be analyzed to give a better understanding for the readers.

Movie is a type of visual communication which the moving pictures and sound to tell stories or inform. In movie we can see dynamic of conversations, and people get information from the movie it is important to know how the information is presented to the listeners. In this research used a movie which is based on true story with the title *The Imitation Game* to analyze speech function. Speech function in the text of *The Imitation Game* movie same like in our daily speech function because language in this movie based on a true story. *The Imitation Game* is an historical movie.

The Imitation Game (2014) is about British efforts to crack Germany's "Enigma" code during World War II, which Germany uses to communicate their military strategies and combat plans. *The Imitation Game* is a biopic and historical film. This movie is like a wise philosopher who does not judge. Inspire me to be more confident when someone feel different from most people. So, in

this research, the researcher is interested to analyzing the conversation structure based on Speech functions in the text of *The Imitation Game* movie.

B. The Identification of the Problems

Based on the background of the study, this study was identified as being related to

1. students have difficulty in understanding speech function,
2. students have different meanings in a conversation so it becomes miss understanding, and
3. students are difficult to distinguish what are the types of speech function.

C. The Scope and Limitation

The scope of this study was focused on the types of speech function identified in the text of *The Imitation Game* movie. According to Halliday (2014:137), there are four primary speech functions. There are statement, question, command and offer.

D. The Formulation of the Study

The problems of this study were formulated as the following questions

1. What kinds of speech functions are dominantly used in the text of *The Imitation Game* movie?
2. How are the speech functions used in the text of *The Imitation Game* movie?

3. Why are the speech functions used in the ways they are in text of *The Imitation Game* movie?

E. The Objectives of the Study

In line with the problem the objectives were

1. to describe the dominant speech function found in the text of *The Imitation Game* movie,
2. to elaborate the ways speech function used in the text of *The Imitation Game* movie, and
3. to reason for the speech function used in the ways they are in the text of *The Imitation Game* movie.

F. The Significance of the Study

Finding of the study are expected to offer both theoretical and practical significance.

Theoretically, findings of the study were expected to add up new horizons in the area of linguistics. In addition, the study can be references for further studies. This research hopefully can give theoretical information concerning to the speech functions in daily conversation.

Practically result of this study was expected to help readers to know the way how to organized utterances in building conversational interaction in daily life and also it can be used as one of the sources of information for those who need it, either student, teacher, researcher or whoever interested in the same

subject of Speech function in conversation. Practically, this might be used as a reference for them who are interested in the subject of Linguistic as guidance or comparison in writing research paper in same subject in which to know the type of Speech functions. Theoretically, this study is expected to be a new additional source of information for increasing the knowledge of Speech functions.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

In this chapter discusses about the basic concept of discourse analysis, systemic functional grammar, speech function, realization speech function in mood, and language in relation to context.

1. Discourse analysis

In this study of language, some of the most interesting observations are made, not in terms of the components of language, but in terms of the way language is used. For further investigation how we make sense of what we read, how we can recognize well-constructed texts as opposed to those that are jumbled or incoherent, how we understand speakers who communicate more than they say, and how we successfully take part in that complex activity called conversation, we are undertaking what is known as discourse analysis (Yule, 2010:141). According to Yule (2010) discourse analyst is committed to an investigation what that language is used for.

Discourse analysis is a study of analyzing a text based on its context. It is not about analyzing sentences in their formal and normative rules but explaining how the sentences can be united to make a text and used naturally in real situation. Just as mentioned by Gee and Handford (2012:2) Discourse Analysis can undertake one or both of two tasks, one related to utterances-type (general)

meaning and one related to situate meaning. In order to get a good interpretation of the text or discourse, context is needed to understand the meaning.

2. Systemic Functional Grammar

Systemic functional grammar (SFG) or systemic functional linguistics (SFL) is part of a broad social semiotic approach to language called systemic linguistics. The term “systemic” refers to the view of language as “a network of systems, or interrelated sets of options for making meaning”; the term “functional” indicates that the approach is concerned with meaning, as opposed to formal grammar, which focuses on word classes such as nouns and verbs, typically without reference beyond the individual clause.

Functional grammar views language as source for making meaning. Halliday (in Bloor and Bloor, 2004:2) states that language is a system of meaning. When people use language, it contains the expression of meaning. Halliday (2014:30) calls these language functions metafunctions, and refers to them as ideational, interpersonal and textual. Metafunction is the function of language based on human use of the language. The meaning of metafunction is to represent, to exchange, and to organize experiences. These metafunctions technically termed as ideational, interpersonal, and textual function.

2.1 The Ideational Metafunction

The ideational metafunction relates to the *field* aspects of a text, or its subject matter and context of use. According to Morley (2000:11) the ideational

function of language is concerned with the communication and interlinking of ideas may itself be broken down into the experiential and logical function. The experiential function concerns with content and ideas. The logical function concerns with the relationship between ideas. Language provides a theory of human experience, and certain of the resources of the lexicogrammar of every language are dedicated to that function. We call it the ideational metafunction, and distinguish it into two components, the experiential and the logical (Halliday, 2014:30).

2.2 The Textual Metafunction

The textual metafunction relates to *mode*; the internal organization and communicative nature of a text. This comprises textual interactivity, spontaneity and communicative distance. Textual interactivity is examined with reference to disfluencies such as hesitations, pauses and repetitions. It is also known as language used to relate what is said or written to the real world and to other linguistics events. This involves the use of language to organize the text itself.

This distinction between two modes of meaning is not just made from outside; when the grammar is represented systemically, it shows up as two distinct networks of systems (Halliday, 1969; cf. Martin, 1991, on intrinsic functionality). What it signifies is that (1) every message is both about something and addressing someone, and (2) these two motifs can be freely combined – by and large, they do not constrain each other. But the grammar also shows up a third component, another mode of meaning that relates to the construction of text. In a sense this can be regarded as an enabling or facilitating function, since both the others –

construing experience and enacting interpersonal relations – depend on being able to build up sequences of discourse, organizing the discursive flow, and creating cohesion and continuity as it moves along. This, too, appears as a clearly delineated motif within the grammar. We call it the textual metafunction (Halliday, 2014:31).

2.3 The Interpersonal Metafunction

Language is the basically used by people to communicate with one another. One of the main purposes of communicating through the language is to interact with others and to maintain social relationships between the speakers or writers and the listeners or readers. From the viewpoint of functional grammar, the meaning exchanged is called interpersonal meaning.

At the same time, whenever we use language there is always something else going on. While construing, language is always also enacting: enacting our personal and social relationships with the other people around us. The clause of the grammar is not only a figure, representing some process – some doing or happening, saying or sensing, being or having – together with its various participants and circumstances; it is also a proposition, or a proposal, whereby we inform or question, give an order or make an offer, and express our appraisal of and attitude towards whoever we are addressing and what we are talking about. This kind of meaning is more active: if the ideational function of the grammar is ‘language as reflection’, this is ‘language as action’. We call it the interpersonal metafunction, to suggest that it is both interactive and personal (Halliday, 2014:30).

In communication there are two roles: giving and demanding. When the speaker is either giving or demanding something, it is expected that the listener is giving something in response. Interpersonal meaning is a set out of an interpretation of clause in its function as an exchange. The basic of exchange is giving and demanding for information or goods and services. The interpersonal function is realized at the two levels namely at the level of discourse which is termed speech function and at the level of lexicogrammar which is mood.

3. Speech Function

In discourse structure patterns, the speech functions choices are a key resource for negotiating degrees of familiarity. If participants wish to explore their interpersonal relations, they must choose speech functions which keep the conversational going and this frequently means that intimate relations involve interact reacting to each other in confronting, rather than supporting, moves.

Speech function refers to a function performed by a speaker in a verbal interaction or conversation which specifies his or her *role* and the content or commodity transacted. Viewed from the perspective of both the speaker or addresser and the listener or addressee (who in his or her turn also becomes the speaker) a speech function involves an orientation. In other words, the speech function involves or specifies the role played by the conversant, *commodity* exchanged and orientation taken by the interlocutors in the interaction.

The role played by the interlocutors in a conversation is either that of *giving* or *demanding*. Nobody can live harmoniously in the society without the

acts of giving and asking of demanding for something in interaction. Saragih (2013) claims that when the role (giving and demanding) and the commodity (information and good & services) are intersected, four speech function are derived as in the following table.

Table 2.1 Speech Function

ROLES	COMMODITY	
	INFORMATION	GOOD & SERVICES
GIVING	Statement	Offer
DEMANDING	Question	Command

Source: (Saragih, 2013:18)

In editions, according to Halliday (1994), the two variables are role and commodities exchanged, if taken together; define the four primary speech function: statement, question, offer, and command. Speech function can be defined as the way the speaker shows or expresses his idea in order to make the listener understand the idea.

3. 1 Kinds of Speech Function

The four speech functions are specified as the following

- a) [giving/information] = statement (S)

Statement is a way of giving information that can be either positive or negative. The speaker gives information to hearer, and invites the hearer to receive that information. Statements are used to provide information, make remarks, assertions and so on. It is called as a statement if the subject is placed in front of a verb or auxiliary verb and it is ended with a period (.). In this study, statements are most naturally expressed by declarative clauses.

For example:

“The Imitation Game is a biopic and historical film.”

“My uncle left for Timor Leste to serve in the army. My mom is a midwife.”

b) [demand/information] = question (Q)

Question is a way of demanding information in the form of interrogative statement. The speaker demands the hearer some information and the hearer are thereby invited to give that service or provide the goods. Questions are used to enquire about something to request information or to probe. There are types of Question such as: Yes or no-questions; and Wh-questions. A question may be either a linguistic expression used to make a request for information, or else the request itself made by such an expression. This information is provided with an answer. Questions are normally *put* or *asked* using interrogative sentences.

For example:

“What is your favorite movie?”

“Do you like ice cream?”

c) [give/good & services] = offer (O)

Offer is an expression of willingness to give or do something. The speaker gives the hearer some goods or some services and the speaker inherently inviting the hearer to receive those goods and services. Offer does not have an unmarked representation of mood. Offers are the odd one out, since they are not associated with a specific mood choice (though they are strongly associated with modality).

The formula is: (modal+ subject+ verb)

For example:

“Would you like to take that book? ; Let me take the book for you!”

“Can I help you?”

d) [demand/good & services] = command (C)

Command is a way to receive some information, goods or service by forcing the listener to give them. The speaker demands the hearer some goods or some services and the hearer are thereby invited to give that service or provide the goods. A command is used to get things done or to obtain goods or services. Commands are usually used in oral interactions, though they can be found in written procedures such as instruction or in dialogue. Command is realized by imperative clauses.

For example:

“Push!; Open the door!”

“Please don’t smoke here!”

The speech functions of statement, question, and command are realized by declarative, interrogative, and imperative clauses in which statements are most naturally expressed by declarative clause; Questions by interrogative clauses; and Command by imperative clauses. They are different from ‘off which does not have an unmarked representation of Mood.

These four basic moves above (statement, question, offer, and command) are what Halliday refers to as *speech functions*. On the other hand, *speech functions* are the specific activities which occur from the cross-classifying of *speech roles* and *commodity exchange*. Therefore, it can be said that every starting

move in dialogue must be one or other of these *speech functions* and each *speech function* involves both a *speech role* and a *commodity* choice.

In an interaction or dialogue, typically it does not involve only one speaker. We need also to recognize that after one speaker has initiated an exchange, another speaker is very likely to respond. In other word, a speech function by an addresser is responded by an addressee. Martin (1992:56) states that when the initiation and response as orientation of both the interlocutors are taken into account, other four speech functions are derived thus make eight speech functions. The derivation of speech functions are summarized in the following figure.

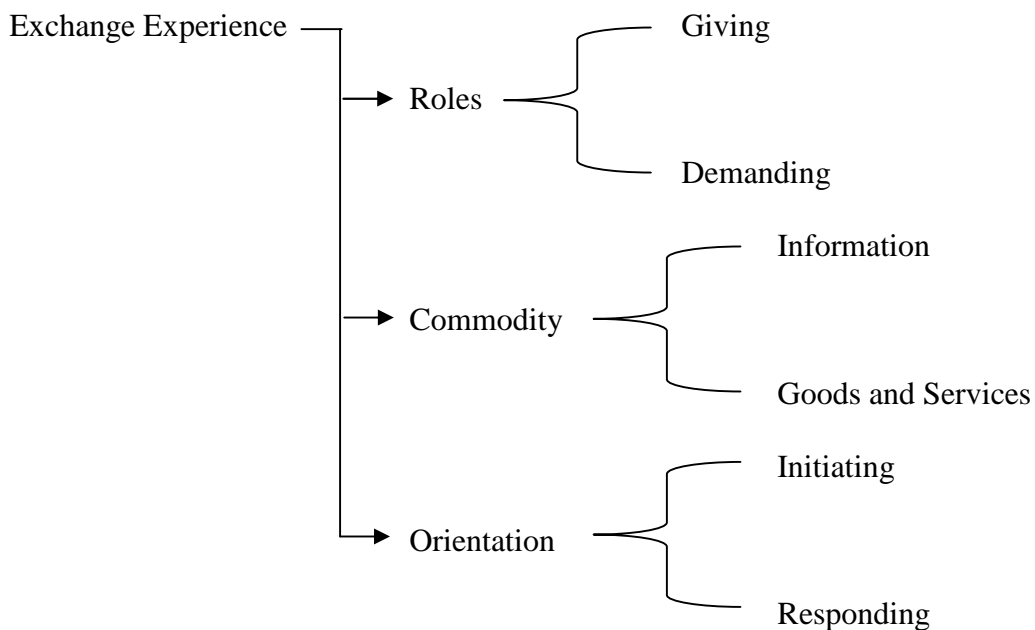


Figure 2.1 The derivation of eight speech functions (Martin, 1992:56)

With reference to the figure, systemically eight speech functions are derived as follows:

1. [giving/information/initiating] = statement

2. [giving/information/responding] = acknowledgment
3. [demanding/information/initiating] = question
4. [demanding/information/responding] = answer
5. [giving/goods and services/initiating] = offer
6. [giving/goods and services/responding] = acceptance (may be non-verbal)
7. [demanding/ goods and services/initiating] = command
8. [demanding/ goods and services responding] = compliance (may be non-verbal)

That the four basic or proto speech function of statement (S), question (Q), offer (O) and command (C) are from the speaker or initiating side. Corresponding to the four proto speech functions, the other four speech functions of acknowledge statement (AS), response statement to question (RSQ), acknowledge offer (AO) and response offer to command (ROC) are derived from the listener or responding side. The eight speech functions are systematically derived and hence are grouped into four pairs as specified in table 2.2.

Table 2.2 Eight Speech Functions

SPEECH FUNCTIONS	
INITIATING SIDE	RESPONDING SIDE
Statement (S)	Acknowledge Statement (AS)
Question (Q)	Response Statement to Question (RSQ)
Offer (O)	Acknowledge Offer (AO)
Command (C)	Response Offer to Command (ROC)

The examples of initiation and responding in speech functions:

Statement

My mom gives her a cup of coffee.

Acknowledgment Statement

Oh, does she?

Question

Response statement to question

What is she giving her?	A cup of coffee
Offer	Acknowledge offer
Would you like some coffee?	Yes, I would or No I wouldn't
Command	Response Offer to Command
Drink it!	All right or I will

The four speech functions (statement, question, offer, and command) are semantic in nature. Speech function is the speaker's role in communicative exchange. Interpersonal relationships are that of what the language is doing, the purpose of the discourse- speech functions. For example, could we stop for a minute, please? Is a request, would you like a sweet? Is an offer, whatever you do is a command (Morley, 2000:9). They find their realization in mood which is as aspect of interpersonal meaning at the level of lexicogrammar. In their unmarked or congruent representations, the speech functions of statement, question and command are realized by declarative, interrogative and imperative moods. But the speech function of offer does not have an unmarked presentation of Mood.

4. Mood

According to Halliday (2014: 97) Mood is the major interpersonal system of the clause; it provides interactants involved in dialogue with the resources for giving or demanding a commodity, either information or goods-&-services – in other words, with the resources for enacting speech functions (speech acts) through the grammar of the clause: statements (giving information), questions

(demanding information), offers (giving goods-&-services), and commands (demanding goods-&-services).

4.1 Mood Types

a) Declarative

Declarative clauses can be identified as clauses in which structural element of subject occurs before the finite element of the clauses. Declarative mood has structure can be describe as *subject + finite*. Halliday uses *finite* to refer to the first auxiliary in the verb phrase, the part of the verb phrase that carries tense. The part of a sentence that is not involved in determining mood structure is called *residue*.

b) Interrogative

Interrogative clauses are different from declarative, the one that make it different are from the structure of the subject and the finite. The declarative clause are realized by the subject precedes the finite structure, while interrogative clause are realize by finite precedes subject structure.

c) Imperative

Imperative clause typically do not contain element of subject or finite, but imperative clause consist of a predicator, any of the noncore participant of complement and adjuncts. The imperative is used to tell someone to do something without argument.

5. Realization Speech Functions in Mood

The mood in English is realized by the elements of subject and finite. In this case, all the speech function should be coded by three moods namely

declarative, interrogative, and imperative. Saragih (2013) states that with reference to the semiotic system the speech functions are analogous to meaning and the mood is to expression. Thus, in their unmarked representations, statement, question and command are respectively realized by declarative, interrogative and imperative moods, while offer does not have an unmarked representation of mood. Offer is potentially coded by any one of the three moods. This means that it can be realized either by the declarative, interrogative or imperative mood. Realization of speech function in moods is summarized as follow.

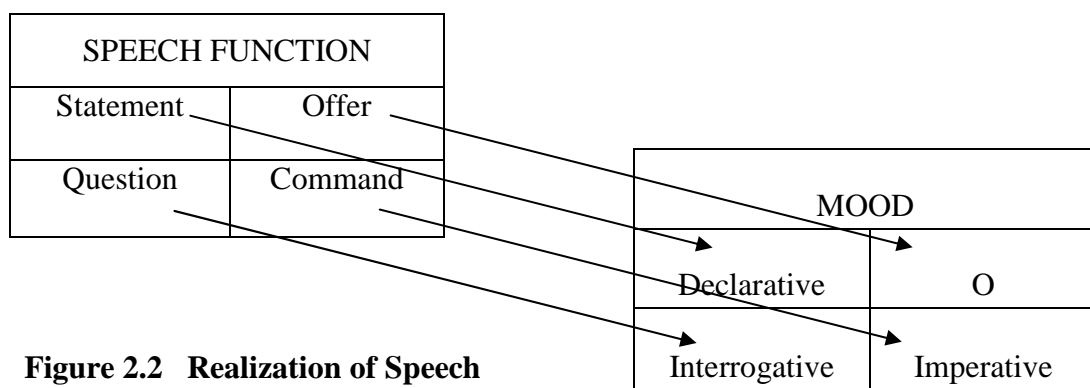


Figure 2.2 Realization of Speech Functions in Mood

Some of eight speech functions are congruently expressed in mood. In other words, some of speech functions have unmarked realizations in moods. Unmarked or common realizations of speech functions are summarized in Table 2.3. The speech function of O as states earlier does not have an unmarked realization as it is potentially coded by the declarative, interrogative, or imperative mood. Similarly the AO has no unmarked realization. The speech function of ROC has a peculiar feature of realization in that it can be realized by non-verbal response in the sense that the speech function is responded by activities required.

For example, in response to the command of *open the door!* The listener just keeps silent and simultaneously does the opening.

Table 2.3
Unmarked Realization of Speech Functions

No	Speech function	Mood	Realizations Examples in Clause
1	S	Declarative	<i>Mary sent the letter yesterday</i>
2	AS	Declarative	<i>I see, oh I see, I know</i>
3	Q	Interrogative	<i>Did Mary send the letter yrsterday?</i>
4	RSQ	(elliptical) Declarative	<i>Yes, (he did), yes (she sent the letter yesterday)</i>
5	C	Imperative	<i>Send the letter, Please send the letter</i>
6	ROC	(elliptical) Declarative	<i>I will, Sure</i>

The unmarked realizations are also termed congruent or common realization or coding. There are situations in which a speech function is not congruently realized. The incongruent or uncommon realization of speech function is termed metaphorical coding or realization. In other words metaphorical realization is the coding of speech function in which the common realizations as specified in Table 3.2 are flouted or violated. Although a metaphorical coding is an uncommon or unusual one, it should be noted that not every uncommon or unusual aspect in discourse is called a metaphorical realization. One of the characteristics of metaphor is that it causes tension between ‘meaning’ and expression in the semiotic system as the metaphorical coding flouts the common or the most probable coding. The following conversations represent congruent and metaphorical coding. Normally or commonly a Q is realized by an interrogative Mood. When is coded by a declarative Mood, it becomes

metaphorical as indicated in (2. 1). In (2. 3) both speech functions of A and B are metaphorical.

(2. 1)

A: did you meet my aunt yesterday? (Q: congruent/ interrogative)

B: yes (RSQ: congruent/ declarative)

(2. 3)

A: I wonder whether you met my aunt yesterday. (Q: metaphorical/ declarative)

B: yes I did (RSQ: congruent/ declarative)

(2. 4)

A: where you did you spend your last holiday? (Q: congruent/ interrogative)

B: I went to Bali (RSQ: congruent/ declarative)

The eight speech function can be realized by minor clauses. A minor clause is defined as an expression which is absent from the obligatory features of a clause. Specifically, the expression does not have a Process, such as *uh*, *ya*, *mm*, *yes*, *well*. As shown in (2. 5).

(2. 5)

A: I met your aunt at the party. (S: congruent/ declarative)

B: uh uh, yes (AS: minor clause)

A conversation is analyzed with reference to the speech functions and mood. By refereeing to the two features a better understanding of verbal interaction can be obtained. Specially, it can be obtained whether the speech

function is congruently or metaphorically realized. Better knowledge of verbal interaction, will provide us with good knowledge of the society, which is a basis for developing the society socially, culturally and economically. The following conversation analysis represents how a conversation is analyzed.

Table 2.4
Represents How a Conversation is Analyzed.

Conversation Text	SP	Mood	Remarks
A: did you attend the meeting?	Q	Interrogative	Congruent
B: yes	RSQ	Elliptical declarative	Congruent
A: I wonder how you went to the meeting.	Q	Declarative	metaphorical
B: I took a taxi.	RSQ	Declarative	Congruent
Why did you ask me that question?	Q	Interrogative	congruent
A: oh, nothing	RSQ	Minor clause	Congruent

6. Context; Language in Relation to Context

Realization metafungsi language at the level of the situational context

6.1 The definition of context

The context of the situation is one element of the social context of the closest to the language in a semiotic system (usage). In analogous to the realization metafunction, each language functions, namely ideational, interpersonal and textual realized in the field, tenor, mode. In other words, the field is the realization of ideational functions, tenor is the realization of interpersonal functions, and mode is the realization of a textual function, each element of the context situation that stands alone and no interplay with the case of a number of components.

6.2 The Realization Language in Context

a. Field

Field shows that what happens in the text (Halliday & Hasan, 1985: 12). With such understanding, the event includes a text field and the true nature of the text with a pedestal on the criterion of whether the incident was determined or bound by the (rules) according to the institution (Leckie-Tarry, 1995: 36). Terrain building blocks consisting of three aspects, namely: arena / events, participant characteristics or tenor and semantic sphere.

b. Tenor

Tenor as an element of the context of the situation briefly, referring to anyone who participated in the interaction and the nature of relationships between participants in the interaction. With this coverage tenor identified as encompasses several elements, namely the status, formality, affection, and contacts.

Status refers to the position or positions of language user interaction. Status personal provide a role for the participants. Furthermore, this role is to determine the status of a person. The emergence of status linked to several elements, such as age, gender, physical shape, race, knowledge, wealth, position, or social position. Status in the interaction can be equal or unequal. In the same status relationship in the position balanced or equal. For example, two people are friends or peer discuss their respective experiences will interact with the same status. In a relationship is not the same status, the participants were higher than other participants. As mentioned earlier, this difference can be differences in age,

knowledge, or social position. For instance conversation superiors and subordinates is the interaction with different status.

Formality is a procedure involved in an interaction event that is predetermined. If before an interaction takes place, the rules have been given of how the interaction was done, interactions called formality interaction can cover a variety of things, such as who is talking to someone, where one must take a position, who confront someone when speaking, what clothes used in the interaction, what language is used in the interaction, and so forth. Formality also includes the influence of an institution against the rules of interaction. With such circumstances, the content elements, namely the arena / events be a major determinant in the level or levels of formality interaction. If the arena where the atmosphere or institutionalized interaction with a tight, high levels of formality into. Conversely, if the atmosphere or the arena is relaxed and suave, the lower the level of formality. The level of formality is on a continuum with a (+) formal on one side and (-) formal on the other side. For example, in an official ceremony, such as a speech in the national ceremony, which means that the situation (+) formal host of the show (protocol) already define the various aspects to be discussed, such as who's talking to whom, when to talk and what to talk about. In contrast to the two people who spoke about their experiences or hobbies respectively show the situation (-) formalities, which means that both tenor in the interaction of free speech and almost nothing is set what to say.

Affection show the emotional involvement. Specifically, the relationship between tenor can be on positive affection with the understanding that they were

in love or love or affection negative, ie the relationship between tenor who hate each other, hostile, or hostile. Interacting with loved ones is not the same way with people who disliked or hated. With the character thus, affect the use of the language as a continuum with (+) interpersonal one side and the (-) ideational on the other side. With the interaction of (+) interpersonal means two people are involved in the interaction joyful or hatred, which largely involves an element of emotion as a result of inter-personal relationships. For example, the interaction between two people who are dating can be lead to the involvement of interpersonal meaning. Likewise, two people who are cursed and hated as the one deceiving the other is negative due to the factor of interpersonal relationships. In contrast to the positive connection or the negative result of interpersonal relationships, positive or negative interaction in ideational relationship is the result of knowledge. For example, the relationship between two experts in the field of their expertise will involve traits (+) ideational. Furthermore, this relationship can be positive or negative.

Contact refers to the frequency. The relationship between the two pelibat in interactions that are in continuum with the (+) often on one side of the continuum and (-) are often on the other side. Contact two participants in a single text for the first once done or (-) often differ with contacts between pelibat who have often met.

Figure 10.2 summarizes the relationship of components that build tenor characteristics in a single network.

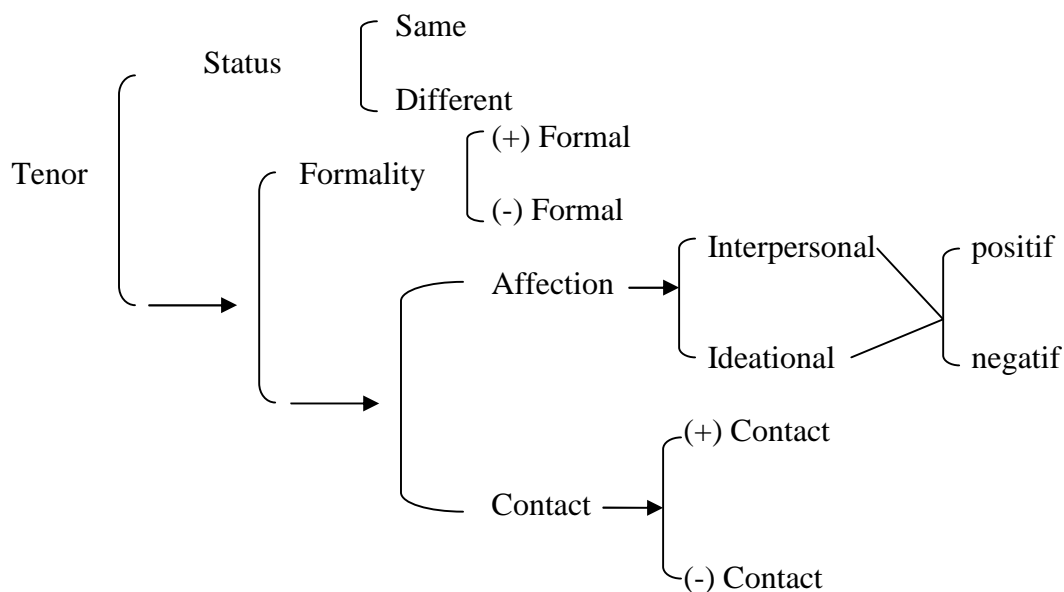


Figure 2.3 Tenor networking system

c. Mode

Mode shows how the role of language in interaction. With detail, how to show the role of language in an interaction, expectations of participant about the role of language in a situation, the status of the language, and the channel. building blocks consist of a way of planning, distance, and channel

7. The Synopsis of *The Imitation Game* Movie

Based on a true story and its accompanying novel, *The Imitation Game* (2014) is about British efforts to crack Germany's "Enigma" code during World War II, which Germany uses to communicate their military strategies and combat plans. The main character, Alan Turing (Benedict Cumberbatch), is a mathematician that is hired by the British government to work on a secret project to break the Enigma code so that the Allies will know when and where German

attacks will be. An ad with a crossword puzzle is placed in the paper to attract people who are good at solving puzzles. Joan Clarke (Keira Knightley) is the only female who is able to solve the puzzle in less than the allotted time. Alan doesn't work well with others, so he and his male colleagues disagree on almost everything. Alan and Joan become friends, however, when she is excluded from the Enigma project because she is a woman but Alan secretly brings her information on the project.

The imitation game is a 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*). Based on the real life story of legendary cryptanalyst Alan Turing, the film portrays the nail-biting race against time by Turing and his brilliant team of code-breakers at Britain's top-secret Government Code and Cypher School at Bletchley Park, during the darkest days of World War II. Alan has the brilliant idea to build a machine that will decode each day's Enigma codes, which are reset each night at midnight, using predicted key words. Right as Alan and his team are about to solve Enigma, the team finds out that there is a spy amongst them who could tip off Germany about British efforts to solve Enigma and ruin all of their progress. Joan and Alan get married so that she can continue working on Enigma, but we find out before their marriage that Alan is gay. In the end, the team breaks the Enigma code and substantially reduces the length and deaths of World War II and ensures the success of the Allies.

Alan is outed as gay and is forced to take hormones to “cure” his homosexuality, which he does so that he can stay with the machine he built to crack Enigma (which he named after his childhood best friend/love interest, Christopher). The hormones mess with Alan’s head, and he becomes extremely depressed and commits suicide. Morten Tyldum is the director of *The Imitation Game*, and the writers include Graham Moore and Andrew Hodges (who wrote the book). The genre of the film is listed as biography, drama, and thriller, which the plot, characters, technology, and set all remain true to genre conventions wise. For example, as a biography/drama/thriller, the scenes are dark, the music dictates how you’re supposed to feel, and the producers did a great job recreating Britain during WWII (see movie trailer above for more examples). As we can see in *The Imitation Game*, the film makes a good effort in pushing back against some hegemonic ideology but falls short and even reinforces hegemonic ideology in many ways as well. Because of these shortcomings, the film could be read from various standpoints, from hegemonic to oppositional to queer to negotiate.

The Movie's screenplay topped the annual *Black List* for best unproduced *Hollywood* scripts in 2011. *The Weinstein Company* acquired the film for \$7 million in February 2014, the highest amount ever paid for U.S. distribution rights at the *European Film Market*. It was released theatrically in the United Kingdom on November 14 and the United States on November 28.

8. Biography of *The Imitation Game* Author and Screenwriter

This discussion will present the brief biography of the author of *The Imitation Game* Andrew Hodges and the screenwriter of *The Imitation Game* movie Graham Moore.

8.1 Andrew Hodges

Hodges was born in London. Since the early 1970s, Hodges has worked on twistor theory, which is the approach to the problems of fundamental physics pioneered by Roger Penrose. He was also involved in gay liberation movement these times. Hodges is best known as the author of *Alan Turing: The Enigma*, the story of the British computer pioneer and codebreaker Alan Turing. Critically acclaimed at the time — Donald Michie in *New Scientist* called it "marvellous and faithful"— the book was chosen by Michael Holroyd as part of a list of 50 'essential' books (that were currently available in print) in *The Guardian*, 1 June 2002.

Alan Turing: The Enigma formed the basis of Hugh Whitemore's 1986 stageplay *Breaking the Code*, which was adapted by for Television in 1996, with Derek Jacobi as Turing. The book was later made into the 2014 film *The Imitation Game* directed by Morten Tyldum, starring Benedict Cumberbatch as Alan Turing. The script for *The Imitation Game* won Graham Moore an Oscar for Best Adapted Screenplay at the 87th Academy Awards in 2015. Hodges is also the author of works that popularize science and mathematics. He is a Tutorial Fellow in mathematics at Wadham College, Oxford University. Having taught at

Wadham since 1986, Hodges was elected a Fellow in 2007, and was appointed Dean from start of the 2011/2012 academic year.

8.2 Graham Moore

Graham Moore (born October 18, 1981) is an American screenwriter and author widely known for his 2010 novel *The Sherlockian*, as well as his screenplay for the historical film *The Imitation Game*, which topped the 2011 Black List for screenplays and won the 2014 Academy Award for Best Adapted Screenplay (awarded February 2015). Moore's second book, *The Last Days of Night*, was published by Random House on August 16, 2016. Set in 1888 New York City, the novel focuses on the heated rivalry between Thomas Edison and George Westinghouse during the advent of electricity and is told through the eyes of Westinghouse's attorney, Paul Cravath. Moore himself has adapted the screenplay for *The Last Days of Night* to be directed by Oscar-nominated director of *The Imitation Game* Morten Tyldum.

Moore was born in Chicago, Illinois and raised on the city's north side — "the son of two lawyers who divorced and then married two other lawyers. "Raised Jewish, Moore graduated from the University of Chicago Laboratory Schools in 1999 and received a bachelor of arts degree in religious history in 2003 from Columbia University. Moore developed a strong love of mystery stories when he was learning to read, later believing he'd have a career in music. Alan Turing had been Moore's childhood hero since he was 14. At Columbia, unsure about a writing career, Moore took the advice of a professor to dedicate five years to any profession he pursued, "because it takes that long to get halfway decent at

anything. "Moore stayed in New York, playing in a number of rock bands, creating a music studio in the basement of a heavy metal art gallery on Rivington Street, working as a sound engineer (including work on several Garnier shampoo commercials), collecting sound equipment and beginning his writing career. For several years, he wrote scripts every day from 10-6 with a friend he'd known since he was 6, Ben Epstein — followed by evening studio work.

Early on, Moore would wake up in his small New York apartment and dress in a coat and tie before sitting down to write, "telling myself writing was my job and I was getting dressed for work—which was like telling myself, dress for the job you want." His first book, *The Sherlockian*, was on the New York Times bestseller list for three weeks. During his Academy Award acceptance speech in February 2015, Moore acknowledged he had attempted suicide when he was 16. Moore lives in Los Angeles, California.

B. Previous Relevant Studies

Numerous studies that related to this research had been conducted before. One of them was conducted by Arta Rosaen and Lidiman Sinaga (2012) with the research title Speech Function in Feature Stories in Reader's Digest. Halliday's theory (1994) was also applied in that research. The purpose of this study was to find out the dominant type and to explain the meaning of the speech functions used in Feature Stories of Reader's Digest Magazines; *The Council of Dads*, *Blind Optimism*, and *Where Children Sleep*. What make this research different from the

previous one is the source of the research, this research prefer using the movie instead of reader's digest magazine.

The second related research was Realization of Speech Function in Cigarette's Slogans which was conducted by Ulan Tri Lestari and Rahmah (2014). In this research used the theory of Martin (1992) and Halliday (2004). This study deals with realization of speech function in cigarette's slogans. This research is different from the second research of previous study because the researcher will give a highlight at speech function, realization of speech function in mood and the reason speech function used in movie based on language in relation to context. In addition, the difference is source of the research, this research prefer using the movie instead of slogan.

And the third related research was Speech Function and Speech Role in Carl Fredricksen's Dialogue on up Movie which was conducted by Ridha Rehana and Sortha Silitonga (2013). In this research only used the theory of Halliday (1994). This study deals with Speech Function and Speech Role in Carl Fredricksen's Dialogue on up Movie. What makes this research different from the third research of previous study because the researcher only focus at one subject which is speech function and this research will explain why is the dominant type of speech functions used in the text of *The Imitation Game* movie.

C. Conceptual Framework

In this study, the researcher chooses speech function as cohesive devices in the text of *The Imitation Game* movie. Speech function is the speaker's role in a

communicative exchange which consists of four elements namely statement, question, offer, and command. Speech function can be understood by reading the sources that contain speech functions that can be clearly classified.

Movie, also known as film, is a type of visual communication which use moving pictures and sound to tell stories or inform. People in every part of the world watch movies as a type of entertainment, a way to have fun. In this case, the researcher will choose a movie with the title *The Imitation Game* as the tool for analysis of speech functions. Therefore, by learning speech functions, this research is expected to give more information about the type of speech functions and also to know the most dominant type of the speech function in the text of *The Imitation Game* movie.

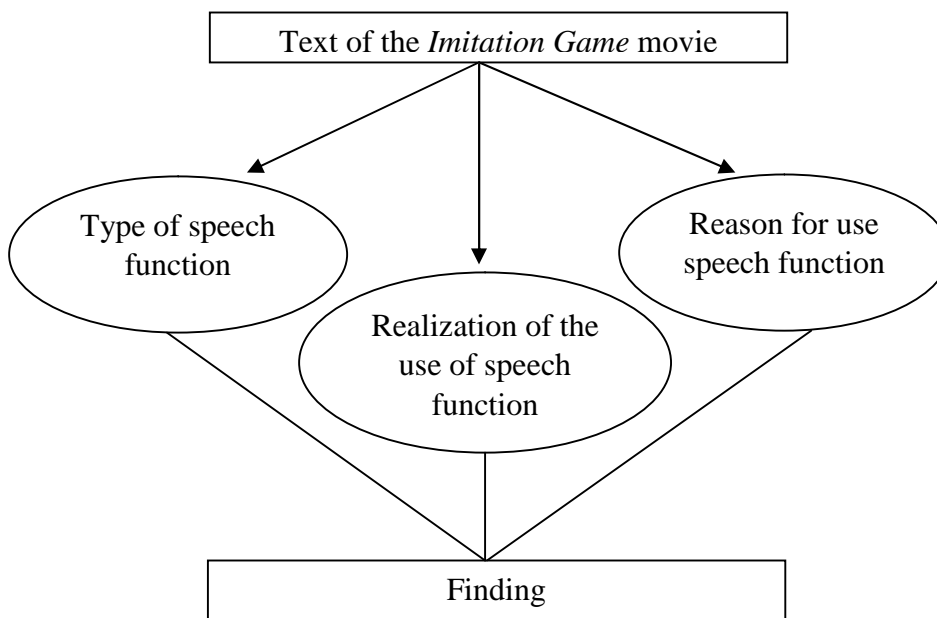


Figure 2.4 Diagram of conceptual framework

CHAPTER III

METHOD OF RESEARCH

A. Research Design

The speech function in the text of *The Imitation Game* movie was analyzed, so the descriptive qualitative-quantitative or mixed method was applied as the method in this research. It was because mixed methods research is an approach to inquiry involving collecting both quantitative and qualitative data, integrating the two forms of data, and using distinct designs that may involve philosophical assumptions and theoretical frameworks (Creswell, 2014:32). Quantitative method was applied in this research because one of the research problems seeks for dominant type that requires percentage which contained numeral data. Qualitative method was also applied to exploring and understanding the data based on the theoretical framework. So, descriptive qualitative-quantitative method or mixed method was conducted to answer the research problems in this study that related to speech function in the text of *The Imitation Game* movie.

B. Source of the Data

The source of the data in this research was obtained from the text of *The Imitation Game* movie. In this study, every characters who had conversations with: Alan Turing that had been selected. The study was focused on all

Conversations involved Alan Turing in the text of *The Imitation Game* movie to analysis speech functions. As there were 28 pages of the transcription, only descriptions or texts involved to Alan Turing as the sample. The sample was derived by interval of 2. As there were 28 pages the sampling result in 14 pages of the texts.

C. The Technique of Collecting Data

The technique of collecting data was conducted to get information in which needed to achieve the purpose of this research. The data was conducted by doing documentary technique. In collecting the data, some steps was applied as the following

1. Watching the conversation text of *The Imitation Game* movie.
2. Reading the conversation text of *The Imitation Game* movie.
3. Identifying speech functions in the conversation text of *The Imitation Game* movie.
4. Marking what the type of speech functions in the conversation text of *The Imitation Game* movie.

D. The Technique of Analyzing Data

In this research descriptive qualitative technique was applied to analyze the data, and the data were analyzed through some steps as following

1. Analyzing the representation of speech function in the text of *The Imitation Game* movie.

2. Identifying the types of speech function in the text of *The Imitation Game* movie.
3. Classifying all the text containing speech function (statement, question, offer, command) of *The Imitation Game* movie.
4. Determining the most dominant type of speech function in the text of *The Imitation Game* movie.
5. Elaborating the ways speech function use in the text of *The Imitation Game* movie.
6. Giving the reason for the dominant type used in the text of *The Imitation Game* movie.

CHAPTER IV

DATA ANALYSIS, FINDINGS AND DISCUSSION

A. Data Collection

The data were collected from the script of *The Imitation Game* movie. The script was taken by downloading from internet. Further, as it had been mentioned in the scope that the data of this research only focused on the speech function in the text of *The Imitation Game* movie. In the text of *The Imitation Game* movie consist of 28 pages of the transcription only descriptions or texts involved to Alan Turing as the sample. The sample was derived by interval of 2. As there were 28 pages the sampling result in 14 pages of the texts with 292 utterances of the texts and each applied speech function.

The data classified into four types of speech function: they are statement, question, offer and command. The objectives were to determine the dominant type of speech function, realization speech function in mood and to reason for the speech function used in the ways they are in the text of *The Imitation Game* movie. The data was analyzed based on M.A.K. Halliday's theory.

B. Data Analysis

After collecting the data, the data was classified based on the four types of speech function, realization speech function in mood and the reason speech function used in the text of *The Imitation Game* movie.

1. The Dominant Type of Speech Function in the Text of *The Imitation Game* Movie

From the analysis of this movie, there were 292 utterances providing speech function. The complete analysis of the movie text is presented in appendix II. The types of speech functions were classified into four basic move speech functions (Offer, Command, Statement, and Question). Appendix II showed that the total number of speech function was 292 utterances with detail as follow the number of statement was 199, question was 79, offer was 0, and command was 14. The total number of speech function showed in the table 4.1.

Table 4.1
The Total Number and Percentage of the Types of Speech Function

No	Types of speech function	Number (F)	Percentage (X)
1	Statement	199	68.1%
2	Question	79	27.1%
3	Command	14	4.8%
4	Offer	0	0%
Total (N)		292	100%

Table 4.1 showed that the total number of speech function was 199 with detail as follow the percentage of statement was 68.1%, question was 27.1%, command was 4.8%, and offer was 0%. It meant that statement was most dominant type of speech function used in the text of *The Imitation Game* movie. From the table above total types of speech function were 292 utterances. In the text of *The Imitation Game* movie consisted of 118 pages of the transcription, but in this research was taken only descriptions or texts related to Alan Turing. There were 28 pages of text related to Alan Turing. The sample was derived by interval

of 2. As there were 28 pages the sampling result in 14 pages of the texts and each applied speech function.

Based on the table, the dominant type in the text of *The Imitation Game* movie was statement. There were 199 utterances of statement that found in this research. It meant that in the text of *The Imitation Game* movie used statement as the highest proportion because this movie told about historical based on true story from the main character. The writer of this movie used the statement to express his feeling, give information to the spectator or listener, and explain what the story about. There were 79 utterances of question that found in this research. It meant that in the text of *The Imitation Game* movie used command as the second proposition, because the first participant in this movie also demanding information and required the replay from the second participant to get information and make the conversation well.

The last proposition in the text of *The Imitation Game* movie was command. There were 14 utterances of command with the total percentage 4.8%. It meant that in the text of *The Imitation Game* movie used command as the last proposition because the main character in this movie also used demanding good and services, and making a request to the second participant. The percentage of offer was 0%. Because source of the data was taken only texts related to Alan Turing and using system sample by interval of 2, so offer not found in the sample of texts *The Imitation Game* movie. The following are examples of speech function used in the movie

1.1 Statement

Statement is a way of giving information that can be either positive or negative. Statements are used to provide information, make remarks, assertions and so on. Statement occurs when the speaker gives information to listener, and invites the listener to receive that information. Based on the data collection, there are 199 utterances of statement that found in this research. The percentage of statement was 68.1 %. It meant that in the text of *The Imitation Game* movie used statement as the highest proportion.

For example:

a) “I’m not a spy. I’m just a mathematician.”

This utterance was taken from the text of *The Imitation Game* movie which was written down on line 136 in appendix II. It was statement form because the meaning of this sentence was giving information. It began with subject, followed by verb and ended with period. This sentence used to give information to the listener. From the sentence “I’m not a spy. I’m just a mathematician” it meant that he gave information to the listener or second participant about he is not a spy.

b) “I don’t need your help”.

This utterance was taken from the text of *The Imitation Game* movie which was written down on line 282 in appendix II. It was statement form because the meaning of this sentence was giving information. It began with subject, followed by verb and ended with period. This sentence used to give information to the listener. From this sentence it can be known that the first participant gave

information to the second participant that he don't need help from the second participant because he was sure that he can do it by himself.

c) "It's not my fault"

This utterance was taken from the text of *The Imitation Game* movie which was written down on line 262 in appendix II. It was statement form because the meaning of this sentence was giving information. It began with subject, followed by verb. From this sentence it can be known that the first participant gave information to the second participant. He says "It's not my fault" it meant that the first participant giving information to the second participant that all happened doesn't him fault.

1.2 Question

A question is a way of demanding information in the form of interrogative statement which inquires reply from the listener. Question occurs when the speaker is demanding information from the listener and the speaker inherently invites the listener to give information. The formulation of the question is **Aux, Verb or wh-question + S + V**. Question is usually ended with question mark (?). Based on the data collection, there were 79 utterances of question that found in this research. It meant that in the text of *The Imitation Game* movie used question as the second proportion.

For example:

a) "Joan Elizabeth Clarke, will you marry me?"

This sentence was taken from the text of *The Imitation Game* movie which was written down on line 100 in appendix II. It was question form because the

meaning of this sentence was demanding information. The speaker says that to get information from the listener by answer this question. From this sentence it can be known that the first participant want to know the answer of acceptance or rejection from the second participant.

b) “Are we all to work together then?”

This sentence was taken from the text of *The Imitation Game* movie which was written down on line 28 in appendix II. It was question form because the meaning of this sentence was demanding information. The speaker says that to get information from the listener by answer this question. From this sentence it can be known that the first participant want to make sure whether they can work together or not.

c) “Did you just purpose to me?”

This sentence was taken from the text of *The Imitation Game* movie which was written down on line 93 in appendix II. It was question form because the meaning of this sentence was demanding information. The speaker says that to get information from the listener by answer this question. From this sentence it can be known that the first participant want to the answer of yes or not from the second participant.

1.3 Command

A command is a way of demanding goods and service in form of imperative statement whether in the form of positive or negative command. A command is used to get things done or to obtain goods or services. Commands are usually used in oral interactions, though they can be found in written procedures

such as instruction or in dialogue. Command occurs when the speaker demands the hearer to do something, such giving some goods or service and the hearer are thereby invited to give that goods or provide the service. The formulation of command is **Verb + Object**. Command began with the predicate and it is usually ended with exclamation mark (!). Based on the data collection, there were 14 utterances of command that found in this research. The percentage of command was 4.8%. It meant that command was the third proposition in the text of *The Imitation Game* movie.

For example:

a) “Hey! Don’t touch that!”

This sentence was taken from the text of *The Imitation Game* movie which was written down on line 64 in appendix II. It was a command form because the meaning of this sentence was demanding goods and services. This sentence is declarative statement. From this sentence, the first participant says “Hey! Don’t touch that!” it meant that the first participant don’t want to the second participant to touch what should not be touched.

b) “Give me a fresh message. The last one we intercepted”

This sentence was taken from the text of *The Imitation Game* movie which was written down on line 123 in appendix II. It was a command form because the meaning of this sentence was demanding goods and services. This sentence is imperative statement were the first participant wants to know a fresh message from the second participant.

c) “Turing! Open the bloody door!”

This sentence was taken from the text of *The Imitation Game* movie which was written down on line 229 in appendix II. It was a command form because the meaning of this sentence was demanding goods and services. This sentence is declarative statement. From this sentence, the first participant says “Turing! Open the bloody door!” it meant that the first participant want to the second participant to open the door.

1.4 Offer

Offer is an expression of willingness to give or do something. An offer is way of giving goods and services to someone. Offer occurs when the speaker gives the hearer some goods or some service and the speaker inherently invites the hearer to receive those goods and service. The formulation of offer is **Modal + Subject + Verb**. Offer is usually began with one of the modals, followed by a subject and ended with a question mark (?). Based on the data collection, there were 0 utterances of offer that found in this research. The percentage of offer was 0%. Because source of the data just taken only texts related to Alan Turing and using system sample by interval of 2, so offer not found in the sample of texts *The Imitation Game* movie.

2. Realization Speech Function in Mood

After analyzing the dominant type of speech function, it is found that realization of the used speech function in mood was a congruent one. However, some realizations are in metaphorical mode. Based on the data analysis, there

were 292 utterances providing speech function, realization speech function in mood, and realized speech function is congruently or metaphorically. It can be seen clearly in the appendix II. It showed the realization speech function in mood consist of 292 utterances with the number of declarative was 193, interrogative was 84, and imperative was 15. The unmarked realizations congruent of speech function in mood were 285 utterances, and unmarked realizations metaphorical of speech function in mood were 7 utterances.

It is found that the text of *The Imitation Game* movie is realized by congruent coding. A congruent coding indicated that

- (1) A statement is coded by Declarative
- (2) A question is coded by Interrogative
- (3) A Command is coded by Imperative

In addition the text is also realized metaphorically, that is each of the three speech function is realized by an unusual coding. This is to say that

- (1) instead of using declarative, statement is potentially coded by interrogative and imperative.
- (2) instead of using interrogative, question is potentially coded by declarative and imperative.
- (3) instead of using imperative, statement is potentially coded by interrogative and declarative.

To exemplify, the use of congruent and incongruent or metaphorical realization is presented in Table 4.2

Table 4.2
Examples of Congruent and Metaphorical Coding of Speech Function

No	Utterances	Speech function	Mood	Remarks
1	Are you paying attention?	Question	interrogative	Congruent
2	I don't have time to explain myself as I go along, and I'm afraid these men will only slow me down	Statement	Declarative	Congruent
3	And how are you going to do that?	Question	Interrogative	Congruent
4	Hey! Don't touch that	Command	Imperative	Congruent
5	Would you prefer I make a joke?	Statement	Interrogative	Metaphorical
6	That's impossible. The Germans are instructed to choose five letters at random to start every message.	Statement	Declarative	Congruent
7	Let's say hello	Command	Imperative	Congruent
8	You have one in mind?	Statement	Interrogative	Metaphorical
9	Are you a bleeding pacifist, Turing?	Question	Interrogative	Congruent
10	What if I don't fancy	Statement	Interrogative	Metaphorical
11	Look familiar?	Question	Imperative	Metaphorical
12	Turing! Open the bloody door!	Command	Imperative	Congruent
13	I don't need your help.	Statement	Declarative	Congruent
14	It's not that simple, is it?	Statement	Interrogative	Metaphorical

3. The Reason of Speech Function Used in the Text of *The Imitation Game* Movie.

After analyzing ways speech function used in the text of *The Imitation Game* movie, this discussion explained about the reason of the speech function used in the ways they are in the text of *The Imitation Game* movie. It is discussed based on the tenor of participants in the movie such as status, formality, affection, and contact. There were eight participants or characters in this movie were

analyzed, they were Alan Turing, Detective Nock, John Cairncross, Peter Hilton, Commander Denniston, Hugh Alexander, Swetart Menzies, Charles Richards, and Joan Clarke. Because Alan Turing was the main character, this explained based on the interaction between Alan Turing and the other characters. For example

a) The interaction between Alan Turing and Detective Nock

Detective Nock	: 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 Turin	: You're breathing heavily and you're going to inhale this junk and you're going to leave your colicky son without a father.
Alan Turing (Cont'd)	: Sound carries in this house.
Detective Nock	: What is all that?
Alan Turin	: Cyanide. Undiluted. Wouldn't take more than a thimbleful to kill you.

Interaction between Alan Turing and Detective Nock was influenced by the status of both of them. The position as detective made Detective Nock able to ask question to Alan Turing. Because they had same gender, it made Alan Turing felt comfortable to answer all the questions. The formality of their interaction was negative, because there was no event that needed rule in their situation. The affection of interaction between them was negative, because Alan did not feel any emotion toward Detective Nock. It was caused they never made contact or never met before.

b) Interaction between Alan Turing and the team (John Cairncross, Peter Hilton, Hugh Alexander)

Hugh Alexander	Repeated words! Predictable words...
Joan Clarke	: Like this?
Alan Turing	: Yes! That's it!

Hugh Alexander : — “Heil bloody Hitler.”
 Alan Turing : Heil bloody Hitler.
 Alan Turing : Hugh — the right hand letter-rings. Set them to —
 Hugh Alexander : — I know, I know. “Veter.” “Hitler.”
 Alan Turing : — Peter, John — Run voltage from those rings
 through the back scramblers —
 John Cairncross : — So we’ll use the loops?
 Alan Turing : — Yes. Joan, what’s the last 6am message?
 Joan Clarke : L-H-W-A-U-Q-X-K...
 Peter Hilton : What happened? Did it work?
 Alan Turin : Give me a fresh message. The last one we
 intercepted.
 Alan Turin : Turns out that’s the only German you need to
 know to break Enigma.
 John Cairncross : Not a higger. Probably could have guessed that.
 Hugh Alexander : I’ll call Denniston. Have him radio his Admirals
 immediately.
 Alan Turing : No.
 John Cairncross : Should be. If we can get a message to the
 passenger convoy, she can turn —

Interaction between Alan Turing and the team (John Cairncross, Peter Hilton, Hugh Alexander) was influenced by the status of Alan Turing. Alan Turing was more intelligent than his team so he give most information in their interaction. It made the team often feel hatred to him. That’s why the affection between them was negative in ideational. Because they worked together at the same field, it made they met frequently. So the formality between their interactions was negative, because there was no event that needed rule in their situation.

c) Interaction between Alan Turing and Commander Dennistonas

Commander Denniston : Turing! Open the bloody door!
 Alan Turing : No!!!
 Commander Denniston : Open the door or we will break it down!!
 Alan Turing : I cannot let you in!! I cannot let you
 interfere!!!
 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.

Interaction between Alan Turing and Commander Denniston was influenced by the status of both of them. The position of commander of team made Commander Denniston played important rule in their interaction. The position of commander made them infrequently, because both of them not worked together at the same field. So the contact of them was negative. The formality between their interactions was positive because there was no event that needed rule in their situation.

d) Interaction between Alan Turing and Joan Clarke

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.

Interaction between Alan Turing and Joan Clarke was influenced by the status. The position of Alan Turing who had higher intelligent than Joan Clarke, supported by different gender and both of them had the same interesting made the affection of them was positive. Alan Turing and Joan Clarke worked together at

the same field, it made they met frequently. So the formality was negative, because they were free to say anything without needed rule in their interaction.

e) Interaction between Alan Turing and Swetart Menzies

Alan Turing	: Joan! Joan! Are you there? — Joan?!? Joan, are you okay? Where are you? 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.
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.

Interaction between Alan Turing and Swetart Menzies was influenced by the status. The position of Swetart Menzies as the boss made played important rule in their interaction. The position of boss made them infrequently, because both of them never worked together at the same field. So the contact of both of them was negative. The formality between their interactions was positive because there was no event that needed rule in their situation.

Status especially intelligent dominantly influenced speech function in this movie. Alan Turing was main character in this movie and he had higher intelligent he prefer to give information to other characters about their project. That's why statement was most dominantly where statement realized by declarative used in his interaction to others. Statement was important role in this movie because the movie told about the historical based on true story by the main character itself.

C. Research Findings

After analyzed all the data for the types of speech function that were used in the text of *The Imitation Game* movie, the finding were presented as the following:

1. There were four kinds of speech function; statement, question, offer, and command. The analyzing the data showed that three speech functions of four kinds of speech functions found in the text of *The Imitation Game* movie. There were statement, question and command by the total number of occurrences were statement was 199 (68.1%), question was 79 (27.1%), and Command was 14 (4.8%). So that the dominant type of speech function used in the text of *The Imitation Game* movie was statement with 199 utterances with the percentage of the statement was 68.1%.
2. The realization of speech function in mood were classified into three basic speech functions of statement, question, and command are realized or expressed by declarative, interrogative and imperative moods. The unmarked realizations of speech function are also termed congruent or metaphorical coding. The total number of congruent of speech function in mood was 284 utterances. Realization speech function in mood consist of statement with declarative mood were 193 utterances, question with interrogative mood were 78 utterances, and command with imperative mood were 14 utterances. The total number of metaphorical of speech function in mood was 7 utterances. Realization speech function in mood of statement with interrogative were 6 utterances, and question with imperative only one utterance.

3. The reason of the speech function used in the ways they are in the text of *The Imitation Game* movie. It was discussed based on the tenor of participants in the movie such as status, formality, affection, and contact. Status dominantly influenced speech function in this movie. Alan Turing was main character in this movie and he had higher intelligent he prefer to give information to other characters about their project. That's why statement was most dominantly where statement realized by declarative used in his interaction to others. Statement was important role in this movie because the movie told about the historical based on true story by the main character itself.

D. Discussion

This study deals with representation of speech function in the text of *The Imitation Game* movie. The data were analyzed based on 4 types of Speech Function suggested by Halliday (2014). The following are the weakness of this study

1. In discussion, there were only three from four speech functions that found in the text.
2. The realization of speech function in mood was a congruent one. However, some realizations are in metaphorical mode. The text is also realized metaphorically, that each of the three speech function is realized by an unusual coding, but in discussion not all of metaphorical that found in the movie.

3. The situation of the movie always in non-formal interaction, it meant that all of interactions between main character and another characters were negative formal. So to answer the reason of speech function used in the text, tenor especially formality has no effect in the movie.

For the next researchers who are interested to the same study expected to be able to make a research better than this research. The weakness of this study as suggestion to make the next research with the same study will be complete from this study. To another researcher expected to more study about speech function to make better understanding how speech function used.

The findings of this study are complementary with the previous researches. In this study, there are types of speech function; statement, question, command, and offer. There were only three speech functions that found in the text of *The Imitation Game* movie. Based on the data analysis there were 292 utterances of speech function, with the total number of speech function were 199 utterances of statement, 79 utterances of question, and 14 utterances of command. It meant that the dominant type of speech function was statement, because statement the higher proposition in the movie.

To answer the second formulation should be analyzed the realization speech function in mood. There were classified into three basic speech functions of statement, question, and command are realized or expressed by declarative, interrogative and imperative moods. The unmarked realizations of speech function are also termed congruent or metaphorical coding. The total number of congruent of speech function in mood was 285 utterances. The realization speech function in

mood consist of statement with declarative mood were 193 utterances, question with interrogative mood were 78 utterances, and command with imperative mood were 14 utterances. The total number of metaphorical of speech function in mood was 7 utterances. The realization speech function in mood consist of statement with interrogative were 6 utterances, and one utterances of question with imperative mood.

The reason of the speech function used in the text, there were classified in to four basic tenors of status, formality, affection, and contact. Status dominantly influenced speech function in this movie. There were eight participants or characters in this movie were analyzed, they were Alan Turing, Detective Nock, John Cairncross, Peter Hilton, Commander Denniston, Hugh Alexander, Swetart Menzies, and Joan Clarke. Because Alan Turing was the main character, this explained based on the interaction between Alan Turing and the other characters. Alan Turing had higher intelligent, he prefer to give information to other characters about their project. That's why statement was most dominantly where statement realized by declarative used in his interaction to others.

The new finding in this research were made different from previous research was in this research provided the reason of speech function used in the text of *The Imitation Game* movie. To analyze the reason speech function used in the text, tenor has an important role to describe the way speech function used in the text. Tenor as an element of the context of situation briefly, referring to anyone who participated in the interaction and the nature of relationships between participants in the interaction. With this coverage tenor identified as encompasses

several elements, namely the status, formality, affection, and contact. Status especially intelligent was dominantly influenced speech function in this movie.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

After analyzing the speech functions in the text of *The Imitation Game* movie, conclusions were presented as the following

1. There were four types of speech function: they were statement, question, offer, and command. The analyzing the data showed that three speech functions of four kinds of speech functions found in the text of *The Imitation Game* movie. There were statement, question and command. The total numbers of speech function were occurrences 292 (100%) with deals as follow: statement was 68.1%, question was 27.1%, and command was 4.8%. Based on the data analysis found that the dominant type of speech function in the text of *The Imitation Game* movie was statement with the total number 199 utterances and percentage was 68.1%.
2. The unmarked realizations of speech function are also termed congruent or metaphorical coding. The total number of congruent of speech function in mood was 285 utterances. Realization speech function in mood consist of statement with declarative mood were 193 utterances, question with interrogative mood were 78 utterances, and command with imperative mood were 14 utterances. The total number of metaphorical of speech function in mood was 7 utterances. Realization speech function in mood of statement with interrogative were 6 utterances, and question with imperative only one

3. utterance. So the realization of speech function in mood was congruent based on the data analysis.
4. The reason of the speech function used in the ways they are in the text of *The Imitation Game* movie. It was discussed based on the tenor of participants in the movie such as status, formality, affection, and contact. Alan Turing as main character in this movie and he had higher intelligent, so he prefer to give information to other characters about their project. Status plays an important role in this movie. That's why statement was most dominantly where statement realized by declarative used in his interaction to others and because the movie told about the historical based on true story by the main character itself.

C. Suggestions

Referring to the result of this research, the following suggestions were given:

1. The student of English Department are advised to study more about speech function, so they can get better understanding how speech function are used especially in movie.
2. For the other researcher, it is suggested that be result of the study will be very useful for them in conducting a research related to the same study, and for the reader are suggested to know how and why speech function use in communication or use in their communication to avoid misunderstanding.

3. Those who are interested to analyzing movie are suggested to enlarge their knowledge what types of speech function, and realization speech function in mood of functional grammar.

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APPENDIX I

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

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.

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.

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

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.

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.

ALAN TURING (V.O.)
What happens from this moment forward is not my responsibility: It's yours.

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

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 colicky son without a father.

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.

ALAN TURING (CONT'D)

Oh. Disappointing.

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

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.

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.

DETECTIVE NOCK

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

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 offputting 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, *speak 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.

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)

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.

ALAN TURING

It's beautiful.

COMMANDER DENNISTON

It's the crooked hand of death itself.

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 TURING

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

ALAN TURING

— Over one hundred and fifty million million million possible settings.

COMMANDER DENNISTON

... *Very good*.

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
Mr. Turing. Do you know how many British servicemen have died because of Enigma?

ALAN TURING
I don't.

STEWART MENZIES
Three.

ALAN TURING (V.O.)
The game was quite a simple one.

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.

ALAN TURING (V.O.)
The trick was that they were encrypted.

ALAN TURING (V.O.)
One hundred and fifty nine million million million possible Enigma settings. All we had to do was try each one.

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?

ALAN TURING (V.O.)
... Would you like a hint? It's not days. It's *years*.

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.

ALAN TURING (V.O.)
To stop a coming attack, we would have to check 20 million years worth of settings... In 20 minutes.

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 ever

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?

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.

ALAN TURING

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

STEWART MENZIES

Possibly.

ALAN TURING

Will you deliver a letter for me?

PETER HILTON

— 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.

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.

PETER HILTON
We're short on staff.

ALAN TURING
We get more staff.

HUGH ALEXANDER
And how are you going to do that?

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

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.

ALAN TURING
May I please get on with this?

JOAN CLARKE
I am a candidate.

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.

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 (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.

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 —

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.

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.

CHRISTOPHER

Goodnight, Alan.

ALAN TURING

Goodnight.

ALAN TURING

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

HUGH ALEXANDER

Alan! Your new minion has arrived.

ALAN TURING

(displeased)

... Where's Miss Clarke?

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—

ALAN TURING (CONT'D)

(seeing Joan)

Hello.

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?

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?

JOAN CLARKE

So I would be working amongst these women?

ALAN TURING

("Not actually")
Yes.

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.
PARENTS: That's much better.

JOAN CLARKE

("Good job.")

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

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.

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?

ALAN TURING
(turning around, shocked)
Stop.

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

ALAN TURING
No no don't —

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

ALAN TURING
My machine will work.

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

ALAN TURING
Sorry.

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.

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?

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.

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 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 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

Thank goodness. Be a pity if we were searching the wrong one.

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?

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...

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?

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 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.

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
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
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.

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.

ALAN TURING

... How should I get them to like me?

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 TURING (CONT'D)

I'll be with Christopher if anyone needs me.

HUGH ALEXANDER (CONT'D)

If you run the wires across the plug board 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.

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?!?

COMMANDER DENNISTON
Turing! Open the bloody door!

ALAN TURING
No!!!

COMMANDER DENNISTON
Open the door or we will break it
down!!

ALAN TURING
I cannot let you in!! I cannot let you
interfere!!!

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.

ALAN TURING
Christopher is simply not moving
fast enough.

JOAN CLARKE
We should talk.

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?

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...

JOAN CLARKE (CONT'D)

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

I cannot believe this is happening.

ALAN TURING

Joan Ca... Wait, is your middle name
Caroline or Catherine?

JOAN CLARKE

Elizabeth.

ALAN TURING

Joan Elizabeth Clarke, will you
marry me?

JOAN'S FRIEND

(trying her best)

... It's... beautiful?

JOAN CLARKE

I know it's not an ordinary ring...
... But whoever loved ordinary?

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?

JOHN CAIRNCROSS

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.

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.

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?

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.

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.

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 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 —

HELEN

Well, Alan, of course.

ALAN TURING

I'm flattered, but this is not actually —

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.

ALAN TURING

(screaming)

HELEN!!!

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

Lovell make a man do strange things, I suppose. Anyhow —

ALAN TURING

— In this case, love just lost the Germans the whole bloody war.

JOAN CLARKE

Alan?

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...

JOAN CLARKE

Like this?

ALAN TURING

Yes! That's it!

HUGH ALEXANDER

— "Heil bloody Hitler."

ALAN TURING

Heil bloody Hitler.

ALAN TURING

Hugh — the right hand letter-rings. Set them to —

HUGH ALEXANDER

— I know, I know. "Veter." "Hitler."

ALAN TURING

— Peter, John — Run voltage from those rings through the back scramblers —

JOHN CAIRNCROSS

— So we'll use the loops?

ALAN TURING

— Yes. Joan, what's the last 6am message?

JOAN CLARKE

L-H-W-A-U-Q-X-K...

PETER HILTON

What happened? Did it work?

ALAN TURING

Give me a fresh message. The last one we intercepted.

ALAN TURING

Turns out that's the only German you need to know to break Enigma.

JOHN CAIRNCROSS

(re: Alan)

Not a hugger. Probably could have guessed that.

HUGH ALEXANDER

I'll call Denniston. Have him radio his Admirals immediately.

ALAN TURING

No.

JOHN CAIRNCROSS

Should be. If we can get a message to the passenger convoy, she can turn

—

ALAN TURING

No. No.

HUGH ALEXANDER

— Commander Denniston's office
—

ALAN TURING

NO.

HUGH ALEXANDER

— This is urgent, top priority —

ALAN TURING

NO!!!

HUGH ALEXANDER (CONT'D)

Are you mad?

ALAN TURING

No. No. You can't call Denniston. You can't tell him about the attack.

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

—

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*.

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.

PETER HILTON

Am I the only one who's still notgetting 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?

JOAN CLARKE

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 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?

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.

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.

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.

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.

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.

ALAN TURING

Joan! Joan! Are you there?

— Joan?!?

Joan, are you okay? Where are you? 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.

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.

ALAN TURING (CONT'D)

... I found the bible... The spy is John Cairncross.

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.

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.

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.

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.

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.

ALAN TURING

... I need you to leave Bletchley.

JOAN CLARKE

What?

ALAN TURING

Menzies. don't trust...

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?

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.

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. 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.

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.

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.

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 TURING

Damn it...

JOAN CLARKE
Your hands... You're twitching.

ALAN TURING
No I'm not.

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.
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.

..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 CLARKE
(re: Alan's freak out)
Here, it's alright. It's alright. Sit
down.

ALAN TURING
(trying to seem normal)
... It's a much nicer ring than the one
I got you.

ALAN TURING
(trying to seem normal)
... It's a much nicer ring than the one
I got you.

ALAN TURING
... Perhaps later

... At least it worked out for one of us. You got what you wanted, didn't you? Work. A husband. A normal life.

JOAN CLARKE

But no one normal could have done this.

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.

ALAN TURING (V.O.)

Well then.

ALAN TURING (V.O.)

Any questions?

APPENDIX II

The Analysis of The Speech Function, Realization Speech Function in Mood and Unmarked Realizations of Speech Function in the Text of *The Imitation Game* Movie.

No	Utterances	Speech Function				Mood			remarks	
		S	Q	O	C	D	In	Im	C	M
1	Are you paying attention?		✓				✓		✓	
2	Good. This is going to go very quickly now. If you are not listening carefully, you will miss things.	✓				✓			✓	
3	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.	✓				✓			✓	
4	What I will need from you now is a commitment.	✓				✓			✓	
5	When I am finished — when I have <i>told you</i> 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.	✓				✓			✓	
6	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.	✓				✓			✓	
7	What happens from this moment	✓				✓			✓	

	forward is not my responsibility: It's yours.								
8	This will go quite fast now, and that is the <i>last</i> time I will repeat myself. Pay attention.	✓			✓			✓	
9	I would step back, if I were you.	✓			✓			✓	
10	Step back, and don't breathe so much.			✓			✓	✓	
11	You're breathing heavily and you're going to inhale this junk and you're going to leave your colicky son without a father.	✓			✓			✓	
12	Cyanide. Undiluted. Wouldn't take more than a thimbleful to kill you.	✓			✓			✓	
13	Oh. Disappointing.	✓			✓			✓	
14	Pardon?		✓			✓		✓	
15	It's the greatest encryption device in history, and the Germans use it for all major communications.	✓			✓			✓	
16	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.	✓			✓			✓	
17	Enigma isn't difficult. It's impossible. The Americans. The French. The Russians. The <i>Germans</i> . Everyone thinks Enigma is unbreakable.	✓			✓			✓	
18	Goody. Let me try and we'll know for sure.			✓			✓	✓	

19	It's beautiful	✓				✓			✓	
20	It's the crooked hand of death itself	✓				✓			✓	
21	It's not that simple, is it?	✓					✓			✓
22	Just having an Enigma machine doesn't help you decode the messages.	✓				✓			✓	
23	Very good, Mr. Turing. To decode a message, you need to know the machine's settings.	✓				✓			✓	
24	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.	✓				✓			✓	
25	Five rotors. Six plugboard cables. That's...	✓				✓			✓	
26	Over one hundred and fifty million million million possible settings.	✓				✓			✓	
27	Very good.	✓				✓			✓	
28	Are we all to work together then?		✓				✓		✓	
29	I prefer to have my own office.	✓				✓			✓	
30	You're a team, and you'll work as one.	✓				✓			✓	
31	I don't have time to explain myself as I go along, and I'm afraid these men will only slow me down	✓				✓			✓	
32	Mr. Turing. Do you know how many British servicemen have died because of Enigma?		✓				✓		✓	
33	I don't.	✓				✓			✓	
34	Three.	✓				✓			✓	
35	He just said I could.	✓				✓			✓	
36	I did no such thing.	✓				✓			✓	
37	But Churchill did.	✓				✓			✓	
38	We're short on staff.	✓				✓			✓	
39	We get more staff	✓				✓			✓	
40	And how are you going to do that?		✓				✓		✓	
41	Who are they?		✓				✓		✓	

42	All sorts, really. A school teacher. An engineer. A handful of students	✓				✓			✓	
43	And you think they're qualified for Bletchley because they're good at crossword puzzles?		✓				✓		✓	
44	Well, they say they're good. Now we should probably find out.	✓				✓			✓	
45	You'll have six minutes to complete the puzzle, at which point	✓				✓			✓	
46	Apologies for my tardiness — bus caught a flat tire	✓				✓			✓	
47	May I continue, please?		✓				✓		✓	
48	You're not allowed in here, Ma'am.	✓				✓			✓	
49	May I please get on with this?		✓				✓		✓	
50	I am a candidate.	✓				✓			✓	
51	What is going on here?		✓				✓		✓	
52	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.	✓				✓			✓	
53	<i>Miss Clarke.</i> I find tardiness unacceptable under any circumstance. Now take a seat, so we may continue	✓				✓			✓	
54	Thank you.	✓				✓			✓	
55	Pardon, but before we start, can you tell me a bit about this position I'm qualifying for?		✓				✓		✓	
56	Oh for God's sake — No.	✓				✓			✓	
57	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.	✓				✓			✓	
58	A "digital computer?" Hmm.		✓				✓		✓	
59	I'll show you	✓				✓			✓	
60	My landlady. You need to leave	✓				✓			✓	
61	Right	✓				✓			✓	
62	No. The window. She's coming	✓				✓			✓	
63	Really?		✓				✓		✓	

64	Hey! Don't touch that				✓			✓	✓	
65	What are you doing?		✓				✓		✓	
66	There's a spy at Bletchley Park	✓				✓			✓	
67	The Navy thinks one of us is a Soviet double-agent, Alan	✓				✓			✓	
68	Why?		✓				✓		✓	
69	Our boys intercepted this on its way to Moscow.	✓				✓			✓	
70	Look familiar?		✓					✓		✓
71	... This is a Beale Cypher. It's encrypted with a key phrase, from a book or a poem or...	✓				✓			✓	
72	I'm not a double agent.	✓				✓			✓	
73	Double agents are such bastards. Isolated loners. No attachments to friends or family. Arrogant. Think they're smart enough to get away with anything.	✓				✓			✓	
74	Do you know anyone like that?		✓				✓		✓	
75	I know you don't like me... But you don't think I could actually be a spy.	✓				✓			✓	
76	Is that your team?.		✓				✓		✓	
77	Let's say hello				✓			✓	✓	
78	But Enigma will not save you.	✓				✓			✓	
79	Can you decypher that, you fragile narcissist? Or do you need me to fetch your precious Christopher for help?		✓				✓		✓	
80	I'm sorry.	✓				✓			✓	
81	I want you to stay because I like you.	✓				✓			✓	
82	I know.	✓				✓			✓	
83	I like talking to you.	✓				✓			✓	
84	I like talking to you, too, Alan	✓				✓			✓	
85	What if you weren't living alone... If you had a husband?		✓				✓		✓	
86	You have one in mind?	✓					✓			✓
87	I do.	✓				✓			✓	
88	Hugh is terribly attractive, I'll give you that, but he's really not the marrying type.	✓				✓			✓	
89	I wasn't referring to Hugh.	✓				✓			✓	
90	Or Peter. He's so quiet...	✓				✓			✓	
91	Oh dear Lord.	✓				✓			✓	

92	This makes sense	✓				✓			✓	
93	Did you just propose to me?		✓				✓		✓	
94	It's the logical thing to do.	✓				✓			✓	
95	This is ridiculous.	✓				✓			✓	
96	This is your parents	✓				✓			✓	
97	I cannot believe this is happening.	✓				✓			✓	
98	Joan Ca... Wait, is your middle name Caroline or Catherine?		✓				✓		✓	
99	Elizabeth	✓				✓			✓	
100	Joan Elizabeth Clarke, will you marry me?		✓				✓		✓	
101	... It's... beautiful.	✓				✓			✓	
102	I know it's not an ordinary ring...	✓				✓			✓	
103	... But whoever loved ordinary?		✓				✓		✓	
104	What's the matter?		✓				✓		✓	
105	... What if I don't fancy... being with Joan in that way?	✓					✓			✓
106	That's impossible. The Germans are instructed to choose five letters at random to start every message.	✓				✓			✓	
107	Well, this bloke doesn't.	✓				✓			✓	
108	Lovell make a man do strange things, I suppose. Anyhow—	✓				✓			✓	
109	— In this case, love just lost the Germans the whole bloody war.	✓				✓			✓	
110	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?		✓				✓		✓	
111	Repeated words! Predictable words...				✓			✓	✓	
112	Like this?		✓				✓		✓	
113	Yes! That's it!	✓				✓			✓	
114	"Heil bloody Hitler?"		✓				✓		✓	
115	Heil bloody Hitler.	✓				✓			✓	
116	Hugh — the right hand letter-wheels. Set them to —				✓			✓	✓	
117	— I know, I know. "Veter." "Hitler."	✓				✓			✓	

118	— Peter, John — Run voltage from those rings through the back scramblers —				✓			✓	✓	
119	— So we'll use the loops?		✓				✓		✓	
120	— Yes. Joan, what's the last 6am message?		✓				✓		✓	
121	L-H-W-A-U-Q-X-K...	✓				✓			✓	
122	What happened? Did it work?		✓				✓		✓	
123	Give me a fresh message. The last one we intercepted				✓			✓	✓	
124	Turns out that's the only German you need to know to break Enigma.	✓				✓			✓	
125	I'll call Denniston. Have him radio his Admirals immediately.	✓				✓			✓	
126	No.	✓				✓			✓	
127	Should be. If we can get a message to the passenger convoy, she can turn —	✓				✓			✓	
128	I know who the Soviet agent is. It's not Joan	✓				✓			✓	
129	... I found the bible... The spy is John Cairncross.	✓				✓			✓	
130	... God, how I wish you'd been the spy. You're so much better at this than he is.	✓				✓			✓	
131	You knew Cairncross was the spy?		✓				✓		✓	
132	Well of course Cairncross was the bloody spy.	✓				✓			✓	
133	You placed a Soviet agent at Bletchley?		✓				✓		✓	
134	It's quite useful to be able to leak whatever we like to Stalin.	✓				✓			✓	
135	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.	✓				✓			✓	
136	I'm not a spy. I'm just a mathematician.	✓				✓			✓	
137	I know a lot of spies, Alan. You're holding on to more secrets than the best of them.	✓				✓			✓	
138	You must promise to get Joan out of prison.	✓				✓			✓	

139	She's at the market. She'll be back in an hour. I lied.	✓				✓			✓	
140	... I need you to leave Bletchley	✓				✓			✓	
141	What?		✓				✓		✓	
142	Menzies. I don't trust him...	✓				✓			✓	
143	... I don't think it's safe here	✓				✓			✓	
144	You think it's safe somewhere else?		✓				✓		✓	
145	You need to leave, and you need to get very far away from me.	✓				✓			✓	
146	Alan. What's happened?		✓				✓		✓	
147	... We can't be engaged anymore. Your parents will have to take you back and find you a husband elsewhere.	✓				✓			✓	
148	What is wrong with you?		✓				✓		✓	
149	... There's something I have to tell you. I'm... I'm a homosexual.	✓				✓			✓	
150	Alright.	✓				✓			✓	
151	I'm so sorry.	✓				✓			✓	
152	How old are you, Mr. Turing?		✓				✓		✓	
153	27.	✓				✓			✓	
154	How old were you when you became a fellow at Cambridge?		✓				✓		✓	
155	24.	✓				✓			✓	
156	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?		✓				✓		✓	
157	23.	✓				✓			✓	
158	And you don't think that qualifies you as a certified prodigy?		✓				✓		✓	
159	Rather depends on how old my peers were when they did comparable work, doesn't it?	✓					✓			✓
160	And how old were they?		✓				✓		✓	
161	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.	✓				✓			✓	

162	You're serious, aren't you?		✓				✓		✓	
163	Would you prefer I make a joke?	✓					✓			✓
164	Not sure you know what those are.	✓				✓			✓	
165	It hardly seems fair that that would be a requirement for employment here, Mr...?		✓				✓		✓	
166	<i>Commander</i> Denniston, of the Royal Navy. All right, Mr. Turing, I'll bite. Why do you want to work for His Majesty's government	✓				✓			✓	
167	Oh, I don't, really.	✓				✓			✓	
168	Are you a bleeding pacifist, Turing?		✓				✓		✓	
169	I'm agnostic about violence.	✓				✓			✓	
170	But you realize that 600 miles from London there's this nasty chap named Hitler who's looking to engulf Europe in tyranny?		✓				✓		✓	
171	Politics is not my area of expertise	✓				✓			✓	
172	I believe you've just set a record for the shortest job interview in British military history.	✓				✓			✓	
173	Mother says that I can be offputting sometimes. On account of being the best mathematician in the world.	✓				✓			✓	
174	Christ, Alan, it's a bleeding sandwich.	✓				✓			✓	
175	What is?		✓				✓		✓	
176	<i>Lunch.</i>	✓				✓			✓	
177	I don't like sandwiches	✓				✓			✓	
178	Nevermind.	✓				✓			✓	
179	John was trying to be nice.	✓				✓			✓	
180	How?		✓				✓		✓	
181	Let it go.				✓			✓	✓	
182	You know to pull off this irascible genius routine, one has to actually be a genius.	✓				✓			✓	
183	You have?		✓				✓		✓	
184	We've decrypted a number of German messages by analyzing	✓				✓			✓	

	the frequency of letter distribution.								
185	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 ever	✓				✓			✓
186	I'm hungry	✓				✓			✓
187	What?		✓				✓		✓
188	This is unacceptable.	✓				✓			✓
189	Turing. If you'd like to discuss the complaint, I'd suggest making a proper appointment with my office.	✓				✓			✓
190	Complaint? Hugh Alexander has denied my requisition. Parts and equipment, to build the machine I've designed.	✓				✓			✓
191	Your fellow codebreakers are refusing to work with you. They've filed a <i>formal</i> complaint.	✓				✓			✓
192	It's inspired by an old Polish code machine, only infinitely more advanced.	✓				✓			✓
193	If you don't respond to the complaint, I'll have to take it up with the Home Office.	✓				✓			✓
194	You belong at Bletchley.	✓				✓			✓
195	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	✓				✓			✓
196	What in the world does that even —	✓					✓		✓
197	One lump or two?		✓				✓		✓
198	... We have a group of young women who tend to our clerical tasks. Assistants, translators. They live together in town.	✓				✓			✓
199	Would that be a more suitable environment?		✓				✓		✓
200	So I would be working amongst these women?		✓				✓		✓

201	... Wonderful ladies, they even organize social events at St Martin's church, down the road. The whole thing is really quite... Decorous.	✓				✓			✓	
202	Well. I will have to talk this over with my family	✓				✓			✓	
203	You won't have the proper clearance, so we'll have to improvise a bit.	✓				✓			✓	
204	Mr. Turing. Why are you helping <i>me</i> ?		✓				✓		✓	
205	... Sometimes it is the very people who no one imagines anything of who do the things that no one can imagine.	✓				✓			✓	
206	Damn you and damn your useless machine.	✓				✓			✓	
207	My machine is how we're going to win.	✓				✓			✓	
208	This machine?		✓				✓		✓	
209	Stop.				✓			✓	✓	
210	This is the bloody machine you're talking about?		✓				✓		✓	
211	No no don't —	✓				✓			✓	
212	... What's the use?		✓				✓		✓	
213	... He likes you	✓				✓			✓	
214	You got him to like you.	✓				✓			✓	
215	Why?		✓				✓		✓	
216	Because I'm a woman in a man's job and I don't have the luxury of being an ass.	✓				✓			✓	
217	How should I get them to like me?		✓				✓		✓	
218	What're those?		✓				✓		✓	
219	Apples.	✓				✓			✓	
220	No, they really are... I... Joan told me it'd be nice to bring you all something.	✓				✓			✓	
221	I'll be with Christopher if anyone needs me.	✓				✓			✓	
222	If you run the wires across the plug board matrix <i>diagonally</i> , you'll eliminate rotor positions 500 times faster.	✓				✓			✓	

	... This is actually not an entirely terrible idea.								
223	That's Alan for "thank you."	✓			✓			✓	
224	That's my sandwich.	✓			✓			✓	
225	You don't like sandwiches.	✓			✓			✓	
226	Christ!! What happens now?!		✓			✓		✓	
227	It should tell us the day's Enigma settings!!	✓			✓			✓	
228	How long?!?		✓			✓		✓	
229	Turing! Open the bloody door!				✓		✓	✓	
230	No!!!				✓		✓	✓	
231	Open the door or we will break it down!!				✓		✓	✓	
232	I cannot let you in!! I cannot let you interfere!!!	✓			✓			✓	
233	Well then. It seems your great big expensive machine doesn't work.	✓			✓			✓	
234	That's... This big paper you wrote... What's it called?		✓			✓		✓	
235	"The Imitation Game."	✓			✓			✓	
236	Right. That's what it's about?		✓			✓		✓	
237	Play?		✓			✓		✓	
238	The game. It's a test, of sorts. For determining whether something is a machine, or a human being.	✓			✓			✓	
239	How do we play?		✓			✓		✓	
240	... What did you do during the war?		✓			✓		✓	
241	I worked in a radio factory.	✓			✓			✓	
242	What did you <i>really</i> do during the war?		✓			✓		✓	
243	... Are you paying attention?		✓			✓		✓	
244	It does not matter how much we improve on it, that machine will never be able to check 159 million million million possibilities in time.	✓			✓			✓	
245	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...	✓			✓			✓	
246	If we knew what the messages were going to say, we wouldn't	✓			✓			✓	

	have to decrypt them at all.								
247	Who's that, then?		✓				✓		✓
248	Helen? Works with Joan in the WREN's hut.	✓				✓			✓
249	You do have a point about the little hats.	✓				✓			✓
250	She wants me to come over.	✓				✓			✓
251	How can you possibly know that?		✓				✓		✓
252	Our job wasn't to save one passenger convoy. It was to win the war.	✓				✓			✓
253	Our job was to break Enigma.	✓				✓			✓
254	Done. Now for the hard part: keeping it a secret. Forever.	✓				✓			✓
255	The convoy you're about to... It's... The HMS Carlisle is one of the ships.	✓				✓			✓
256	So?		✓				✓		✓
257	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.		✓				✓		✓
258	What's gotten into you, Peter?		✓				✓		✓
259	I'm sorry.	✓				✓			✓
260	Who the hell do you think you are?		✓				✓		✓
261	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.	✓				✓			✓
262	It's not my fault.	✓				✓			✓
263	Alan is right. We can't.	✓				✓			✓
264	AND WHY THE BLOODY HELL NOT?		✓				✓		✓
265	I am begging you. Alan. Joan. Hugh. John. Please. I am <i>begging</i> you. Just this once. Just one time. The Germans won't get suspicious just because we stopped <i>one</i> attack. It's <i>one</i> time. No one will know. I'm asking	✓				✓			✓

	you. As your friend. If I mean anything to you. Please.								
266	I'm so sorry.	✓			✓			✓	
267	You're not God, Alan. You don't get to decide who lives and who dies.	✓			✓			✓	
268	Yes, we do.	✓			✓			✓	
269	Why? Why?		✓			✓		✓	
270	Because no one else can.	✓			✓			✓	
271	We need your help to keep this from the Admiralty. Army. RAF. No one can know we broke Enigma, not even Denniston.	✓			✓			✓	
272	Who is in the process of having you fired.	✓			✓			✓	
273	You'll take care of that.	✓			✓			✓	
274	The judge gave me a choice. Prison. Or "hormonal therapy."	✓			✓			✓	
275	Oh my god. Oh my god. That's —	✓			✓			✓	
276	Chemical castration. Yes. To cure my homosexual predilections. Of course I chose that. I wouldn't be able to work from prison. Well how would I even have got parts in jail? It just makes no sense.	✓			✓			✓	
277	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.	✓			✓			✓	
278	No.	✓			✓			✓	
279	You are not thinking clearly. There are a million chemicals flowing through your brain. This treatment—	✓			✓			✓	
280	— I'm fine.	✓			✓			✓	
281	Please let me help you.			✓			✓	✓	
282	I don't need your help.	✓			✓			✓	
283	You do not have to do this all alone.	✓			✓			✓	

284	Alone? I'm not alone. I never have been. ..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.	✓				✓			✓	
285	Here, it's alright. It's alright. Sit down.	✓				✓			✓	
286	... It's a much nicer ring than the one I got you.	✓				✓			✓	
287	... Perhaps later ... At least it worked out for one of us. You got what you wanted, didn't you? Work. A husband. A normal life.	✓				✓			✓	
288	But no one normal could have done this.	✓				✓			✓	
289	Is that what you think?		✓				✓		✓	
290	... I think that sometimes it is the very people who no one imagines anything of who do the things that no one can imagine	✓				✓			✓	
291	Well then.	✓				✓			✓	
292	Any questions?		✓				✓		✓	

Note:

Kinds of speech function	The total number
S = Statement	199
Q = Question	79
C = Command	14
O = Offer	0

Realization speech function in mood	The total number
D= Declarative	193
In= Interrogative	84
Im= Imperative	15

Unmarked realization of speech function	The total number
C= Congruent	285
M= Metaphorical	7

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BEBY KHAIRANI