

**AN ANALYSIS OF ENGLISH – INDONESIAN TRANSLATION
PROCEDURE ON THE ADVENTURES OF SHERLOCK
HOLMES NOVEL**



**A THESIS
Submitted in a Partial Fulfillment of
Requirement for S1 Degree**

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ABSTRACT

In terms of translating novels, the translator often makes some changes. The things like reduction, addition and modification of the intrinsic parts of the novels cannot be ignored. When source language in the novel is translated into target language, not all of the words can be changed. There was a research problem in the novel of “The Adventures of Sherlock Holmes”, which kinds of translation procedure that used by the translator in the process of transferring message to the target language.

The methodology of this research was descriptive qualitative method. Purposive sampling technique was used to determine the sample of this research. Documentation was the technique to collect the data. Four major phases were used for analyze the data they were: comparative induction stage, categorization stage, data presentation stage, and inference making stage.

The result of this research were found some translation procedures in the novel “The Adventures Of Sherlock Holmes” they were ninety six cases, among them Transposition has thirty two cases, Modulation has eighteen cases, Adaptation has sixteen cases, Transference has five cases, Reduction has nineteen cases and Naturalization has six cases. From all of translation procedure found, it was describe that the translator tried to keep the aesthetic value without changes the message of the source language with the stylistic and common rules of the target language. The translation procedure that used by the translator has a tendency to the semantic translation method.

Keyword: Analysis, translation procedure, The Adventures Of Sherlock Holmes Novel.



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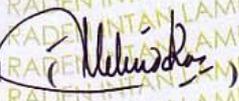
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ADMISSION

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DECLARATION

I hereby declare this thesis entitled: An Analysis of English-Indonesian Translation Procedure On “The Adventures Of Sherlock Holmes” Novel is completely my own work. I am fully aware that I have quoted some statements, references, and ideas from various sources and those are properly acknowledged in this thesis.

Bandar Lampung, November 13th, 2019

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MOTTO

وَمِنْ آيَاتِهِ خَلْقُ السَّمَاوَاتِ وَالْأَرْضِ وَاخْتِلَافُ أَلْسِنَتِكُمْ وَأَلْوَانِكُمْ إِنَّ فِي ذَلِكَ لَآيَاتٍ
لِّلْعَالَمِينَ

And of His signs is the creation of the heavens and the earth and the diversity of
your languages and your colors. Indeed in that are signs for those of knowledge.

(Ar-Rum: 22)¹

¹ Team Translator Al-Jumanatul ‘Ali, *Al-Qur’an dan Terjemahnya*, (Bandung: J-Art, 2004), p. 407

DEDICATION

This thesis is dedicated to everyone who cares and loves me. I would like to dedicate the thesis to:

1. My beloved mother, Mrs. Suyi and my beloved father Mr. Sukardi, who always pray, support and guide me to be good person for everyones, useful for others and to be success in my study and in my life..
2. My beloved family who always motivate me in every part of my life.
3. My beloved Almamater, UIN Raden Intan Lampung which has becomes stepping stone to the next journey in my life.

CURRICULUM VITAE

The researcher's name is Febri Yoga Pamungkas. He was born on February 16th 1996 in Panaragan Jaya. He is the youngest child of Mr. Sukardi and Mrs. Suyi. He has three oldest brothers, their names are Mrs. Jumiati, Mrs. Warsini and Mr. Rusmono Tri Eko Saputro.

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work with some of them previously, the impact of their work on my study is evident throughout this thesis.

5. PBI D 2015 and all my colleagues at UIN Raden Intan Lampung.
6. All stakeholders I could not mention.

Finally, I have to admit that nobody is perfect and I realize that this thesis project lacks perfection because of my limited knowledge and ability. So, I truthfully welcome criticism and suggestion to enhance the quality of this thesis.

Bandar Lampung, November 13th, 2019

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CHAPTER I INTRODUCTION

A. Background of the Problem

Language is one of the most interesting things in human life. Every communication between us is using language. We share about our thinking, feeling, or tell something in daily life using language. So, language is important for us. Nowadays, language diversity and the development of science lead people to communicate with multi-language. Therefore, people need to be able to communicate in both ways: into and from foreign language, for example is through translation.

We have known the importance of language. Language has a function to communicate to other people. It is impossible for us to communicate with others without using it. With using translation, people will find it easier to learn foreign language. According to Peter Newmark, translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language.² It means, translation is a skill to translate language to another language without changing its meaning.

Literary works are the objects which are translated into many languages. In literary works include information like knowledge and culture of source language. Literary works are parts of literature which have been known by many people and experts. The word 'literature' is derived from the word 'litera' in Latin which means letter. It refers to written works or printed works. Therefore, the term

² Peter Newmark, *Approaches to Translation*, (Oxford: Pergamon Press, 1981), p. 7

of literature is more defined as imaginative works of the story writers. Klarer says that in most cases, literature is referred to as entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word.³ So, with literature that has been translated to other language the process of transfer information could be more easier and efficient.

Nowadays, globalization has made the transfer of knowledge, science, and technology going so fast, there are many text and books are translated into Indonesian versions, including literary works, like novel. Novel is a relatively long work of narrative fiction, normally written in prose form, and which is typically published as a book.⁴ But, several novel translations are not easy to comprehend because of the meaning and the messages of the translation are not delivered to the readers. Sometimes readers feel there are several word or sentence that not be translated until they difficult to understand the novel translated from English, it might happen if the translator has lack in understanding the principle of translation he/she does not understand the meaning contained in target language.

The lack of understanding the principle of translation is a normal condition because as expert said that translating a text is not easy work. Common sense tells us that this ought to be simple, as one ought to be able to say something as well in one language as in another. On the other hand, it is complicated, artificial and fraudulent, since by using another language we are pretending to be someone we

³ M. Klarer, *An Introduction to Literary Studies*, (London: Routledge, 2004), p. 1

⁴ Wikipedia, "Novel" (On-line), accessed from <https://en.m.wikipedia.org/wiki/Novel> (4 maret 2019)

are not.⁵ It means that translation activity is not easy, according to expert above that we should be someone who we are not when we trying to translate the other language. because of translation activity aims to produce translation from various language. Then, translation activity could make products of translation that has purpose to solve the gap of communication between the source language and the reader. The success of a translation in carry out its function as a bridge of communication between people which have not same language, will depends of translator proficiency in process word by word through the steps of translation process.

In terms of translating novels, the translator often makes some changes. The things like reduction, addition and modification of the intrinsic parts of the novels cannot be ignored. When source language in the novel is translated into target language, not all of the words can be changed. To find what changes are made from the English novel, a analysis of the source language version and target language version can be applicated.

The evaluation of the translation quality such from translation accuracy or readability can be the important thing for the translator in apply their scholarly. Because the translator is the main actor in translation activity, the background of knowledge, life experience and ability of the translator can influence the quality of their translation products. It was because the aspects like cultural, background such a process in translation might be different as the translator's has. Because of

⁵ Peter Newmark, *A Textbook of Translation*, (Prentice Hall International, 1988), p. 5

that the translator should understand these aspects to make a good translation and the reader of translation will understand the translation product.

Even though, the translation activity is little bit hard to applicated, it also give many benefit to education field, Nadar give example of translating text activity from English to Bahasa could be used in English education. Especially in the field of grammar and vocabulary.⁶ In detail Newmark explain that translation could more useful in learning second language if geared with the levels of student's ability. The ability levels are divided into three stages, that is elementary stage, middle stage, and advanced or final stage. In the elementary stage, translation could be used to increase vocabulary and introduce basic grammar to target language. In the middle stage, the translation could be used to help students in learning language errors in their speak. Whereas the students in final stage could using it to increase comprehension in communication and culture language. Besides, translation also could give benefit at accuration in learning second language.⁷

One of the old literary works is "The Adventures Of Sherlock Holmes" novel which is a collection of twelve short stories by Sir Arthur Conan Doyle, He is the creator of fictional detective of Sherlock Holmes. This novel has 307 pages and it was first publised on 14th October 1892 by George Newnes, whereas the Indonesian version that used as comparison unit was published by Shira media 8th edition 2018 which has 438 pages. The stories are related in first-person narrative

⁶ Nadar, *Paham dan Terampil Menerjemahkan*, (Yogyakarta: Gajah Mada University Press, 2007), p. 5-6

⁷ Peter Newmark, *About Translation: Multilingual Matters*, (Philadelphia: Clevedon, 1991), p. 61-62

from Watson's point of view. And this is the twelve stories of this novel which started with *A Scandal in Bohemia*, *The Red-Headed League*, *A Case of Identity*, *The Boscombe Valley Mystery*, *The Five Orange Pips*, *The Man with the Twisted Lip*, *The Adventure of the Blue Carbuncle*, *The Adventure of the Speckled Band*, *The Adventure of the Engineer's Thumb*, *The Adventure of the Noble Bachelor*, *The Adventure of the Beryl Coronet* and end with *The Adventure of the Copper Beeches*.

This research was inspired by the previous research, Ulfa Warhamni, she discussed the research entitled "An Analysis of English-Indonesian Translation Procedures on Twilight Novel" in 2010. In this case, she used theory of Peter Newmark as the ground theory to find out the translation procedures that used by the translator. The translation procedures that presented in the novel such as transposition, modulation, adaptation, transference, addition, reduction, descriptive equivalent, naturalization. Beside the research is almost same because she used Peter Newmark theory. But the previous research did not apply the translation procedures that mentioned by Newmark accurately. There are some translation procedure that not fit to the newmark theory. While the researcher will be used translation procedures by Peter Newmark to analyze the translation procedures used by the translator.

Second, Muhammad Awwaludin Kamil conducted a research entitled "An Analysis of English-Indonesian Translation Procedures on Twitter Web pages" in 2014. In this study, he found out the translation procedures in the twitter web pages which are used in the Indonesian version of Twitter Web pages but he

focused on the investigation in the quality of translation. Automatically, the research by Muhammad Awalludin Kamil is different from the research by the researcher. Because the previous study focus on the quality of the translation product, while the researcher only focus on the kinds of translation procedure that used by the translator.

Based on explanation above, it will be possible to know the changes made from the original version to the Indonesian version and find the reasons why the changes made in “The Adventures of Sherlock Holmes” novel. For example, on page 10, “I think, Watson, that you have put on seven and a half pounds since I saw you.” Was translated into “kurasa, Watson, beratmu naik tiga perempat kilo dibanding terakhir aku melihatmu.” In this translation, the size of weight “seven and a half pounds” was adjusted into “tiga seperempat kilo”. The adaptation occurs because of the differences in units used to measure the weight on the source language (English), The source language (English) generally used unit Pound, and the target language (Indonesian), generally used unit of kilo.

B. Limitation of the Problem

The limitation of this research is limited on kinds of translation procedure that are used by the translator and the application in the translation. It can be analyzed from the words, sentences, or phrases whether it belongs to transposition, modulation, adaptation, transference, addition, reduction, descriptive equivalent and naturalization. Consider the capability of writer himself and makes him realize to restrict the object research. The focus of analysis was on the first

chapter entitled “A Scandal in Bohemia”. In doing this research, the unit analysis was Indonesian version of novel “The Adventures of Sherlock Holmes”.

C. Formulation of the Problem

Based on the limitation of the problem above, the problem has been formulated as follows : What kinds of translation procedure are the translator used to translate “The Adventures of Sherlock Holmes” novel?

D. Objective of the Research

The objective of the research was to analyze the kinds the translation procedure used by the translator to translate “The Adventures of Sherlock Holmes” novel.

E. Uses of the Research

A. Theoritically

This research hopefully provided information about kinds of translation procedures that able to be used in translating English letters for students of English Department.

B. Practically

This research is expected to contribute in English research in increase translation competence, particularly for translation subjects of English Department students and this research will provide reference to the profesional translators or English Department students.

F. Scope of the Research

1. Subject of the Research

This research was a kind of library research. Because this research used book or document from library as research subject. He used novel “The Adventures of Sherlock Holmes” as research subject.

2. Object of the Research

The object of the research was the English-Indonesian translation procedures.

CHAPTER II LITERARY REVIEW

A. Literature

Etymologically, the word 'literatura' is derived from the word 'litera' in Latin which means letter. Which is the smallest of alphabetical writing.⁸ It refers to written works or printed works. Klarer says that in most cases, literature is referred to as entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word.⁹ Whereas, according to Harpers magazine " Literature means not only what is written but what is voiced, what is expressed, what is invented, in what ever form".¹⁰ In definitions above writer give several note that is additional adjectives like aesthetic or artistic for distinguish literary works from texts such as newspapers, scientific textbooks, magazines, legal documents, brochures, etc. Then, literature is a creative writing by an author with aesthetic values which makes literature could be an art. Literature as a writing form differentiates its form from other art works, and its aesthetic or artistic values make it different from other writings.

Wellek and Warren also state that the term literature seems best if we limit it to the art of literature, that is, to imaginative literature.¹¹ It is also produced by imagination of the author. It is not just a document of facts, it is not just the

⁸ Klarer, *Loc.Cit.*

⁹ *Loc.Cit.*

¹⁰ Arthur Krystal, *What is Literature? In defend of the canon*, Harpers Magazine, (march 2014), p. 89

¹¹ Wellek and Warren, *Theory of Literature*, (New York, Hartcourt B. and Company, 1948),p.11

collection of real events though it may happen in the real life. Literature can create its own dimension as a work of the unlimited imagination of the writer. It means that all of the written, voiced, and expressed which is invented, then all of that belong to literature. Which is all of that caused by writer's imagination, sense that contain aesthetic and arthistic words.

Literature has three general genres, they are Drama, Poetry, and Prose. The word 'drama' is derived from the Greek word 'dran' means 'to do' or 'to act'. Poetry is created in various forms and the classification is based either on technique of writing or content. The word 'prose' is derived from the Latin prosa, which literally translated to 'straightforward'. Prose is the ordinary form of written language. Prose is adopted for the discussion of facts and topical reading, as it is often articulated in free form writing style. Edgar V. Roberts and Henry E. Jacobs classify prose into two, fiction prose and nonfiction prose. Fiction, originally meant anything made up or shaped, is prose stories based on the author's creation and imagination. It includes myths, parables, novels, romances, and short stories.¹² Besides, nonfiction is literary works which describe or interpret facts, present judgments, and opinions. It consists of news reports, newspapers, broadcast media, magazines, encyclopedias, essays , films, letters, historical and biographical works and many other forms of communication.

¹² Edgar v. Roberts and Henry E. Jacobs, *Literature and Introduction to Reading and Writing 4th Edition*, (New Jersey: Schuster Company, 1995), p. 2

B. Drama

The term drama comes from the treasures of Western culture. The origin of the term drama is from the culture or literary tradition in Greece. Initially in Greece, both "drama" and "theater" emerge from a series of religious ceremonies, a ritual worship of the Sheep/Ox gods. According to Budianta the term drama comes from Greek, *dromai* which means to act, act and react¹³. Furthermore Hasanudin says that drama is a story or an imitation of human behavior that is staged is true is. This is caused when viewed from the meaning of the word drama itself means to act, act, and react shows that drama is a action or deed.¹⁴

As a work, drama has special characteristics, i.e. dimension of literature on one side and dimension of performance art on the side of which others.¹⁵ During this time, talk about drama is usually more focused on staging or products the show. Reviews and criticisms in the mass media on average just stop at the meaning of the aesthetic value of drama when it is executed on the stage. Thus, the success of the drama seems to be only held by the actors, director, and stylist as the executor. In fact, besides the action of life drama is also found in textplay or the text of the play.

A drama was created besides aiming to entertain as well give use to the reader (if the drama is written) and to audience (if the drama is staged). Unfortunately, until now, text criticism drama as part of literary criticism is not very popular, it seems that the road is in place, and locked in the academic realm.

¹³ Budianta Et. al, *Membaca Sastra (Pengantar Memahami Sastra untuk Perguruan Tinggi)*, (Magelang: Indonesia Tera, 2002), p. 99

¹⁴ Hasanudin, *Drama, Karya dalam Dua Dimensi Kajian Teori, Sejarah, dan Analysis*, (Bandung: Angkasa, 1996), p. 2

¹⁵ *Ibid*, p. 7

Basically the genre of poetry, prose, and drama have the same important position in the universe of literature. Plato and Aristotle divided the literary genre into three main groups, namely lyrics, epics, and dramatic.¹⁶ Therefore, talk regarding the three genres it should be balanced. During this time, research on drama as a literary genre is still inadequate when compared to the two other genres. This can be proven in the number of studies of the genre very limited amount of drama.

Talk about the drama that appears in the middle of society more much focused on the performance or the art of the play. In fact, actually drama itself has two dimensions, namely literary and dimensional dimensions staging. Each dimension in the drama can be discussed separately for the purposes of analysis.¹⁷

Damono in *modern Indonesian Literature* argues that drama has 3 very important elements namely drama text element, element staging, and audience elements. Besides that Damono states that there are at least three interrelated parties in staging, namely: director, performer, and audience. They are impossible meet if there is no script (text). Practically speaking, staging starts with the script chosen by the director, of course, after starting the study process.¹⁸ More Furthermore, Damono also revealed that the community's appreciation was very much lack of drama literature is caused by ordinary drama viewers came to staging without the provision of reading the drama's text before.

Indeed, reading the drama's text to the audience is very important as additional equipment because it can provide two experiences at once. The first

¹⁶ Wellek and Warren, *Teori Kesusastraan*, (Jakarta: Gramedia, 1989), p. 325

¹⁷ Hasanudin, *Op.Cit.*, 1996, p. 9

¹⁸ Damono, *Sosiologi Sastra: Sebuah Pengantar Ringkas*, (Jakarta: Pusat Pembinaan dan Pengembangan Bahasa, 1978), p. 149

experience is the result of meeting with lambing written in the form of drama text, while the second experience in the form experience offered by staging.¹⁹The failure of a drama performance does not always mean drama failure as a literary text. For example, the failed performance of Shakespeare's works, Anton Chekov, Samuel Beckett, or Ionesco, will never fade a work they are masterpieces in drama literature. Therefore, good talks and drama research as literary texts are valid activities.²⁰ Drama according to Budianta is a work of literary genre whose physical appearance shows verbally the existence of dialogue or conversations between the characters.²¹ Dramas are classified as works literature because of the media used to convey ideas or the author's mind is language.²² In the drama there are five studies of popular drama, namely drama tragedy, comedy, tragedy comedy (drama grief), melodrama, and farce (slapstick).²³

1. Tragedy is a drama that ends the story with grief or sorrow. In a tragedy drama, the character is a tragic hero meaning a hero who suffered a tragic fate. The characters are involved in a big disaster. Tragedy is marked by the death of the main character at the end of the story. This drama of tragedy has existed since time Ancient Greek. One of the tragedies of the Greek era is trilogy drama Sopotchles works, namely: Oedipus the King, Oedipus in Colonus, and Antigone.

¹⁹ Damono, *Kesusastraan Indonesia Modern: Beberapa Catatan*, (Jakarta: Gramedia, 1983), p. 149-150

²⁰ *Ibid*, p. 150-151

²¹ Budianta, *Op.Cit.*, p. 95

²² *Ibid*, p. 112

²³ *Ibid*, p. 114

2. Comedy drama is a drama that is joyous. On each in the scene, the skit is inserted with laughter and inviting laughter sense of humor in connoisseurs of works. Comedy drama featuring characters who silly, or wise but funny figure. To understand a drama comedy, the cultural background from which comedy is needed originated. This background will make it easier for viewers to understand the storyline.
3. The tragedy of comedy is a drama that takes the theme of tragedy but ended in excitement, a comedy tragedy is a combination of two basic emotional tendencies in humans. The theme presented is serious overall but with an approach everything from serious to humor. Eventually, the audience is taken to guess the end of the drama with conclusion without catharsis.
4. Melodrama is a sentimental play. Story figure presented very touching and thrilling heart. Melodrama comes from the groove opera with musical accompaniment. In a melodrama, the character is described accept his fate as what happened. The quality of character in melodrama is unique and individual.
5. Slapstick (farce) is also called jokes. Slapstick can be said as karikatural drama, comedy, but humor appears displayed through speech and deeds. Characteristic of slapstick is only concerned with the results of laughter caused by the play made as funny as possible.

C. Novel

1. Definition of Novel

Etymologically, the word novel comes from the Italian, *Novella*, which means the new staff that small.²⁴ The novel developed in England and America. The novel was originally developed in the region from other forms of narrative nonfiction, such as letters, biographies, and history. But with a shift in society and development time, the novel is not only based on data nonfiction, author of novel can change according to the desired imagination. Sumardjo says that “novel is a story with the prose form in long shape, this long shape means the story including the complex plot, many character and various setting”.²⁵ A novel is a totality, a comprehensiveness that is artistic. As a totality, the novel has passages elements, most related to one another in close and mutually dependent. The divisions of the elements in novel are intrinsic and extrinsic elements.

2. Elements of Novel

The elements of novel is parts of novel that build the literary work itself. There are intrinsic and extrinsic which is Intrinsic elements of a novel (directly) participate and build the story. Extrinsic elements are the elements that are out of the works, but indirectly affect the form and the system of a novel. Thus, extrinsic elements of a novel must be seen as an important item. According to Nurgiyantoro Novel is narrative text informing of prose with a long shape that including some

²⁴ Nurgiyantoro, *Teori Pengkajian Fiksi 6th Edition*, (Yogyakarta: Gajah Mada University Press, 2007), p. 9

²⁵ Sumardjo, *Apresiasi Kesusastraan*, (Jakarta: Gramedia, 1998), p. 29

figures and fiction event.²⁶ The intrinsic elements of novel are theme, plot, setting, characterization, point of view, etc. Furthermore, Wallek & Warren stated that as an intrinsic element, the element also comprises a number of extrinsic elements. The extrinsic element includes author biography and psychology. Attitudes, beliefs, and outlook on life of an author will affect the work that he wrote. In short, the author biography determines the pattern works it produces. While psychology, psychology of the author also forms the reader's psychology, as well as the application of psychological principles in the works.²⁷

a. The Theme

According to Jones theme is its underlying idea or “wisdom” that the author is presenting. Some authors stated the theme of the story explicitly, but some others not. Often the theme can be easily seen from the title. Yet, there also story that requires us to read the whole story to get what the theme is. It brings the story more alive and has a means.²⁸ Nurgiyantoro said that the theme in the novel can be more than one. He added that perhaps the author added some addition themes in a novel.²⁹ It was because the novel has multiple and complex plot and conflict. Besides, the theme became the basis of development of the whole story, so it is rendering the whole story.

²⁶ Nurgiyantoro, *Op.Cit.*, p. 10

²⁷ Wellek and Warren, *Theory of Literature*, (New York: Hartcourt, Brace, and World, inc.,1956), p. 75

²⁸ Edward H. Jones, *Outlines of Literature: Short Stories, Novels, and Poems*, (New York: The Macmillan Company, 1968), p. 82

²⁹ Nurgiyantoro, *Op.Cit.*, p. 13

A common theme has a generalization, wider, and abstract. Principal themes as the meaning of a work of fiction is not deliberately hidden because precisely defined this that is offered to the reader. However, the overall theme is the meaning of which supported his story by itself would be hidden behind a story that supports it. Theme is the main idea that the writer expresses. Theme can also be defined as the underlying meaning of the story. Theme is another prime element of literature, which contains the central idea of all literary forms such as a novel, drama and short story. It reflects innocence, experience, live, death, reality, fate, madness, sanity, love, society, individual, etc.

In brief, the theme giving meaning of story which especially explains a big part of its elements in the simple way. It is more or less synonymous the central idea and central purpose. The expanding of story does not always parallel with the framework because the idea will often develop suitable with the author's will. Before writing a story, the author will frame his ideas first. But when he thinks that the idea has become so usual in life and bored, he develops it out of the basic framework and makes his story more interesting to be enjoyed and implemented his readers. Theme is also a general basic idea that supports a literature, and it implies in the text as semantic structure and connects with the similarities and differences. Themes become basic development of the whole story, so it must represent the whole part of novel.

b. Plot

According to Lukens, plots defined as the sequence of events showing character in action.³⁰ In another book Gordon defines plot as an author careful arrangement of incident in a narrative to achieve a desire effect. In short, it can be concluded that the plot is the serial arrangement of incidents, ideas or events.³¹ In literature, the plot encompasses all the incidents and provides aesthetic pleasure. The story of the novel progresses through various plots and conflicts. In the other hand, Jones states that the plot is the sequences of events involving the character or characters. It may be simple or complex. The simple one deals with one character or a single group of characters, and it follows their fortunes to the conclusion.³² Whereas, the complex one has several groups of characters, the story deals with one, takes up another, return to the first, then takes up another.

c. Event

So far it has repeatedly referred to the term or the occurrence of events and talks about fiction, but has not stated what the actual event. Connection events are events that serves to link important events (read: functional events) in sequencing the presentation of the story.

³⁰ J. Rebecca Lukens, *A Critical Handbook of Children's Literature*, (Boston, New York: Person Education, 2003), p. 6

³¹ Baechan Gordon, *The Elements of The Short Story*, (Chicago: Contemporary Publishing, 1975), p. 1

³² Edward H. Jones, *Op.Cit.*, p. 63

d. Conflict

Conflict, which is actually quite important events (so, it will be functional events, major, or kernel), is an essential element in the development of the plot. Conflict is something that dramatic, referring to the struggle between two forces are balanced and imply action and retaliation. Jones divides the conflict into three categories. They are phisycal or elemental conflict, social conflict and internal or psychological conflict.³³

e. Climax

Conflicts and the climax is of paramount importance in the structure of the plot, both of which are the main elements of plot in fiction. Climax by Stanton, is when the conflict has reached the highest level intensity, and when (it) is something that is inevitable happened.³⁴

f. Characters

In fiction, a character may be defined as a verbal representation of a human being. Through action, speech, description, and commentary, authors portray character that are worth caring about, rooting for, and even loving, although there are also characters you may laugh at, dislike, or even hate. Characters may be flat, minor characters; or round and major. The major character in a story is generally known as protagonist, the character who opposes him is the antagonist. Character is revealed by how a character responds to conflict. Every stories hinges on the actions undertaken by its major character, or protagonist, a

³³ Ibid, p. 30

³⁴ Robert Stanton, *An Introduction to Fiction*, (New York: Holt, Rinehart, and Winston, 1965), p. 16

term drawn from ancient Greek tragedy that is more useful in discussions of fiction than such misleading terms as hero or heroine. Additionally, stories may contain an opposing character, or antagonist, with whom the protagonist is drawn into conflict.

1) Major and Minor Character

The major characters are the actors which appear the most in the story and always have connection with other actors. The major characters are the most dominant told in the story either do an action. Main characters really determine the development of plot. The major character in a novel could be more than one in the different major quality. In this research the major characters are Alif, Baso, Raja, Said, Atang, and Dulmajid. Minor characters are the actors who have part in supporting the story. The presence of the peripheral characters in whole story is smaller. In other words, minor characters in the whole story are limited and they are usually only related to the main characters.

2) Protagonist and Antagonist Character

Protagonist is identical with all the good character inside the actors which had been chosen and created by the author. According to Altenberd and Lewis that protagonist is a character who is admired by the readers, which always called as a hero because he always does ideal role and follows the rules and value in the society. The readers often give sympathy to the protagonist characters. The character show hope and value can be supposed as protagonist character. Yet,

sometimes there is character who does not give us the morality value.³⁵ Luxemburg states that antagonist is the opposite character of protagonist either physically and psychologically. The Antagonist character usually causes conflict for protagonist. Although there are other things such as disaster, accident environment and society, social rules, moral values, authority and etc can cause conflict but if it is not done by a character, they are called as antagonist force.³⁶

3) Round and Flat Characters

The first distinction between round and flat characters come from the Foster's book *Aspect of the Novel*, firstly published in 1927. Forster in Nurgiyantoro distinct the the characters into round and flat. The round character is the complex fully developed, and unpredictable that we may not be able to predict action and reaction. Usually this character is dynamic or changing.³⁷ In the other hand, the flat character means the simple character that is only has one certain nature character. The attitude and behaviour of the character is totally flat and monoton. There is no any surprising action designed to make the reader impressed. This charcter always static that is do not changed in surprising way. This character remains predictable, summed up in a few traits.

4) Dynamic and Static Character

Another classification of character is dynamic (active) or static character. An active character is one who changes because of what happens in the plot. Static character, however, remain unchanged, their character is the same at the

³⁵ Altendberd, Lewis Et.al., *A Handbook for The Study of Fiction*, (London: The Macmillan Company, 1966), p. 59

³⁶ Luxemburg, Et.al., *Pengantar Ilmu Satra*, Translation of Dick Hartoko, (Jakarta: Gramedia, 1992), p. 145

³⁷ Nurgiyantoro, *Op.Cit.*, p. 181

end of the story as the beginning. The second is from its changed; there are dynamic and static characters. Dynamic character is one who changes in the course of the action. The actor may change from being shy to be poised. The character may demonstrate a new realization about himself or her self, or about his or her personal value. Static character is one who does not change in the course of the story; there is the same at the end as at the beginning, because the conflict of the story does not influent to this character.

5) Typical and Neutral Character

Altenbenrnd and Lewis in Nurgiyantoro state that the typical character is the character who has less individuality performed instead of quality of the work and nationality. This character constitutes reflections, description, or indication to the person or group who has worked in a departement.³⁸ Whereas, the neutral character describes the imaginary character who is only life in the fiction. This character is only presented to set up the story itself.

g. The Setting

Background elements can be divided into three main elements, namely a place, time, and social. Backgrounds on the location of the place suggest the occurrence of the events recounted in a work of fiction. Elements may be used where the places with a certain name, initials, there may be certain locations without exact name. Background of time associated with the problem of "when" of events recounted in a work of fiction problem "when" is normally associated with the factual, the time to do or be associated with historical events. Social

³⁸ Nurgiyantoro, *Op.Cit.*, p. 190

background suggested on matters relating to the conduct of social life of the community in a place that is told. Wellek and Warren concerned setting with the places where story take a place. Setting refers to geographical location of the story, time period, daily lifestyle of the characters and climate of the story.³⁹ When the reader reads a novel, they actually are faced a world that had been completed by the character and the events in the novel. But of course, those things are less complete because the characters need living space, place and time, like human's living in the real world. In other hand, novel not only needs characters, story and plot, but also setting. Setting usually directs to the definition of place, connection of time and social environment where the event happens. Setting gives the basic of story correctly and clear. The setting is important to give realistic impression to the readers, created a certain situation at a glanced is really happened. So, the readers feel easier to create their imagination and participation to criticize the story.

1) Setting of Place

Setting of place directs to the location where the event happened in a story. The use of setting which certain name should reflect the geographical condition of place. Each place must have their characteristic, which differentiate with the others. The description of the place is important to give impression to the readers, because they will consider that the event really happened in the place of the story. Settings of place in a novel usually consist of several locations and it will move from one place to another place because there's a development of plot and

³⁹ Wellek and Warren, *Op.Cit.*, p. 131

characters. Setting of place is decided by the accuracy of description, function and the unity with another setting's elements.

2) Setting of Time

Setting of time is related to the problem of when the event happens in a story. The problem of when is usually connected with factual time, that has connection with Historical events. The readers try to understand and enjoy the story based on the period.

3) Setting of Society

Social setting directs to the problem which are related to the behavior of social life in certain place and certain time in a novel. Social setting has connection with the system of social life that contains many problems in complex scope; it can be habits, costumes, religion, ideology, and the way of thinking.

h. The Point of View

Understanding about point of view, point of view, suggests the way a story is told. It is a way and or views of the author used as a means for presenting the characters, action, background and events that make up the story in a work of fiction to the reader. Today the importance of perspective in works of fiction no longer challenged. Viewpoint is considered as one of the important elements of fiction. The deviation angle of view is not just a matter of first or third person, but rather a selection of characters who "he" or "I", anyone who tells it, kids, adults, the villagers who do not know anything, politicians, students, or other The point of view or narrative perspective, characterized the way in which a text present a

person, event and setting. The point of view discusses about who is telling story, or from which position the events are perceived. In general, point of view is differentiated into three kinds: first person, third person, dramatic, or omniscient point of view (Jones, 1968:29).⁴⁰ In the first person point of view, the narrator is a participant in the action. He or she may be either a major character or a minor character and may be close to the event in time or distant from it. In this research, the novel of Sherlock Holmes by Sir Arthur Conan Doyle translated by Dra. Daaisy Dianasari as a main instrument is using the first person point of view. Next, the third person point of view, the story is told as it happens to one of the characters: he, she, it, or they. Then, in the dramatic point of view, the reader is an observer. He is permitted to see and hear as he might with real people, but he is not permitted into thoughts. The last, is omniscient point of view, the author can tell anything he wants his reader to know. He can reveal the innermost thoughts of his characters, and may comment upon them.

D. Kinds of Novel

According to Klarer in his book “*An Introduction of Literary Studies*” there are several kind of novel, that is :

1. The Bildungsroman (novel of education), generally referred to by its German name, describes the development of a protagonist from childhood to maturity.
2. The epistolary novel, which uses letters as a means of first-person narration.

⁴⁰ Jones, *Op.Cit.*, p. 29

3. Historical novel, whose actions take place within a realistic historical context. Related to the historical novel is a more recent trend often labeled new journalism, which uses the genre of the novel to rework incidents based on real events.
4. The satirical novel, highlights weaknesses of society through the exaggeration of social conventions.
5. Utopian novels or science fiction novels create alternative worlds as a means of criticizing real sociopolitical conditions.
6. The gothic novel, which is a type of romantic fiction that predominated in English in the last third of the 18th century and the first two decades of the 19th century.
7. The detective novel, which is a novel that a detective tries to solve the crime.⁴¹

E. Translation

Translation has definition such as Newmark states that translation as “rendering the meaning of a text into another language in the way that the author intended the text.”⁴² It means, translation has purpose to have meaning from another language which intended by author or translator. Translation sometimes involves some kinds of loss of meaning due to a number of factors, so a good translation is not only seen from the changes in language, but also transfer of the meaning.

⁴¹ Mario Klarer (2004), *Op.Cit.*, p. 12

⁴² Peter Newmark (1998), *Op.Cit.*, p. 5

According to Nida and Taber “translation consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.”⁴³ It means, that in the term of translation, it reproduce the the closest meaning of the source language. therefore Nida and Taber suggest that the translation is not only transfer closest meaning but also about the style.

Nida also states that in translation, the message of the source language that to be transferred in a such way so the receptors of the message in the target language has the same response as the receptors in source language.⁴⁴ In this statement means that the message from source language to the target language must have same sense.

According to Larson, translation means:

- a. Research the lexicon, grammatical structure, communication situation and cultural context of the source language text.
- b. Analyzing the source language text to discover its meaning.
- c. Reveals again the same meaning using the lexicon and grammatical structures appropriate in the target language and cultural context.⁴⁵

Meanwhile, Catford defines translation as “the replacement of textual material in one language (Source Language) by equivalent textual material in another language (target language).”⁴⁶ It means, that translation make the

⁴³ E. A. Nida and Charles Taber, *The Theory and Practice of Translation*. (Leiden: E. J. Brill, 1969), p.1

⁴⁴ E. A. Niida, *Toward a Science of Translating*, (Leiden: E. J. Brill, 1964), p. 12

⁴⁵ Mildred L. Larson, *Meaning-Based Translation: A Guide to Cross-Language Equivalence*, (University Press of America: 1984), p. 3

⁴⁶ J.C. Catford, *A Linguistic Theory of Translation*, (Oxford University Press, 1965), p. 20

replacement between source language to target language in order to be equivalent in textual material.

In translation process there are two stages as the Barnwell states that translation involves two stages:

- a. Analyzing the meaning of the source message.
- b. Re-expressing the meaning as exactly as possible in the natural form in the receptor language.⁴⁷

Another experts also see the translation as a special form of communication. Hatim and Mason define translation as “an act of communication which attempts to relay, across cultural and linguistics boundaries, another act of communication (which may have been intended for different purposes and different readers/hearer).”⁴⁸ In this case, the translator acts as the recipient of a message from the original language or source language.

From the statements above, it can be concluded that It was clear from the above definitions that the translation is not just a synonym for the word, but the message in the original text should be able to understand by the receptor of target language. Integrity of the text, style and intention of the author's text should remain visible.

⁴⁷ Katharine Barnwell, *Introduction to Semantics and Translation*, (Horsley Green: Summer Institute of Linguistics, 1980), p. 13

⁴⁸ B. Hatim and I. Mason, *The Translator as Communicator*, (London: Routledge, 1997), p. 1

F. The Methods of Translation

Newmark states eight methods of translation in two perspectives. The first perspective emphasizes the source language, and the other emphasizes the target language. Each perspective provides four methods of translation. SL emphasis means that the translation follows what is common or normal in the source language, such as the structure, the lexis, and the culture of the source language. The methods that emphasize the source language are:

a. Word-for-word translation

In this method, the translator keeps the SL word order and uses the common equivalent words to express the meaning of the source text. The mechanical and cultural words are translated literally to make the translator easier to understand the text before translating it. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process. For example:

SL: I am a student

TL: Saya adalah murid

b. Literal translation

The translator tries to change the SL structure into TL structure, but the lexical words are translated singly out of context. As a pre-translation process, literal translation indicates the problems to be solved. For example:

SL: It's raining cats and dogs

TL: Hujan kucing dan anjing

c. Faithful translation

A faithful translation tries to reproduce the contextual meaning of the SL, within the constraints of the TL grammatical structures. It transfers cultural words and preserves the degree of grammatical and lexical abnormality (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realization of the SL writer. For example:

SL: Ben is too well aware that he's naughty

TL: Ben menyadari terlalu baik-baik bahwa ia nakal

d. Semantic translation

Semantics translation differs from faithful translation only in as far as it must take more account of the aesthetic value (the beautiful and natural sound) of the SL text. The less important cultural words are translated by the neutral word or functional term, but not as the cultural equivalent. It is more flexible than the faithful translation in term of allowing the translator's intuition works based on the original meaning.⁴⁹ For example:

SL: He is a book-worm

TL: Dia (laki-laki) adalah orang yang suka sekali membaca

G. The Procedures of Translation

While translation methods related to whole texts, translation procedures are used to translate sentences and the smaller units (such as clauses) of a text. Translation procedures proposed by Newmark are used as a process of literal translation.

⁴⁹ Peter Newmark (1988), *Op.Cit.*, p. 45-46.

1. Transposition

Vinay and Darbelnet, as quoted by Hatim and Munday, define that transposition involves replacing one word class with another without changing the meaning of the message.⁵⁰ According to Newmark, as quoted by Sayogie transposition consists of four types of grammatical changes, those are:

a. Automatic transposition is caused by the grammatical structure of a language and offers the translator no choice. For example:

1. The change of plural into singular, such as ‘a pair of shorts’ is translated into ‘sebuah celana pendek’
2. The change of position of the adjective, such as ‘beautiful dress’ is translated into ‘gaun yang indah’, not ‘indah gaun’

b. Transposition required when a SL grammatical structure does not exist in the TL. For example:

SL: Kelas itu harus kamu ambil.

TL: You should take that class.

The translation above shows that the object ‘kelas’ in SL (Bahasa Indonesia) is located forward. This passive form does not exist in TL (English), so the sentence should be change into active voice. Another example shows that the adjective of the sentence is located in front of the subject:

SL: Bingung aku

TL: I’m confused

⁵⁰ Basil Hatim and Jeremy Munday, *Translation, an Advanced Resource Book*, (London: Routledge, 2004) p. 149

- c. Transposition that is grammatically possible but may not accord with natural usage in the TL. For instance, the SL noun phrase can be shifted into a TL verbal phrase, as follows:

SL: We must all responsible for the existence of fresh water.

TL: Kita semua bertanggung jawab untuk menjaga air bersih.

- d. Transposition as the replacement of a virtual lexical gap by a grammatical structure. Example:

SL: He is very pleasant, but his wife is arrogant.

TL: Ia sangat baik (sekali), tetapi istrinya sangat sombong.⁵¹

2. Modulation

Modulation and transposition are two main processes in translation. They may take place at the same time. Vinay and Darbelnet, as quoted by Newmark, define modulation as a variation through a change of viewpoint, of perspective and very often of category of thought.⁵²

Example:

SL: You should know that module writing takes time.

TL: Perlu diketahui bahwa menulis modul itu memakan banyak waktu.

3. Adaptation

Adaptation is a use of a recognized equivalent between two situations.⁵³

This is a matter of cultural equivalence, to make the reader easier to understand

⁵¹ Frans Sayogie, *Teori dan Praktek Penerjemahan Bahasa Inggris ke dalam Bahasa Indonesia*, (Tangerang: Pustaka Anak Negeri, 2009), p. 70-73

⁵² Peter Newmark (1988), *Op.Cit.*, p. 88

⁵³ *Ibid*, p. 91

the TL text. In adaptation, the translator works on changing the content and the form of the SL in a way that conforms to the rules of language and culture in the TL community. In general, this procedure is used as an effective way to deal with culturally bound words or expressions, metaphors and images in translation. For example, the translation of the idiomatic expression above:

SL: Snake in the grass.

TL: Musang berbulu ayam.

4. Transference

Transference is the process of transferring a SL word to a TL text as a translation procedure.⁵⁴ It means that not all parts of the source language sentence is translated into the target language. It occurs when the TL has no equivalent for the SL word or expression of cultural aspect, language or custom.

5. Addition

The addition is a normally cultural (accounting for difference between SL and TL culture), technical (relating to the topics) or linguistic (explaining wayward use of words), and is dependent to the requirement of the, as opposed to the original, readership.⁵⁵ The additional information in the translation may take various forms: within the text, notes at the bottom of page, notes at the end of chapter, or notes or glossary at the end of book.

⁵⁴ *Ibid*, p. 81

⁵⁵ *Ibid*, p. 92

6. Reduction

Reduction is one of the semantic strategies used by the translator. It means that not every word of the SL sentence is translated into the TL. There are certain parts that are removed, but sometimes some of them are very important to be translated, because it involves the context of the sentence.⁵⁶ Therefore, the translator should make sure that no crucial information is dropped in the TL text.

7. Descriptive Equivalent

This procedure creates a description that contains the meaning of the word. It usually happens when the equivalent of the SL cannot be found, because the word does not exist in the TL.

Example: Licensed software? perangkat lunak yang dilisensikan⁵⁷

8. Naturalization

Naturalization succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL.⁵⁸

Example: escalator? eskalator

H. Translating the Literary Work

In translating literary works, the translator may face the linguistic, literary, aesthetic and socio-cultural problems. The linguistic problems include the collocation and obscured syntactic structure. The aesthetic and literary problems relate with poetic structure, metaphorical expressions and sounds; while the socio-

⁵⁶ Zuchridin Suryawinata and Sugeng Haryanto, *Translation: Bahasan Teori dan Penuntun Praktis Menerjemahkan*, (Yogyakarta: Kanisius, 2003), p. 75.

⁵⁷ Benny Hoed, *Penerjemahan dan Kebudayaan*, (Jakarta: Pustaka Jaya, 2006). p.13

⁵⁸ Peter Newmark (1988), *Op.Cit*, p. 82

cultural problems arise when the translator translated expressions containing the four major cultural categories: ideas, ecology, behavior and products. Translating literary work is perhaps always more difficult than translating other types of text because literary works have specific values: aesthetic and expressive values. The aesthetic function of the work shall emphasize the beauty of the words (dictions), figurative language, metaphor, etc; while the expressive functions shall put forwards the writer's thought (or the process of thought), emotion, etc. and the translator should try, at his best, to transfer these specific values into the TL.

Belloc, as quoted by Bassnett, lays down six general rules for the translator of prose texts:

1. The translator should not 'plod out' word by word or sentence by sentence, but should always 'block out' his work. By 'blocking out', Belloc means that the translator should consider the work as an integral unit and translate in sections, asking himself 'before each what the whole sense is he has to render'.
2. The translator should render idiom by idiom and idioms of their nature demand translation into another form from that of the original.
3. The translator must render 'intention by intention', bearing in mind that 'the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic'. By 'intention', Belloc seems to be talking about the weight a given expression may have in a particular context in the SL that would be disproportionate if translated

literally into the TL. It is often necessary to add words not in the original ‘to conform to the idiom of one’s own tongue’.

4. Belloc warns about words or structures that may appear to correspond in both SL and TL but actually do not.
5. The translator is advised to ‘transmute boldly’ and Belloc suggests that the essence of translating is ‘the resurrection of an alien thing in a native body’.
6. The translator should never embellish.⁵⁹

Belloc does stress the need for the translator to consider the prose texts as a whole structure in the stylistic and syntactical exigencies of the TL. He accepts that there is a moral responsibility to the original, but feels that the translator has the right to significantly alter the text in the translation process in order to provide the TL reader with a text that conforms to TL stylistic and idiomatic norms.

⁵⁹ Susan Bassnett, *Translation Studies 3rd Edition*, (London: Routledge, 2002), p. 120-121

CHAPTER III RESEARCH DESIGN

A. Research Design

This research was using qualitative descriptive research. Based on Kothari qualitative research is concerned with qualitative phenomena, i.e., phenomena relating to or involving quality or kind.⁶⁰ There are characteristics which important in qualitative approach such as Nyoman's state in Hariyanto, the important of characteristics of the qualitative approach are:

1. Giving special attention at meaning and message, with suitable object so that is as research cultural.
2. Give a priority to the processing than with a result of research so that the meaning always change.
3. Design and the research plan is tentative research because the characteristic of research is opened.
4. The research is scientific, it happens in social cultural and context.
5. There is no distance between subject writers with the research object, subject writer as the primary instrument, so there is a direct interaction between.⁶¹

According to Kumar Nayak descriptive research is descriptive studies, as name suggests, describe as accurately as possible the interrelationship between

⁶⁰ C.R. Kothari, *Research Methodology: Methods and Techniques 2nd Revised Edition*, (New Delhi: New Age International (P) Limited, 2004), p.3

⁶¹ Hariyanto, *The Analysis of Figurative Language Used in the Lyric of Firework by Katy Perry (A research of Semantic)*, Vol 10, 2017, p. 49

characteristics of a group of people or their opinion/beliefs/feelings/attitudes etc.⁶² It means descriptive is research which describe something by human's opinion/beliefs/feelings or attitudes. This research using descriptive-qualitative method in order to describe how the translation procedures used by translator to translate the English version of "The Adventures of Sherlock Holmes" novel.

B. Research Subject

This research was a kind of library research, because it used book or document from library as research subject. He used novel "The Adventures of Sherlock Holmes" as research subject. Whereas, this novel is detective genre, first published on 14th October 1892 by George Newnes. Whereas, the Indonesian version that used as comparison unit was published by Shira media on 8th edition 2018. "The Adventures of Sherlock Holmes" novel which is a collection of twelve short stories by Sir Arthur Conan Doyle, He is the creator of fictional detective of sherlock holmes. This novel has 307 pages and the stories are related in first-person narrative from Watson's point of view.

C. Research Instrument

In this research, research instrument was the researcher himself and data card. Because of this research used library research, the data collection of this research used document from library that was "The Adventures of Sherlock Holmes" novel.

⁶² Dr. Jayanta Kumar Nayak, Dr Priyanka Singh, *Fundamentals of Research Methodology : Problem and Prospects 1st Edition*, (New Delhi:SSDN Publishers and Distributors, 2015),p.63

E. Data Source

The data source of this research was the novel “The Adventures of Sherlock Holmes” by Sir Arthur Conan Doyle, published by Harper Collins, and its translation, translated by Dra. Daisy Dianasari, published by Shira Media in 2018.

F. Data Validation

According to Sugiyono, the validity of the data is the standard of validity from data obtained. Validity is the degree of accuracy between data happens to the object of research with data that can be reported by writers. Thus, the valid data is data that does not differ between data reported by writers with data that actually occurs in objects research.⁶³ According to Holloway et.al, good research is characterized by authenticity and trustworthiness which is a central concept for the entire research process. Authenticity and trust is shown through the documentation of the research process and decisions made by writers during the research.⁶⁴

1. Authenticity

A research is authentic when the strategy is used indeed suitable for reporting "true" participants' ideas (true reporting). That is, when the research is carried out fairly, and help similar participants and groups to understand their world and fix it.

⁶³ Sugiyono, *Penelitian Kuantitatif, Kualitatif dan R & D*, (Bandung: Alfabeta, 2006), p.299

⁶⁴ Holloway *et.al*, *Metode-metode Riset Kualitatif: dalam Public Relations dan Marketing*, (Yogyakarta: Penerbit Benteng, 2008), p.144

2. Trustworthiness

The criteria for evaluating certainty are credibility, ability to transfer (transferability), dependence, and ability to be able to confirmability.

a. Credibility

This concept replaces internal validity. A research will be credible if the people involved acknowledge the truth of the research findings in its own social context. There are two ways that can be used to produce credible research. First, describe various the research methods that will be used and how each methods will complement each other. Second, show how the author will do a "member check". In Holloway and Daymon, the specific goal of member checking is:

- 1) Know whether the author presents the reality of participants with credible way for them.
- 2) Give an opportunity for participants to correct mistakes which they might do when discussing with the author.
- 3) Assessing the author's understanding and interpretation of the data.
- 4) Challenging author's ideas.
- 5) Obtain further data through the responses of participants towards the interpretation of the author.⁶⁵

b. Transferability

This trait replaces external validity and approaches ideas generalization based on theory (theory-based generalizability). In this context, the writer plays a role in helping the reader bring special knowledge obtained from the findings of a

⁶⁵ *Ibid.* p. 150

research in other settings/situations. The author's findings will be specific to the situation specific (meaning that only takes place on the analysis unit research). The process of transferability begins at the preparation stage proposal, he said when the author described the characteristics of the situation be the center of attention (focal setting), or description of location, as well as shows how the sample will be selected. When the writer is able discuss how research findings are positioned, then prominence (salience), significance, or importance of research will emerge with by itself.

c. Dependency level

Credibility and level of dependency are closely related. Criteria the level of dependence replaces the idea of reliability. So that research findings can be linked (with others), then the findings must be consistent and accurate. The research context must also be described details. One way to meet dependability criteria is by showing the audirt trail, which is a detailed record concerning decisions made before and throughout the research.

d. Confirmability

Confirmability is a suitable criterion for qualitative research compared to conventional criteria such as neutralism and objectivity. A research is assessed from how the author's findings and conclusions reach research objectives. So, it is not the result of assumptions and preconceptions previous. Therefore, so that research can be confirmed, the author must be able to show how data relates to the source, so that the reader can establish conclusions and interpretations appears directly from the source.

According to Holloway and Daymon, there are several strategies for ensuring the quality of research, among others, namely longitudinal research design, member checking, peer debriefing, shows an audit trail, description thick description, search for negative impacts and alternative explanations, and triangulation.⁶⁶ In this research, the strategy that used to validate the data is triangulation.

Patton in Sutopo states that there is four kinds of triangulation technique, namely as follows.

1. Source Triangulation, directing writers to collect data, it must use a variety of different data sources which are available.
2. Researchers Triangulation, namely the results of research both data and conclusions regarding certain parts or the whole can be tested for validity from several other writers.
3. Methodology Triangulation, can be done by a writer with how to collect similar data but by using techniques or different data collection methods.
4. Theoretical Triangulation, can be done by writers using perspective of more than one theory in discussing the problem studied.⁶⁷

Of the four triangulation techniques, it used theoretical triangulation in this research. The research used perspective more than one theory in discussing the problems studied are related to the translation procedures. That theories from different experts made easier to understand the problems being studied in research.

⁶⁶ *Ibid.* p. 147

⁶⁷ H.B. Sutopo, *Metodologi Penelitian Kualitatif*, (Surakarta: UNS Press, 2002), p.78

G. Research Procedures

The procedures of the research used as follows:

1. The researcher decided to analysis of translation procedures
2. The researcher choose “The Adventures of Sherlock Holmes” novel as the material to be studied
3. The researcher read the novel until three times or more, then analyze the sentences in the first chapter that is “A scandal in Bohemia” which can be analyzed as the translation procedures
4. The researcher block the sentences in every dot in every pages of the novel to help the researcher in gathering information.
5. The researcher selected the sentences that related to the translation procedures based on the kinds of translation procedure
6. Then the researcher classified the sentences and analyze them according to its categories based on theory of translation procedures
7. After classified the sentences on the category of translation procedures, the researcher described how the translation procedures occurred based on the Newmark theory of translation procedures
8. Finally, The researcher made the report

H. Data Analysis

The data analysis technique used in this research is analytical techniques qualitative descriptive. Sudaryanto suggested that descriptive research qualitative is when activities that attempt to describe or describe with words or languages

about information obtained from a research setting. This qualitative descriptive data analysis technique is used because qualitative data and explained descriptively.⁶⁸

The data analysis technique uses descriptive qualitative, with analytical techniques content as follows:

a. Comparative induction stage

In this stage an understanding and interpretation is carried out between data, then data is compared.

b. Categorization stage

At this stage, the data reached grouped in the groups which corresponding with the problem of this research.

c. Data presentation stage

At this stage the data shows indications about the problem examined tabulated according to groups that have been categorized.

d. Inference making stage

At this stage conclusions are made on the aspects contain the problems studied based on the description of the data in the novel. The data is interpreted in related to the translation procedures that used by the translator in novel "The Adventures of Sherlock Holmes".

⁶⁸ Sudaryanto, *Metode dan Aneka Tehnik Analisis Bahasa (Pengantar Penelitian Wahana Kebudayaan secara Linguistik)*, (Yogyakarta: Duta Wacana University Press, 1993), p. 31

CHAPTER IV RESULT AND DISCUSSION

A. Finding

In this chapter, the researcher classifies the data based on the kinds of translation procedure and after that describes how the kinds of translation procedure were used in the novel. The data were gotten from “The Adventures of Sherlock Holmes novel and there are 736 sentences. The researcher found some translation procedure in its various kinds. Meanwhile, for describe translation procedures that used in the novel the researcher analyzed by using translation procedures by Newmark and another translation procedures theory of Molina and Albir.

B. Data Description

In this research, the researcher analyzed sentences in every dot of the page which indicated the characteristic of translation procedures that are explained by Newmark, Molina and Albir. The novel “The Adventures of Sherlock Holmes” by Sir Arthur Conan Doyle as source language (SL) and in The unit that used as comparison was Petualangan Sherlock Holmes by Dra. Daisy Dianasari as target language (TL). The data was categorized in the data card and displayed in table form based on the translation procedures used by translator.

Explanation of the codes :

No	= Number of data
SL	= Source Language
TL	= Target Language
Tp	= Transposition
Md	= Modulation
Adp	= Adaptation
Tr	= Transference
Rd	= Reduction
De	= Descriptive Equivalent
Na	= Naturalization
page	= Page number
line	= Line number

The coding of details represents information concerning the page of the data and the line in page of a data first as the code for source language and then for the target language. The data code can be seen below:

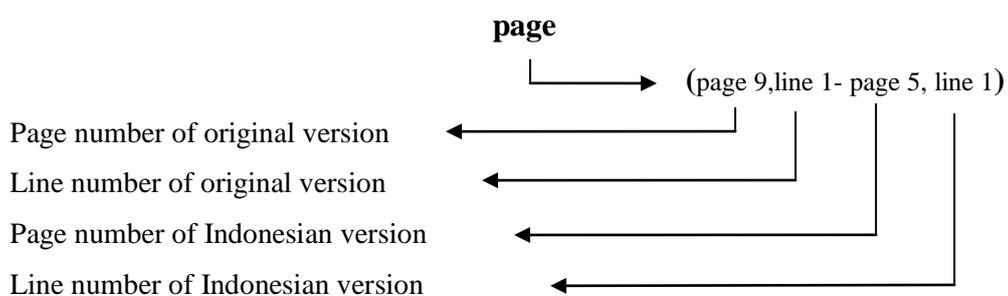


Figure 1
The code of data page and line number

C. Result of Research

This research intended to know how the translator took a translation procedure in her translation in “The Adventures of Sherlock Holmes” novel. How the translator determined the equivalent of the SL to the TL, the data was entered within its translation procedure based on researcher found in “The Adventures of Sherlock Holmes” novel that was stated by Newmark, Molina and Albirs’ Theory in data card and the distribution can be found in the following table.

Table 2
Translation Procedure Used in Translated The Adventures of Sherlock Holmes Novel

Data Card										
No.	Page	(SL)	(TL)	Translation Procedures						
				Tp	Md	Adp	Tr	Rd	Ad	De
1	page 9,line1- page 5,line 1	to sherlock holmes she is always <u>the woman</u> .	bagi sherlock holmes, dia adalah <u>wanita yang istimewa</u> .	X						
2	page 9,line 1- page 5,line 2	I have seldom heard him mention <u>her</u> under any other name.	Dia tak pernah menyebut <u>wanita itu</u> dengan istilah lain.	X						
3	page 9,line 1- page 5,line 2	<u>I</u> have seldom heard him mention her under any other name.	<u>Dia</u> tak pernah menyebut wanita itu dengan istilah lain.		X					
4	page 9,line 2- page 5,line 3	... <u>she eclipses and predominates</u> the whole of her sex.	... <u>wanita itulah yang paling hebat di</u> antara seluruh kaumnya.		X					

28	page 10, line 8- page 6, line 29	...so delicately and successfully	...yang gemilang					X				
29	page 10, line 8- page 6, line 30	Holland	Belanda			X						
30	page 10, line 13- page 7, line 4	I was returning from a journey to a patient.	Aku sedang berjalan pulang dari rumah seorang pasien.	X								
31	page 10, line 14- page 7, line 5	my way led me through Baker Street.	aku lewat Baker Street.					X				
32	page 10, line 26- page 7, line 17	...his drug-created dreams.	...impian-impian yang disebabkan oleh obat biusnya.	X								
33	page 10, line 35- page 7, line 29	I think, watson, that you have put on seven and a half pounds since I saw you.	Kurasa, watson, beratmu naik tiga perempat kilo dibanding terakhir aku melihatmu.				X					
34	page 11, line 1- page 8, line 1	I should have thought a little more.	Seharusnya aku lebih teliti.					X				
35	11page,13line- page 8, line14	and my wife has given her notice.	Dan sudah ditegur oleh istriku.		X							
36	page11, line 17- page 8, line19	My eyes tell me that on the inside of your left shoe.	Mataku melihat bahwa di bagian dalam sepatumu yang sebelah kiri.	X								
37	page 11, line25- page 8, line 27	iodoform	yodoform									X
38	page12, line11- page 9, line20	I know that there are seventeen steps.	Aku tahu ada tujuh belas anak tangga.	X								
39	page 12, line15- page 9, line26	He threw over a sheet of thick...	Dilemparkannya secarik kertas surat tebal...		X							
40	page 12, line21- page10, line 2	"...At a quarter to eight o'clock," it said,"	...pada jam delapan kurang seperempat, bunyi surat itu.		X							
41	page 13, line 2-	such paper could not be	Kertas suratya					X				

	page 11, line 23	bought under half a crown a packet.	dari jenis yang mahal.											
42	page 13, line 12- page 11, line 6	'Co.' 'P'	PT. P			X								
43	page 13, line 36- 12page, line 3	A hundred and fifty guineas apiece.	Seratus lima puluh guinea seekor.				X							
44	page 14, line 13- page 12, line 20	A man entered who could hardly have been less than six feet six inches in height.	Seorang pria muncul. Tubuhnya tinggi sekali.					X						
45	page 15, line 34- page 14, line 24	your Majesty.	Yang Mulia.			X								
46	page 16, line 6- page 15, line 6	...Grand Duke of Cassel-Felstein.	...Grand Duke of Cassel-Falstein.				X							
47	page 16, line 26- page 15, line 25	...sandwiched in between that of hebrew rabbi.	...berada di antara riwayat hidup seorang rabi yahudi.	X										
48	page 16, line 28- page 15, line 27	"the deep –sea fishes."	"ikan-ikan di kedalaman laut."	X										
49	page 16, line 30- page 15, line 29	Contralto-hum! La Scala, hum!.	Suaranya Alto-hm! La Scala, hm?				X							
50	page 25, line 30- page 27, line 18	"precisely."	"persis."											X
51	page 17, line 16- page 16, line 27	Oh dear! That is very bad.	Wah! Wah!			X								
52	page 17, line 22- page 17, line 7	"It must be recovered."	"foto itu harus diambil"	X										
53	page 19, line 1- page 19, line 9	"there are three hundred pounds in gold."	"ada tiga ratus pound dalam bentuk koin emas."				X							
54	page 19, line 1- page 19, line 10	...and seven hundred in notes."	...dan tujuh ratus berupa uang kertas."			X								
55	page 20, line 28- page 20, line 26	"Well, really!"	"Wah, keterlaluhan!"			X								
56	page 21, line 4- page 20, line 29	"It's quite too funny."	"Lucu sekali."					X						

			pengacara Inggris bernama Norton.”											
84	page 31, line 20- page 35, line 18	”I am in hopes that she does.”	”Saya harap dia mencintainya.”	X										
85	page 31, line 21- page 35, line 19	”And why in hopes?”	”Kenapa?”						X					
86	page 31, line 26- page 35, line 25	It is true.	Benar.						X					
87	page 32, line 6- page 36, line 5	, looking at her with a questioning and rather startled gaze.	Sambil memandang wanita itu dengan heran.						X					
88	page 32, line 26- page 37, line 1	” <u>My dear</u> Mr. Sherlock Holmes”	”Mr. Sherlock Holmes <u>yang terhormat</u> ”			X								
89	page 32, line 35- page 37, line 13	Male costume is nothing new to me.	Menyamar sebagai pria telah sering saya lakukan.		X									
90	page 33, line 8- page 37, line 25	when pursued by <u>formidable and antagonist</u> .	Karena dikejar oleh <u>lawan yang begitu hebat</u> .		X									
91	page 33, line 11- page 37, line 28	a better man than he.	seorang pria yang lebih segala-galanya dibanding dia.	X										
92	page 33, line 17- page 38, line 6	”very truly yours”	”hormat saya”			X								
93	page 33, line 19- page 38, line 8	”What a woman—oh, what a woman!”.	”Wanita hebat!”			X								
94	page 33, line 28- page 38, line 17	On the contrary, my dear sir.	”Sebaliknya, sir,”						X					
95	page 34, line 3- page 39, line 2	”This photograph!”	”Foto ini!”	X										
96	page 34, line 7- page 39, line 7	I have the honor to wish you a very good-morning.	Dengan penuh rasa hormat,saya mohon diri.			X								
TOTAL				32	18	16	5	19	0	0	6			

From data above can be seen that transposition found mostly in translated novel “The Adventures of Sherlock Holmes” with thirty two cases, reduction nineteen cases, modulation eighteen cases, adaptation sixteen cases, transference five cases, naturalization six cases. At the same time the translation procedure addition and descriptive equivalent are not found by the researcher in “The Adventures of Sherlock Holmes” novel.

D. Discussion

1. Kinds of Translation Procedure in The Adventures of Sherlock Holmes Novel

After analyzing the data and classifying the data in the kinds of translation procedure by using theory of Newmark, Molina and Albir, there are 6 category appeared from 8 kinds of translation procedures. Based on the data classification in the kinds of translation procedure in the part of finding before, it can be discussed:

Table 3
Classification of the data

No.	Source Language (SL)	Target Language (TL)	Translation Procedures
1	To Sherlock holmes she is always <u>the woman.</u>	Bagi Sherlock holmes, dia adalah <u>wanita yang istimewa.</u>	Transposition
2	Grit in a <u>sensitive instrument</u>	pasir yang terdapat pada suatu <u>instrumen yang sensitif.</u>	Transposition
3	would not be more disturbing than a	Baginya masih tak terlalu sebanding	Transposition

	<u>strong emotion</u> in a nature such as his.	dibandingkan dengan <u>perasaan yang meluap-luap</u> .	
4	...his own high-power lenses.	...alat pembesarnya yang berkekuatan besar.	Transposition
5	My eyes tell me that on the inside of your left shoe.	Mataku melihat bahwa di bagian dalam sepatumu yang sebelah kiri.	Transposition
6	...sandwiched in between that of hebrew rabbi.	...berada di antara riwayat hidup seorang rabi yahudi.	Transposition
7	"the deep –sea fishes."	"ikan-ikan di kedalaman laut."	Transposition
8	Has only one male visitor.	Hanya ada seorang pria yang sering mengunjunginya.	Transposition
9	But <u>the others</u> were there before us.	Tapi <u>kereta-kereta yang mendahului</u> sudah sampai duluan.	Transposition
10	<u>The sitting-room window</u> will open.	<u>Jendela ruang duduk</u> akan terbuka.	Transposition
11	"To an <u>English lawyer</u> named Norton."	"Dengan seorang <u>pengacara Inggris</u> bernama Norton."	Transposition
12	a <u>better man</u> than he.	seorang pria yang <u>lebih segala-galanya</u> dibanding dia.	Transposition
13	and <u>benevolent curiosity</u> ,	Dan <u>cara menatapnya yang penuh rasa ingin tahu</u> ,	Transposition
14	of his summons to Odessa in the case of the Trepoff murder.	<u>Perjalanannya ke Odessa dalam kasus pembunuhan Trepoff</u> .	Transposition
15	...his drug-created dreams.	... <u>impian-impian yang disebabkan oleh obat biusnya</u> .	Transposition

From data finding above, can be seen that transposition has occurred when the translator puts the noun/adjective+noun form to the noun+adjective form. For example in the data 1 it shows that phrase “**the woman**” which has noun in the word class it becomes “**wanita yang istimewa**” which has noun+adjective form. On the data number 2 it shows that adjective+noun form from the phrase “**sensitive instrument**” becomes “**instrumen yang sensitif**” which has noun+adjective form. That phrase shows that the translator must changes the form of the phrase because of different language system between SL and TL. In the phrase above there is a shift from adjective+noun form “**Sensitive instrument**” to the noun+adjective form “**instrumen yang sensitive**”. Adjective in front of the noun form does not exist in TL. The grammatical change also occurred in the data number 14 that the phrase “**Trepoff murder**” or we can say it adjective+noun form becomes “**pembunuhan Trepoff**” or noun+adjective form. This can happen when a SL grammatical structure does not exist in the TL.

Table 4
Clasification of the data

No.	Source Language (SL)	Target Language (TL)	Translation Procedures
1	He never spoke of the <u>softer passions</u> .	Dia tidak pernah menyinggung soal <u>asmara</u> .	Transposition
2	I know that there are seventeen <u>steps</u> .	Aku tahu ada tujuh belas <u>anak tangga</u> .	Transposition
3	I was <u>returning</u> from a journey to a patient.	Aku sedang <u>berjalan pulang</u>	Transposition

		dari rumah seorang pasien.	
4	Women are naturally <u>secretive</u> .	Wanita biasanya <u>tak ingin rahasianya diketahui siapapun</u> .	Transposition
5	<u>Besides</u> , we must be prompt.	Di samping itu, kita harus cepat.	Transposition

In the Indonesian version of this novel, there are translation that change a word into a phrase. This case fulfill the transposition procedure stated by Newmark that is transposition occurred when a phrase in the SL becomes a word or a word becomes a phrase in TL and it can also becomes a sentence. The phrase “**softer passions**” in SL bocemes “**asmara**” in TL. This can happen if the phrase in SL translated literally then the translation would be unnatural and uncommon in TL. It belongs to grammatically possible in the Newmark theory. The data number 4 on the table 4 shows that a word “**secretive**” in SL becomes a sentence “**tak ingin rahasianya diketahui siapapun**” in TL.

Table 5
Clasification of the data

No.	Source Language (SL)	Target Language (TL)	Translation Procedures
1	<u>They were admirable things for the observer.</u>	<u>Asmara hanya baik untuk diminati.</u>	Transposition
2	<u>“It must be recovered.”</u>	<u>“foto itu harus diambil”</u>	Transposition
3	<u>And generally assisting in the secure tying up Irene Adler, spinster, to Godfrey Norton, bachelor.</u>	<u>Dan menolong terlaksananya pernikahan mereka.</u>	Transposition
4	I have seldom heard	Dia tak pernah	Transposition

	him mention <u>her</u> under any other name.	menyebut <u>wanita itu</u> dengan istilah lain.	
--	--	---	--

In Newmark theory of the transposition procedure there is a grammatically possible in the process of translating SL words. The grammatically possible in the data above can be seen that a pronoun in SL becomes noun in TL. for example the data number 1, we can see that a word “**They**” which is the pronoun becomes a word “**Asmara**” also in data number 2 the word “**It**” becomes “**foto**”. In the data number 3 shows that nouns “**Irene Adler and Godfrey Norton**” becomes pronoun “**mereka**” in the TL.

Table 6
Clasification of the data

No.	Source Language (SL)	Target Language (TL)	Translation Procedures
1	...excellent for drawing the veil from men's <u>motives and actions</u> .	yang sering bisa menunjukkan <u>motif dan tindakan</u> seorang pria.	Transposition
2	“He is dead,” cried several voices.	“Dia mati,” teriak beberapa orang.	Transposition
3	My eyes tell me that on the inside of your left shoe.	Mataku melihat bahwa di bagian dalam sepatumu yang sebelah kiri.	Transposition

In the transposition procedure according to Newmark the process of translation the SL words could makes the singular into plural or plural into singular. In the data number 1 on the table 6 shows that there are word changes from plural into singular that are the word “**motives**” becomes “**motif**” and the

word “**actions**” becomes “**tindakan**”. This can happen because if these words translated literally, then the words would be unnatural and uncommon in the TL language. And then the data number 2 the plural word “**voices**” becomes singular word “**orang**”. In the data number 3 on the table above shows that changes from plural “**eyes**” into singular “**mata**” and from this case also there change from the adjective+noun form (**your left shoe**) becomes noun+adjective form (**sepatumu yang sebelah kiri**). This is the automatic transposition from newmark that translator has no choice. Because the translation would be unnatural and absurd if translated literally.

Table 7
Classification of the data

No.	Source Language (SL)	Target Language (TL)	Translation Procedures
1	I had seen little of Holmes <u>lately</u> .	<u>akhir-akhir ini</u> aku jarang bertemu dengan holmes.	Transposition
2	She lives quietly,...	<u>Hidupnya tenang</u> ,...	Transposition
3	“The Church of St. Monica, John,’ she cried.	“ <u>ke Gereja St. Monica, John!</u> ” <u>teriaknya.</u>	Transposition
4	“This photograph!”	“ <u>Foto ini!</u> ”	Transposition

The transposition occurred when the translator put the word class in the different position in the TL. This could happen because the translator trying to makes the translation natural and common in the TL language form. For example in the data number 1 on the table 6, the translator put the adverb (**I had seen little of Holmes lately**) behind the subject predicate form (**akhir-akhir ini aku jarang**

bertemu dengan holmes). The word “**lately**” which has position in front of the subject predicate form becomes “**akhir-akhir ini**” behind the subject predicate form.

Table 8
Classification of the data

No.	Source Language (SL)	Target Language (TL)	Translation Procedures
1	I have seldom heard him mention her under any other name.	<u>Dia</u> tak pernah menyebut wanita itu dengan istilah lain.	Modulation
2	when pursued by <u>formidable and antagonist.</u>	Karena dikejar oleh <u>lawan yang begitu hebat.</u>	Modulation
3	He was still, as ever, <u>deeply attracted by the study of crime.</u>	Dia masih saja tertarik mempelajari masalah Kriminal seperti sebelumnya.	Modulation
4	... <u>she eclipses and predominates</u> the whole of her sex.	... <u>wanita itulah yang paling hebat</u> di antara seluruh kaumnya.	Modulation
5	... <u>save with a gibe and a sneer.</u>	... <u>tanpa nada mengejek dan sinis.</u>	Modulation
6	But for the <u>trained reasoner</u> ...	Tapi bagi <u>dirinya sendiri</u> ...	Modulation
7	and my wife has given her notice.	Dan sudah ditegur oleh istriku.	Modulation
8	He threw over a sheet of thick...	Dilemparkannya secarik kertas surat tebal...	Modulation
9	“...At a quarter to eight o’clock,” it said,”	...pada jam delapan kurang seperempat, bunyi surat itu.	Modulation
10	... and received in exchange <u>twopence.</u>	... dan aku menerima <u>uang jajan.</u>	Modulation

11	“Oh, she has turned all the men’s heads down in that part.	“Oh, banyak lelaki tergila-gila padanya.”	Modulation
12	Evidently <u>the man of whom I had heard.</u>	Ternyata <u>dia Mr. Godfrey Norton.</u>	Modulation
13	Of her I could see nothing.	Aku tak melihat Miss Adler.	Modulation
14	“I was half-dragged up to the Altar,”	“Dia menarikku ke depan Altar,”	Modulation
15	“I was sure that I might rely on you,”	“Aku sudah tahu bahwa kau bisa diandalkan.”	Modulation
16	It was already dusk.	Hari mulai gelap.	Modulation
17	A married woman grabs at her baby.	Seorang ibu akan langsung memeluk anaknya.	Modulation
18	Male costume is nothing new to me.	Menyamar sebagai pria telah sering saya lakukan.	Modulation

Modulation is a variation through a change of viewpoint, of perspective and very often of category of thought.⁶⁹ Therefore Molina and Albir stated that modulation is to change the point of view, focus or cognitive category in relation to the SL; it can be lexical or structural.⁷⁰ According to data found on the table above, the modulation procedure occurred when the translator changes the perspective of the SL words to the TL words, we can see on the data number 1 the word “**I**” in TL was equivalent with the TL word “**saya/aku**” but it becomes “**Dia**” but on the translation above the meaning of the SL text was not change based on the author purpose, because if the sentence translated literally, then it will be equal with that translation.

⁶⁹ Peter Newmark (1988), *Op.Cit.*, p. 88

⁷⁰ Molina and Albir, *Op.Cit.*, p.510

The change of viewpoint is also occurred in the data number 14 on the table 8, when the sentence “**I was half-dragged up**” becomes “**Dia menarikku**” which we can see that the viewpoint of first person “**I**” becomes singular third person “**Dia**”.

3	He was still, as ever, <u>deeply attracted by the study of crime.</u>	Dia masih saja <u>tertarik mempelajari masalah Kriminal</u> seperti sebelumnya.	Modulasi
7	and my wife has given her notice.	Dan sudah ditegur oleh istriku.	Modulation
8	He threw over a sheet of thick...	Dilemparkannya secarik kertas surat tebal...	Modulation
15	“I was sure that I might rely on you,”	“Aku sudah tahu bahwa kau bisa diandalkan.”	Modulation

Based on the translation above, we can see that modulation has occurred when the translator changes the passive form into the active form. The reason why the translator uses modulation which change passive form to the active form or on the contrary case, according to Newmark that this procedure was prevalent used by the translator to makes the text acceptable and understandable for the TL readers.

According to the data number 4 we can see that modulation occurred when the translator changes category of thought from the SL, The word “**eclipses**” derived from word *eclipse* according to Oxford dictionary which means “*an obscuring of the light from one celestial body by the passage of another between*

it and the observer or between it and its source of illumination".⁷¹ And the word *predominates* derived from the word "**predominate**" which means "*be the strongest or main element*".⁷² if translated literally then the meaning is *dia (perempuan) menutupi (layaknya sebuah gerhana) dan mendominasi, but the translator translated it into "wanita itulah yang paling hebat"*. This translation seems natural and suitable in common language of TL. It also happen on the ddata number 2, the change of the perspective from the translator makes the translation more understandable for the TL readers.

According to the data number 11 modulation occurred when translator changes the perspective of the TL, because if the SL "**she has turned all the men's heads down in that part**" translated literally the translation will be absurd and uncommon in TL. The translation "**banyak lelaki tergila-gila padanya**" will suitable and easy to understand in TL.

Based on the data number 12 the modulation procedure has occurred on this translation. Translator changes the perspective of the sentence "**the man of whom I had heard**" has changed into "**dia Mr. Godfrey Norton**" by the translator to clear the purpose of SL, because if translated literally the reader will confuse with this sentence.

Based on the data number 17 on the table 8 the translator uses modulation to make language sense in TL. The phrase "**married woman**" equivalent with

⁷¹ "Eclipse", *Oxford Dictionary of English*, (App version 11.1.511), (San Diego: MobySystems, 2013)

⁷² *Ibid*, "Predominate"

perempuan yang telah menikah in TL, but the translator translated into “**ibu**”, Because if phrase “**married woman**” translated literally, it will be unnatural in TL. And the word “**ibu**” was suitable with the context of the sentence.

Table 9
Classification of the data

No.	Source Language (SL)	Target Language (TL)	Translation Procedures
1.	remained in our lodgings in Baker Street.	Tetap tinggal di rumah kontrakan kami di Baker Street.	Adaptation
2.	I think, watson, that you have put on seven and a half pounds since I saw you.	Kurasa, watson, beratmu naik tiga perempat kilo dibanding terakhir aku melihatmu.	Adaptation
3.	your Majesty.	Yang Mulia.	Adaptation
4.	Oh dear! That is very bad.	Wah! Wah!	Adaptation
5.	...and seven hundred in <u>notes</u> .”	...dan tujuh ratus berupa <u>uang kertas</u> .”	Adaptation
6.	“Well, really!”	“Wah, keterlaluhan!”	Adaptation
7.	‘drive like the devil,’	‘cepat berangkat,’	Adaptation
8.	“Pshaw! They did not know how to look.”	“Pun! Mereka tak becus menggeledah.”	Adaptation
9.	I tossed my rocket into the room with a cry of “Fire!”	Kulemparkan roket uap itu ke dalam ruangan sambil berteriak “Kebakaran”	Adaptation
10.	“I am still in the dark.”	“Aku masih tak mengerti.”	Adaptation
11.	“ <u>My dear</u> Mr. Sherlock Holmes”	“Mr. Sherlock Holmes <u>yang terhormat</u> ”	Adaptation
12.	“very truly yours”	“hormat saya”	Adaptation
13.	“What a woman—oh, what a woman!”.	“Wanita hebat!”	Adaptation
14.	I have the honor to	Dengan penuh rasa	Adaptation

	wish you a very good-morning.	hormat,saya mohon diri.	
15.	'Co.' 'P'	PT. P	Adaptation
16.	"Holland"	"Belanda"	Adaptation

According to the data number 1 on the table 9, the word “lodgings” was translated into “rumah kontrakan” the adaptation has occurred when the translator put the cultural equivalent between SL and TL situation. The word “**lodgings**” equivalent with the word *penginapan* in the TL. Even though the word *penginapan* also suit to the sentence context but in the TL cultural language the word “**rumah kontrakan**” has more common used by the TL culture.

Based on the data number 2 we can see that the different of using measurement unit occurred when the translator changes the amount of the weight in the TL. The translator changes “**seven and a half pounds**” into “**tiga perempat kilo**”. The adaptation procedure occurred when the translator translated SL text with the words that occasionally used or being the cultural words in the TL. It seems like the data number 3, 4, 9, 11, 12, 13 and 14 the expression of the SL text has changed to follow the cultural expression that owned by TL culture community.

Based on the data number 7 and 10 the adaptation of the idiomatic expression has occurred. The translator must changes the words or expression with the culturally bound word or expression. Because, it was the way to deal with the TL culture and to make the translation understandable by the TL readers.

Table 10
Clasification of the data

No.	Source Language (SL)	Target Language (TL)	Translation Procedures
1.	His whole bohemian soul	Jiwa bohemia-nya	Transference
2.	A hundred and fifty guineas apiece.	Seratus lima puluh guinea seekor.	Transference
3.	...Grand Duke of Cassel-Felstein.	...Grand Duke of Cassel-Falstein.	Transference
4.	Contralto-hum! La Scala, hum!.	Suaranya Alto-hm! La Scala, hm?	Transference
5.	“there are three hundred pounds in gold.”	“ada tiga ratus pound dalam bentuk koin emas.”	Transference

Based on the table 10, the transference procedure occurred when the translator put the words precise with the original version of SL words without being naturalized. It was occurred when there is no equivalent words of these words in the TL community. For example on the data number 1 the word **“bohemian soul”** becomes **“jiwa bohemia-nya”**, there is no equivalent with the word **“bohemia”** in the TL community. It is also happen on the data number 2 and 5, the word **“guineas”** becomes **“guinea”**, **“pounds”** becomes **“pound”**, these words are kind of money in the SL, but the researcher assume that the sum of money cannot adapted because the sum of money in every country changes everyday and it would be unequal if the word that belongs to sum of money adapted to the TL.

According to the data number 3 on the table 10, we can see that the word **“Grand Duke”** translated precisely in the TL. The word **“Grand Duke”** equivalent with the word *Adipati* in TL, but the translator just only transferring it.

The researcher assume that indeed, the word *Adipati* does not more common in the TL, then the researcher suggest at this case that the translator should translate it to the TL word. Even though the word *Adipati* would make the readers little bit confuse. But, the use of transference procedure at this case would make the readers more confuse, because the word “**Grand Duke**” is foreign language and it does not exist in the TL.

The data number 4 shows that the transference occurred but the translator put the different mentioning of the TL even though the meaning of the word is unchanged. The word “Contralto” becomes “Alto” in the TL, the word “Contralto” was equivalent with the word “Kontralto” and at the same time it also equal with the word “Alto”, this is just the word choice that used by the translator. These words are have the same meaning i.e. the lowest voice of the woman below the sopran voice.

Table 10
Clasification of the data

No.	Source Language (SL)	Target Language (TL)	Translation Procedures
1	It was not that he <u>felt any emotion akin to love for</u> Irene Adler.	Ini tidak berarti bahwa Holmes <u>mencintai</u> Irene Adler	Reduction
2	he <u>would have placed himself in a false position.</u>	dia <u>selalu serba salah.</u>	Reduction
3	...to admit such intrusions into his own delicate and finely adjusted temperament was to introduce a	...hal-hal begitu	Reduction

	distracting factor...		
4	...which might <u>throw a doubt upon</u> all his mental results.	...malah akan <u>mengacaukan</u> seluruh pemikirannya.	Reduction
5	My marriage had <u>drifted us away from each other</u> .	Pernikahanku telah memisahkan <u>kami</u> .	Reduction
6	were <u>sufficient to absorb</u> all my attention.	...telah <u>menyita</u> segenap perhatianku.	Reduction
7	and finally of the mission which he had accomplished <u>so delicately and successfully</u> for the reigning family of Holland.	Dan yang terakhir, misinya yang <u>gemilang</u> bagi keluarga-Kerajaan Belanda.	Reduction
8	when my way led me through Baker Street.	Dan aku lewat Baker Street.	Reduction
9	I should <u>have thought a little more</u> .	Seharusnya aku lebih <u>teliti</u> .	Reduction
10	such <u>paper could not be bought under half a crown a packet</u> .	Kertas <u>suratnya dari jenis yang mahal</u> .	Reduction
11	A man <u>entered who could hardly have been less than six feet six inches in height</u> .	Seorang pria muncul. Tubuhnya <u>tinggi sekali</u> .	Reduction
12	"It's quite too funny."	"Lucu sekali."	Reduction
13	"... but the sequel was <u>rather unusual</u> ."	"... dan buntutnya jadi <u>unik</u> ."	Reduction
14	Slowly and solemnly.	Dengan hati-hati.	Reduction
15	Thick clouds of smoke curled through the room and out at the <u>open window</u> .	Asap tebal bergulung memasuki ruangan itu, dan keluar lagi dari <u>jendela</u> .	Reduction
16	"And why in hopes?"	"Kenapa?"	Reduction
17	It is true.	Benar.	Reduction
18	looking at her <u>with a questioning and rather startled gaze</u> .	Sambil memandang wanita itu dengan <u>heran</u> .	Reduction
19	<u>On the contrary</u> , my dear sir.	" <u>Sebaliknya</u> , sir,"	Reduction

Based on the table 10, we can see that the reduction procedure occurred when the translator implicit the information that there in the SL. Even though there are some parts that very important to be translated. In this case the translator should make sure that no crucial information is dropped in the TL. For example we can see on the data number 1 of the table 10, the words **“felt any emotion akin to love”** becomes **“mencintai”**, in this translation the implicit information has occurred. There is no crucial information dropped in the TL, all of the information represented by one word and the readers shall not confuse.

Based on data number 7, it also there an implicit information in the words **“so delicately and successfully”** becomes **“gemilang”**, in this translation the meaning of the SL words unchanged and the purpose of the sentence fully filled the context of the text, likewise the all data that underlined, there are not distortion of the meaning in the TL.

Table 11
Clasification of the data

No.	Source Language (SL)	Target Language (TL)	Translation Procedures
1.	Sensitive	Sensitif	Naturalization
2.	Instrument	Instrumen	Naturalization
3.	Crime	Kriminal	Naturalization

4.	Police.	Polisi.	Naturalization
5.	Iodoform	Yodoform	Naturalization
6.	Precisely	Persis	Naturalization

Based on the table 11, the naturalization procedure occurred when the translator put the SL word and modify it first into normal pronunciation and the to the normal morphology or we can say the translator trying to modify the SL words into the common accent of the TL, it was because the SL words has no equivalent with any word in the TL. Then the translator must transferring it and naturalizing it into a common language community of the TL. For example we can see it on the table above the data number.

Based on the analysis above, the researcher found some research findings. Here they are:

1. Transposition in the novel is found mostly occurs when the translator put the verb and object forward in the target language (TL). In fact, in the source language of the novel, the author put them in a place where it should be, i.e. subject + verb + object, but in the translation of the novel, the translation put them on contrary case. In Bahasa (TL), it is usual to put verb and object in front of the subject. Meanwhile, in English (SL), such grammatical structure does not exist, except for special form, such as imperative or interrogative form. The characteristic of transposition also found in the analysis above, the translator changed the grammatical structure from adjective + noun becomes noun + adjective in TL, adjective

+ noun becomes noun + clause and then adjective + noun form becomes noun + noun form in TL.

2. Modulation occurs when the translator translates words and phrase based on TL's perspective. Some words and phrases are not translated literally in the novel because of the different point of view. If the translator translates the text literally, the TL text would be unnatural, and the readers could not understand the text clearly. It was because the translator changes the SL text according to TL's point of view. It is in accordance with the theory that modulation is a translation procedure that occurs when there is a change of perspective and category of thought accompanied with lexical or structural.
3. Adaptation in the translation product is used to changes the cultural element of SL into cultural element of TL. It is suitable with the theory of adaptation from Newmark, Molina and Albir that the translator works on changing the content and the form of the SL in a way to make common rules of the language and culture in the TL community.
4. Transferences in the novel are marked by some words that are not translated. The words are transferred directly from the SL into TL, without changing the form or meaning. The non-translated words are the cultural aspects of SL that are difficult to find the equivalent in the target language. Transferences also occurs because the translator wants to keep the style of the SL in the TL.

5. Reduction in this translation occurs when the translator reduces some elements that form the SL sentence. Some words and phrases are not translated, because if the translator translates them, the TL text would be unnatural and uncommon. Then the translator wants to make simple translation without set aside understandable.
6. Naturalization in this translation occurs when the word of SL automatically transferred into TL word. This is kind of borrowing technique only just being naturalized in TL because indeed the word is exists without translated.

The use of those procedures above aims to get the translation suitable with aesthetic and expressive values, more poetic and stylistic besides being understandable. The translator uses those procedures of translation to reach the literary sense, since she has a great responsibility to make the sense and nuances of SL's literary taste also being felt in TL's without losing the authors' message of the SL.

CHAPTER V CONCLUSION AND SUGGESTION

A. Conclusion

After analyze some of translation procedures that used in the novel “The Adventures of Sherlock Holmes” and its translation, the researcher concludes that the process of reforming the source language to the target language used semantic translation method, that emphasizes on the source language (SL). Semantic translation method tries to keep the aesthetic value (the beautiful and natural sound) of the SL text, within the detention of the TL grammatical structures. The translator decides the equivalent of the words or phrases from the SL to TL using some common and general translation procedures. Transference and adaptation are used to keep the aesthetic value of the SL text. At the same time, transposition and modulation are used to make the text acceptable in the TL grammatical structures and look natural. Furthermore, some reductions make a number of elements which form the SL sentences, which are crucial information relate with the context, dropped in the TL text. Although the translator uses the method emphasize the source language within translates the novel, the text is readable and understandable. Most of the TL used by the translator is suitable to the SL, it is also correspond with aesthetic and expressive values.

B. Suggestion

From the result of the research that the researcher has done, the researcher would like to gives some suggestions from this research are as follow:

1. For the college students especially, and for the readers who do not have sufficient knowledge about the translation of a novel to be vigilant and alert to the literary works like novels. Translating the novel into target language needs a lot of shiftiness and wisdom from a translator to capture the meaning in the text and convey a good source into the target language without the change of message. The translation also should have aesthetic values, beside understandable and in accordance with the target language grammatical rules.
2. For other researchers who want to do the same research, the researcher suggests to expand the scope of the study with a deeper analysis and comprehension to find another pattern unidentified in this research paper.

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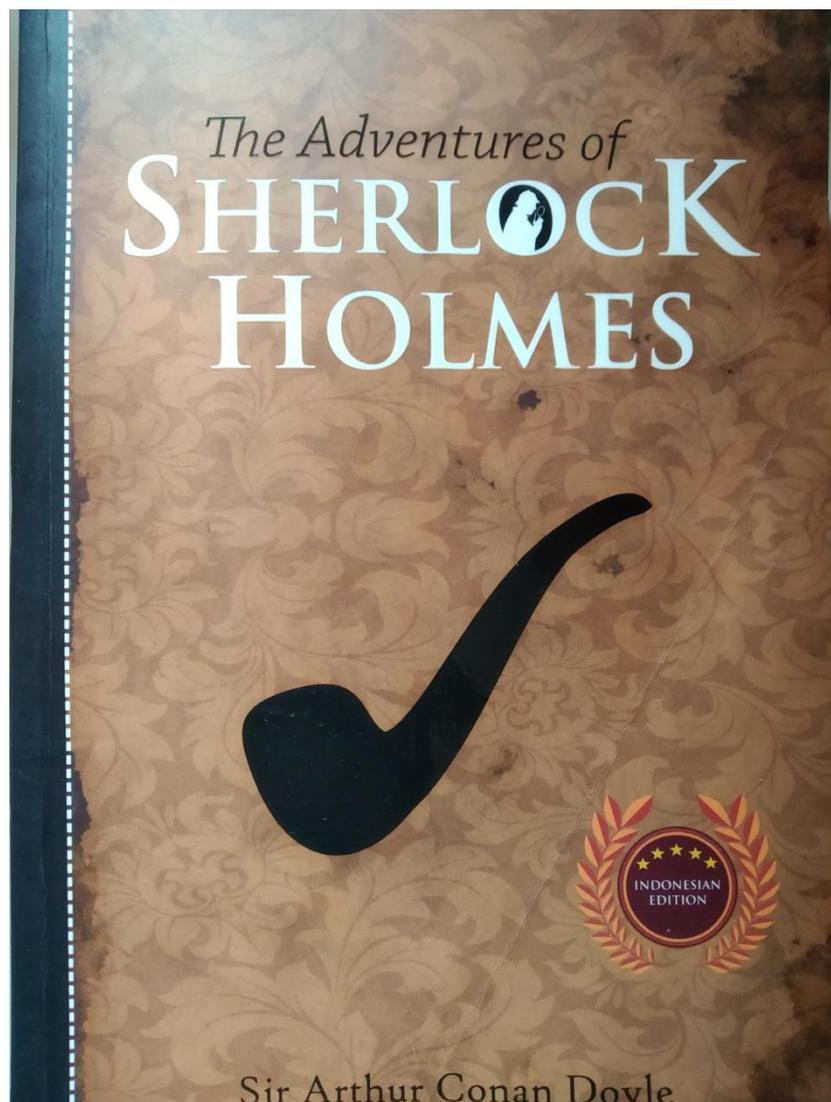
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APPENDICES

Synopsis of The Adventures of Sherlock Holmes novel

One night, when Watson passed Baker Street. He saw Holmes going back and forth in his room, then Watson hurried over to him. Then Holmes tells of a letter from Bohemia asking for his help. Not long, the king of Bohemia came and said the problem. The problem was 5 years ago when he was still the crown prince and still young, he was infatuated by a woman named Irene Adler. Then they formed a relationship and perpetuated togetherness in the form of photos together. Previously the king had tried to take it but always failed and therefore he asked

Holmes for help. Holmes also accepted with pleasure because the problem was very easy. The next day, Holmes spies on Irene Adler's home and seeks information about her from the people around (the coachman of the horse-drawn carriage). Then Holmes tells what he did in the morning until the afternoon. Holmes shared his plans with Watson. At night, Holmes and Watson carry out their plans. The plan was for Holmes to disguise himself as an old priest and then he pretended to be beaten until he passed out (re: not really passed out) then Irene Adler because of compassion, he had people pick him up to his house. At that moment, Watson threw firecrackers which caused a cloud of smoke into Irene Adler's house and shouted fire, fire. With his reflexes, Irene Adler panicked and accidentally glanced at where the photo was. Then, Holmes acts to calm and inform that there is no fire. The next morning, Holmes, Watson, and the king rushed to the house of Irene Adler. But to no avail, because Irene Adler had left England.



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SHERLOCK HOLMES

Sir Arthur Conan Doyle

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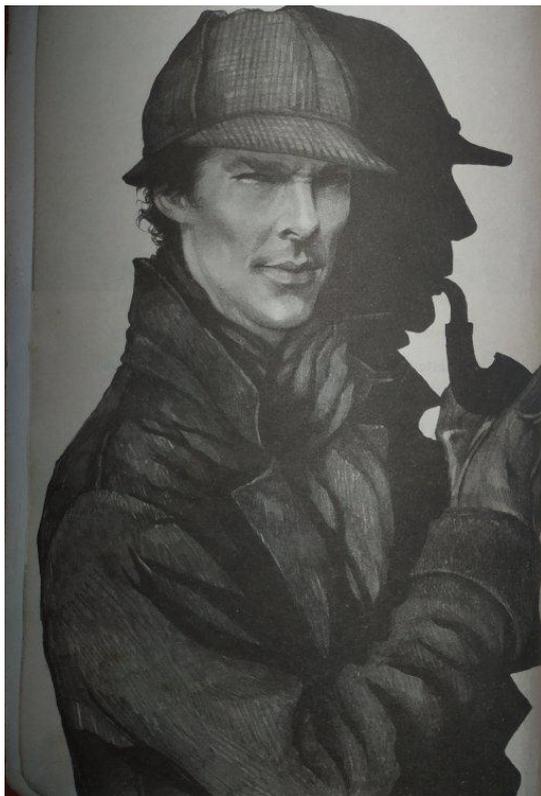
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SKANDAL DI BOHEMIA

Bagi Sherlock Holmes, dia adalah wanita yang istimewa. Dia tak pernah menyebut wanita itu dengan istilah lain. Di matanya wanita itulah yang paling hebat di antara seluruh kaumnya. Ini tidak berarti bahwa Holmes mencintai Irene Adler. Yang namanya perasaan, apalagi yang satu itu, tak pernah ada dalam pikirannya yang serba kaku, serba tepat, tapi yang untungnya selalu stabil. Menurutku dia bagaikan mesin pemikir dan pengamat terbaik yang pernah ada di bumi ini tapi bila berhubungan dengan masalah asmara, dia selalu serba salah. Dia tak pernah menyinggung soal asmara tanpa nada mengejek dan sinis. Asmara hanya baik untuk diamati—yang sering

bisa menunjukkan motif dan tindakan seorang pria. Tapi bagi dirinya sendiri, hal-hal begitu malah akan mengacaukan seluruh pemikirannya. Pasir yang terdapat pada suatu instrumen yang sensitif, atau retakan pada alat pembesarnya yang berkekuatan besar, baginya masih tak terlalu mengganggu dibandingkan dengan perasaan yang meluap-luap. Anehnya, ada satu wanita yang tak pernah dilupakannya, yaitu almarhumah Irene Adler.

Akhir-akhir ini aku jarang bertemu dengan Holmes. Pernikahanku telah memisahkan kami. Kebahagiaan yang kualami dan kesibukan-kesibukan rumah tangga yang harus kulakukan sebagai kepala keluarga telah menyita segenap perhatianku; sedangkan Holmes, yang jiwa Bohemia-nya tidak menyukai bentuk masyarakat apa pun, tetap tinggal di rumah kontrakan kami di Baker Street. Dia terbenam dalam buku-buku tuanya, dan dari minggu ke minggu bergumul di antara kecanduan-pada kokain dan ambisinya, di antara rasa kantuk yang diakibatkan oleh obat bius itu dan kekuatan alamiahnya yang luar biasa.

Dia masih saja tertarik mempelajari masalah kriminal seperti sebelumnya, dan menunjukkan segenap kecakapan dan kelihaiannya bila sedang mengumpulkan bukti-bukti untuk menyingkap sebuah misteri yang telah dianggap tak ada harapan oleh polisi. Sekali-sekali pernah juga aku mendengar tentang kegiatannya: perjalanannya ke Odessa dalam kasus pembunuhan Trepoff, keberhasilannya mengungkap misteri tragedi Watson bersaudara, dan yang terakhir, misinya yang gemilang bagi keluarga-Kerajaan Belanda. Namun, di luar hal-hal di atas, yang biasanya kubicarakan dengan

sesama pembaca surat kabar, aku tak tahu banyak tentang teman lamaku itu.

Suatu malam—waktu itu tanggal 20 Maret 1888—aku sedang berjalan pulang dari rumah seorang pasien (karena kini aku kembali praktek umum), dan aku lewat Baker Street. Ketika melewati pintu rumah yang amat kukenal, yang mengingatkanku akan masa-masa awal persahabatanku dengan Holmes dan peristiwa A Study in Scarlet yang mengerikan, aku jadi ingin bertemu dengan Holmes untuk melihat keadaannya. Ruangannya terang benderang, dan ketika aku menengok ke atas, kulihat bayangannya melintas dua kali di kerai jendela. Dia sedang mondar-mandir di kamarnya sambil menundukkan kepalanya, dan tangannya terlipat ke belakang. Karena terbiasa memahami suasana hati dan kebiasaannya, aku bisa menafsirkan arti tingkah lakunya itu. Dia sedang menangani sebuah kasus. Dia telah tersadar dari impian-impian yang disebabkan oleh obat biusnya, dan kini asyik dengan masalah nyata yang baru. Kupencet bel, dan lalu diantar ke kamar yang dulu pernah kutempati. Waktu melihatku, dia tak terlalu terkejut. Dia memang jarang terkejut, tapi kurasa dia senang bertemu denganku. Tanpa sepele kata pun, namun dengan pandangan ramah, dia mempersilakanku duduk di kursi yang berlegan, melempar kotak cerutnya, dan menunjuk kotak minuman keras di ujung ruangan. Lalu dia berdiri di depan perapian, dan memandangiku dengan gaya menyelidiknyanya yang khas.

"Pernikahan baik untukmu," komentarnya. "Kurasa, Watson, beratmu naik tiga tiga perempat kilo dibanding terakhir kali aku melihatmu."

"Cuma tiga-setengah kilo naiknya," jawabku.

"Wah, seharusnya aku lebih teliti." Cuma selisih sedikit, kan? Dan sekarang buka praktek lagi, ya. Kenapa tak omong-omong?"

"Lho, bagaimana kau tahu?"

"Kellhatan, dan bisa disimpulkan. Aku juga tahu bahwa kau sering kejuanan akhir-akhir ini, dan bahwa pelayan wanitamu agak teledor?"

"Sobatku Holmes," kataku, "kau keterlaluan. Kalau saja kau hidup bebeapa abad lalu, orang pasti akan membakarmu. Memang benar aku ke luar rumah hari Kamis yang lalu dan pulang dalam keadaan tak karuan, tapi sekarang aku kan sudah ganti pakaian tak bisa kubayangkan bagaimana caranya kau mengambil kesimpulan. Dan pelayanku, Mary Jane, memang payah sekali, dan sudah ditegur oleh istriku, tapi lagi-lagi aku tak mengerti bagaimana kau bisa menyimpulkan hal itu."

Dia tergelak dan mengusap-usapkan kedua tangannya yang panjang dan tak bisa diam itu.

"Gampang," katanya. "Mataku melihat bahwa di bagian dalam sepatumu yang sebelah kiri yang disinari cahaya lampu itu, ada enam goresan sejajar. Pasti disebabkan oleh keteledoran orang yang berusaha membersihkan lumpur kering dari sol sepatu itu. Kau tahu sekarang, itulah maknanya aku bisa mengambil kesimpulan bahwa kau pernah keluyuran dalam cuaca yang buruk, dan bahwa kau mempekerjakan pembantu yang teledor. Mengenai praktekmu, aku tahu dari bau *iodoform*-mu, bercak hitam bekas nitrat di telunjuk kananmu, dan tonjolan di bagian atas topimu yang kau pakai untuk menyimpan stetoskop. Alangkah bodohnya aku, kalau sampai tak tahu bahwa

kau masih aktif di profesimu sebagai dokter."

Aku tak dapat menahan rasa geli mendengar penjelasannya tentang bagaimana caranya dia menarik kesimpulan. "Kalau aku mendengar bagaimana kau mengemukakan alasan," komentarku, "nampaknya kok begitu gampang, ya, sehingga rasanya aku pun mampu melakukannya. Tapi kenyataannya aku selalu theranheran sampai akhirnya kau harus menjelaskannya. Tapi, aku yakin, matak sama baiknya dengan matamu."

"Betul," jawabnya sambil menyulut rokok, lalu menjatuhkan dirinya di kursi. "Kau melihat, tapi tak mengamati. Bedanya jauh sekali. Misalnya, kau sudah sering melihat tangga yang menuju kamar ini."

"Memang."

"Berapa kali?"

"Yah, beratus-ratus kali."

"Lalu, berapakah jumlah anak tangganya?"

"Berapa? Mana aku tahul!"

"Begitulah. Kau tak mengamati, walaupun kau melihat. Itulah yang kumaksudkan. Aku tahu ada tujuh belas anak tangga, karena sambil melihat aku mengamati. Omong-omong, karena kau berminat pada masalah-masalah kecil seperti ini, dan karena kau sudah baik hati mencatatkan beberapa pengalamanku yang sepele, kau mungkin akan tertarik pada hal berikut ini." Dilemparkannya secarik kertas surat tebal berwarna merah jambu yang tadi tergeletak di meja. "Baru saja tiba," katanya.

"Bacalah keras-keras."

Surat itu tak bertanggal, tanpa tanda tangan, dan

tanpa alamat pengirim. Akan mengunjungi Anda malam ini, pada jam delapan kurang seperempat, bunyi surat itu, seorang pria yang ingin berkonsultasi pada Anda mengenai suatu masalah yang sangat mendesak. Jasa Anda baru-baru ini pada salah satu keluarga kerajaan di Eropa menunjukkan bahwa Anda orang yang pantas dipercaya untuk menangani masalah penting yang tak boleh disebarluaskan ini. Rekomendasi tentang Anda dari mana-mana kami dapatkan. Tunggulah di kamar Anda pada jam yang telah ditentukan itu, dan jangan menafsir yang bukan-bukan bila tamu Anda nanti mengenakan topeng.

"Benar-benar sebuah misteri," komentarku "Apakah kau punya bayangan, apa artinya ini?"

"Aku belum punya data. Salah besar mengajukan teori tanpa mempunyai data. Secara tak sadar, kita akan mengubah fakta agar cocok dengan teori, dan bukannya teori yang seharusnya disesuaikan dengan fakta. Tapi dari surat itu sendiri, adakah kesimpulan yang bisa di tarik?"

Dengan saksama kuamati tulisan surat itu dan kertas yang digunakan.

"Penulis surat ini pastilah orang kaya," komentarku sambil menirukan cara temanku menyimpulkan sesuatu. "Kertas suratnya dari jenis yang mahal, tebal, dan kaku."

"Tak biasa—itu tepatnya" kata Holmes. "Kertasnya bukan buatan Inggris. Coba, dekatkan surat itu ke lampu."

Aku turuti perintahnya, dan tampak olehku huruf E besar diikuti huruf g kecil, P, dan G yang diikuti t, teranyam pada tekstur kertas surat itu.

"Apa pendapatmu?" tanya Holmes.

"Nama pabrik kertasnya, pasti; atau mungkin singkatannya."

"Bukan. Huruf G dan t singkatan dari *Gesell-schaft*, yaitu kata Jerman untuk Perusahaan Terbatas yang disingkat PT. P tentu saja singkatan dari *Papier*. Lalu Eg. Kita cek saja dari kamus ilmu bumi." Diambilnya sebuah buku tebal berwarna coklat dari rak buku.

"*Eglow, Eglonitz*— ini dia, *Egria*. Terletak di sebuah negara berbahasa Jerman—di Bohemia, tak jauh dari Carlsbad. Terkenal sebagai tempat meninggalnya Wallenstein, dan banyaknya pabrik kaca dan pabrik kertas di sana. Ha, ha, sobat, apa pendapatmu?"

Matanya berbinar, dan dikepulkannya asap kemenangan dari rokoknya.

"Kertasnya buatan Bohemia," kataku.

"Benar. Dan penulisnya seorang Jerman. Perhatikan susunan kalimatnya—Rekomendasi tentang Anda dari mana-mana kami dapatkan. Orang Rusia atau Prancis tak demikian gaya bahasanya. Hanya orang Jerman lah yang demikian. Maka, kita kini tinggal cari tahu apa yang diinginkan oleh orang Jerman yang menggunakan kertas Bohemia ini, dan yang lebih suka memakai topeng daripada kelihatan wajahnya. Kalau aku tak salah, dia sedang menuju kemari—sehingga kita tak perlu berlama-lama menduga-duga."

Saat dia berbicara, terdengar suara kaki kuda dan derit kereta di tepi jalan, disusul oleh bunyi bel pintu. Holmes bersiul.

"Dari suaranya, nampaknya kudanya ada sepa-

sang," katanya. "Ya," lanjutnya sambil menengok dari jendela. "Kereta dan kedua kudanya bagus sekali. Harganya pasti lebih dari seratus lima puluh guinea seekornya. Kasus ini akan menghasilkan banyak uang, Watson, kalau semua lancar."

"Kupikir, sebaiknya aku pulang saja, Holmes."

"Jangan, Dokter. Tinggallah sebentar. Aku bingung kalau tak ada yang mendampingi. Dan kasus ini nampaknya menarik. Sayang, kalau dilewatkan begitu saja."

"Tapi klienmu..."

"Tak apa. Akan kubilang aku dan dia butuh bantuanmu. Nah, itu dia. Duduklah di kursi itu, Dokter, dan perhatikanlah percakapan kami dengan saksama."

Terdengar langkah yang berat dan perlahan-lahan di tangga, lalu menuju ke gang, dan berhenti tepat di depan pintu kamar Holmes. Lalu terdengar suara ketukan pintu yang cukup kuat dan berbisik.

"Silakan masuk!" kata Holmes.

Seorang pria muncul. Tubuhnya tinggi sekali, serta tegap dan kekar bagaikan Hercules. Pakaianya mewah, kemewahan yang kalau di Inggris akan dianggap sebagai sesuatu yang normal. Lengan dan bagian depan pakaiannya yang berlapis penuh dengan rumbai-rumbai, sedang jubah biru tuanya bergariskan sutera merah terang yang bagian lehernya dijepit dengan bros permata berwarna hijau. Dengan sepatu larsnya yang tingginya sampai hampir ke betis dan yang pinggirannya atasnya berlapis bulu yang mahal berwarna coklat, lengkaplah sudah penampilannya bagaikan maha hartawan yang bengis. Tangannya

menggenggam sebuah topi lebar, sedangkan wajahnya tertutup topeng pelindung berwarna hitam yang baru saja dikatupkannya sebelum masuk. Ini terlihat dari tangannya yang masih memegang bagian atas topeng itu ketika dia memasuki ruangan. Dari bagian bawah wajahnya yang kelihatan, nampaknya orang ini gagah sekali, dengan bibir tebal dan dagu lurus memanjang yang bisa menandakan ketegaran hati atau sifat keras kepala.

"Apakah Anda menerima surat saya?" tanyanya dengan suara yang dalam dan parau, dan dengan aksan Jerman yang amat kentara. "Saya mengatakan bahwa saya akan menemui Anda." Dia memandang kami secara bergantian, seolah-olah tak tahu kepada siapa dia harus berbicara.

"Silakan duduk," kata Holmes. "Ini teman dan sejawat saya, Dr. Watson, yang banyak membantu saya dalam menangani kasus-kasus. Bagaimana sebaiknya saya memanggil Anda?"

"Panggil saja Count von Kramm, saya bangsawan dari Bohemia. Saya yakin teman Anda ini layak dipercaya untuk masalah saya yang sangat penting ini. Kalau tidak, saya lebih suka berurusan dengan Anda sendiri saja."

Aku bergegas hendak pergi, tapi Holmes menarik pergelasan tanganku dan mendorongku agar duduk kembali. "Kami berdua, atau tidak dua-duanya," katanya.

"Apa yang ingin Anda katakan pada saya, harus diketahuinya juga."

Bangsawan itu mengangkat bahunya yang lebar.

"Baiklah, saya akan mulai," katanya. "Saya mohon Anda berdua bersedia merahasiakan ini selama dua tahun.

Selewat itu, sudah tak akan jadi masalah lagi. Saat ini, tepatlah kalau dikatakan bahwa persoalan ini begitu penting sehingga bisa mempengaruhi sejarah Eropa."

"Saya berjanji," kata Holmes.

"Saya juga."

"Maaf, topeng ini," lanjut tamu kami yang aneh itu. "Saya utusan orang besar, dan beliau tak ingin wajah saya dikenali. Terus terang, gelar yang saya katakan tadi juga bukan milik saya."

"Saya tahu itu," kata Holmes dengan acuh.

"Keadaannya begitu rumit, sehingga kami harus sangat berhati-hati agar tak terjadi skandal besar yang bisa menjatuhkan keluarga kerajaan yang sedang bertahata di Eropa. Untuk lebih jelasnya, masalah ini berkaitan dengan Dinasti Ormstein, keturunan raja-raja Bohemia."

"Saya juga tahu itu," gumam Holmes sambil membenamkan tubuhnya di sebuah kursi dan memejamkan matanya. Tamu kami mengamati lelaki yang santai dan seenaknya—yang kata orang merupakan pemikir paling andal dan detektif paling bersemangat di seluruh Eropa—itu dengan heran. Holmes membuka matanya kembali, dan memandang klien kami yang tinggi besar itu dengan perasaan tak sabar.

"Setelah Yang Mulia menceritakan semuanya," temanku berkata, "barulah saya bisa memikirkan nasihat apa yang sebaiknya saya berikan."

Pria itu terlompat dari kursinya, lalu berjalan hirir-mudik di kamar itu dengan gejalok perasaan yang tak terkendali. Lalu dengan gerakan menyerah kalah, dibukanya topengnya dan dibuangnya ke lantai. "Anda benar,"

teriaknya, "saya sendirilah Raja itu. Untuk apa saya harus merahasiakannya?"

"Ya, untuk apa?" gumam Holmes. "Sebelum Yang Mulia berkata apa saja, saya sudah tahu bahwa saya berhadapan dengan Wilhelm Gottsreich Sigismund von Ormstein, Grand Duke of Cassel-Falstein dan Raja Bohemia."

"Tapi tentunya Anda bisa mengerti," kata tamu yang aneh itu, lalu dia duduk kembali sambil memegang dahinya yang lebar. "Anda pasti mengerti bahwa saya tak pernah melakukan hal seperti ini sendiri. Tapi, berhubung masalahnya amat peka, saya tak berani mempercayakannya kepada seorang utusan. Saya datang dengan diadmind dari Prague untuk berkonsultasi dengan Anda."

"Silakan," kata Holmes, lalu memejamkan matanya kembali.

"Beginilah fakta-faktanya: Lima tahun lalu, ketika sedang melakukan kunjungan yang agak lama ke Warsawa, saya berkenalan dengan petualang asmara yang terkenal, Irene Adler. Anda pasti pernah dengar namanya."

"Tolong carikan di buku indeks, Dokter," gumam Holmes tanpa membuka matanya. Selama bertahun-tahun dia telah menyimpan semua berita tentang orang dan peristiwa sehingga gampang baginya untuk segera mendapatkan informasi. Keterangan tentang Irene Adler ternyata berada di antara riwayat hidup seorang rabi Yahudi dan seorang staf komandan yang pernah menulis risalah tentang ikan-ikan di kedalaman laut.

"Coba saya lihat," kata Holmes. "Hm! Lahir di New Jersey pada tahun 1858. Suaranya alto—hm! 4.7 Scala, hm? Primadona Opera Imperial di Warsawa—Ya!

Sudah berhenti bekerja di panggung—ha! Sekarang tinggal di London—begitulah! Saya kira Yang Mulia terlibat dengan wanita muda ini, dan pernah menulis beberapa surat yang bisa membahayakan kedudukan Yang Mulia. Kini, Yang Mulia bermaksud mendapatkan surat-surat itu kembali."

"Tepat sekali. Tapi, bagaimana..."

"Pernah menikah dengannya secara rahasia?"

"Tidak."

"Pernah ada perjanjian-perjanjian yang sah secara hukum?"

"Tidak."

"Kalau begitu, saya tak mengerti maksud Yang Mulia. Kalaupun wanita ini menyebarkan surat-surat tersebut untuk memeras Yang Mulia atau maksud-maksud lainnya, bagaimana ia bisa membuktikan bahwa surat-surat itu asli?"

"Tulisannya."

"Puh, puh, itu bisa dipalsukan."

"Kertas suratnya."

"Dicuri."

"Tanda tangan saya."

"Ditiru."

"Foto saya."

"Dibeli."

"Foto kami berdua."

"Wah! Wah! Yang Mulia telah bertindak sembrono."

"Calon istri saya adalah Clotilde Lothman von Saxe-Meningen, putri kedua Raja Skandinavia.

Anda pasti tahu bagaimana ketatnya aturan-aturan keluarganya. Dia sendiri juga gadis yang sangat peka. Kalau ada bayang keraguan sedikit saja tentang perilaku saya, tamatlah semuanya."

"Dan Irene Adler?"

"Dia mengancam akan mengirim foto itu kepada mereka. Saya yakin, dia tak main-main. Anda tak tahu, wanita itu keras sekali. Wajahnya memang paling cantik di antara wanita-wanita sedunia, tapi kemauannya sekuat laki-laki. Karena saya mau menikah dengan gadis lain, dia pasti bermaksud membatalkannya dengan cara apa pun."

"Yakinkah Anda, bahwa foto itu belum dikirimkannya?"

"Saya yakin."

"Apa alasannya?"

"Karena dia mengatakan bahwa dia akan mengirimkannya pada saat pernikahan kami diumumkan secara resmi. Dan itu berarti Senin depan."

"Untunglah masih ada waktu tiga hari," kata Holmes sambil menguap. "Soalnya ada satu-dua kasus penting yang sedang saya tangani saat ini. Tentunya Yang Mulia akan tinggal di London sementara ini?"

"Tentu saja. Anda bisa temui saya di Hotel Langham dengan nama samaran Count von Kramm."

"Saya akan segera memberi kabar kalau ada perkembangan."

"Benar, ya. Saya cemas sekali."

"Waktu itu saya tergilagila padanya—sehingga tak sadar."

"Anda telah terlibat secara serius."

"Waktu itu saya masih Putra Mahkota. Masih muda sekali. Sekarang saja umur saya belum genap tiga puluh tahun."

"Foto itu harus diambil."

"Kami sudah mencoba dan gagal."

"Yang Mulia harus membayar. Foto itu harus dibeli."

"Dia tak mau menjualnya."

"Kalau begitu, ya dicuri saja."

"Sudah dicoba lima kali. Dua kali pencuri bayaran mengeledah rumahnya. Sekali kopernya diselewengkan ketika dia bepergian. Dua kali dia dicegat. Tak ada hasilnya."

"Tak ada tanda-tanda juga?"

"Sama sekali."

Holmes tertawa. "Masalah kecil yang menarik," katanya.

"Tapi bagi saya sangat serius," sanggah Sang Raja dengan masygul.

"Benar, sangat serius. Apa yang ingin dilakukannya dengan foto itu?"

"Menghancurkan saya."

"Bagaimana caranya?"

"Dalam waktu dekat saya akan menikah."

"Saya dengar berita itu."

"Lalu, dana yang diperlukan?"

"Silakan tulis semau Anda."

"Betul begitu?"

"Dengar, saya bahkan rela menyerahkan salah satu daerah kerajaan saya asal foto itu kembali pada saya."

"Dan untuk biaya-biaya yang diperlukan saat ini?"

Sang Raja mengeluarkan tas kulit yang berat dari dalam jubahnya, dan menaruhnya di meja.

"Ada tiga ratus pound dalam bentuk koin emas, dan tujuh ratus berupa uang kertas," dia berkata.

Segera Holmes menulis tanda terima pada secarik kertas, dan menyerahkannya kepada Sang Raja.

"Dan alamat wanita itu?" tanyanya.

"Briony Lodge, Serpentine Avenue, St. John's Wood."

Holmes mencatat "Satu pertanyaan lagi, apakah fotonya berbingkai kaca?"

"Ya."

"Baiklah, selamat malam, Yang Mulia, dan saya yakin kami akan segera mengirim berita yang menggembirakan kepada Anda. Dan selamat malam, Watson," tambahannya, ketika kereta kerajaan itu berlalu. "Kalau kau tak keberatan, datanglah kemari besok jam tiga, aku ingin membicarakan masalah kecil ini denganmu."

Tepat jam tiga keesokan harinya aku sudah berada di Baker Street, tapi Holmes belum kembali. Induk semangnya mengatakan bahwa dia pergi sejak jam delapan pagi. Aku lalu duduk dekat perapian berniat menunggu kedatangannya tak peduli betapapun lamanya aku harus

menunggu. Aku telah benar-benar tertarik pada penyelidikan karena walaupun tidak penuh dengan kesang-saian dan keanehan dibandingkan dengan dua kisah kejahatan yang pernah kuliput, kasus ini amat istimewa karena seorang raja terlibat di dalamnya. Sebenarnya, di samping keistimewaan kasus ini, aku juga tertarik pada kemampuan temanku yang mengagumkan dalam memahami situasi, dan daya pikirnya yang tajam, yang membuatku ingin belajar cara-caranya yang serba cepat dan cerdas dalam menguraikan misteri-misteri yang rumit. Aku sudah sering melihat kesuksesannya sehingga tak pernah berpikir dia akan bisa gagal.

Hampir jam empat ketika pintu ruangan terbuka dan seseorang yang mirip kusir kereta yang sedang mabuk, bercambang, berwajah kemerahan, dan berpakaian awut-awutan, memasuki ruangan. Walaupun aku sudah sering melihat penymarannya yang hebat-hebat, aku toh harus mengamatinya sampai tiga kali sebelum yakin benar bahwa yang berdiri di depanku ini benar-benar Holmes temanku. Sambil mengangguk dia masuk ke kamarnya, dan lima menit kemudian dia keluar lagi, sudah mengenakan jas wol yang rapi. Dengan kedua tangan di dalam saku celananya, direntangkannya kedua kakinya di depan perapian, lalu dia tertawa terbatak-batak selama beberapa saat.

"Wah, keterlalu!" serunya, lalu tergelak dan tertawa lagi sampai tergeletak kelelahan di kursi.

"Ada apa?"

"Tahu sekali. Aku yakin kau tak bisa membayangkan apa yang telah kulakukan sepanjang pagi tadi, atau bagaimana berakhirnya."

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tikannya termasuk ke mana-mana. Begitu cerita dari Serpentine Mews. Hidupnya tenang; dia menyanyi di beberapa konser, berangkat tiap jam lima, dan kembali untuk makan malam jam tujuh tepat. Dia jarang bepergian di luar jam-jam itu, kecuali kalau ada tugas untuk menyanyi. Hanya ada seorang pria yang sering mengunjunginya. Orangnya berkulit gelap dan sangat tampan. Dalam sehari dia berkunjung lebih dari sekali. Namanya Mr. Godfrey Norton, dari Inner Temple. Itulah untungnya berkawan dengan kusir-kusir kereta. Mereka sering mengantar pulang Mr. Norton dari Serpentine Mews, sehingga banyak tahu tentang dirinya. Setelah mendengar semua itu, aku kembali berjalan-jalan dekat Briony Lodge dan memikirkan tentang rencana tindakan selanjutnya.

"Godfrey Norton ini pasti memegang peranan penting. Dia seorang pengacara. **Aku mencurigakan**, bukan? Ada hubungan apa di antara mereka, dan untuk apa dia datang ke sana berkali-kali?"

Apakah Miss Adler kliennya, temannya, atau kekasih gelapnya? Kalau kliennya, mungkin foto itu ditiptkan padanya. Kalau kekasih gelapnya, rasanya tak mungkin foto itu ditiptkan padanya. Kepastian akan hal inilah yang menentukan apakah aku akan bertindak di Briony Lodge atau di Inner Temple. Cukup rumit, dan menambah wawasan penyelidikanku. Jangan-jangan aku membuatmu bosan dengan detail-detail ini, tapi aku harus mengungkap kesulitan-kesulitan agar kau memahami situasinya."

"**Aku mendengarkanmu dengan saksama**" jawabku.

"Aku sedang menimbang-nimbang, ketika sebuah kereta berhenti di depan Briony Lodge dan seorang pria

"Memang tidak. Mungkin kau pergi untuk mengawasi kebiasaan-kebiasaan, atau rumah, Miss Irene Adler."

"Memang, dan buntutnya jadi unik. **Begitu**, aku berangkat jam delapan lewat pagi tadi, menyamar sebagai kusir kereta yang sedang nganggur. **Kesetiakawanan kusir-kusir kereta biasanya tinggi**. Kalau kau mau cari berita, jadilah salah satu dari mereka. **Dalam sekejap aku tahu di mana letaknya Briony Lodge**, vila kecil yang indah dengan kebun di belakangnya. Letak bangunan bertingkat dua itu tepat di pinggir jalan. **Pintu depannya selalu terbuka**. Ruang duduknya yang besar ada di sebelah kanan, penuh perabot, dan jendelanya panjang-panjang sampai hampir menyentuh lantai. **Umbi-kunci** jendelanya model Inggris yang gampang sekali dibuka bahkan oleh anak kecil. Ada jendela samping yang bisa dijangkau dari atap tempat kereta di bagian belakang. Kukulitngi rumah itu sambil mengamatinya dengan teliti, tapi tak ada lagi yang menarik perhatiannya.

"Aku lalu kembali ke jalan raya, dan sebagaimana kuduga, ada kandang kuda di jalan yang menurun di samping salah satu tembok taman. Aku pura-pura ikut membantu seorang kusir yang sedang menggosok kuda, dan aku menerima uang jajan, segelas minuman keras, dua batang rokok, dan informasi lengkap tentang Miss Adler. Aku bahkan mendapat keterangan tentang beberapa orang lain lagi yang tinggal di sekitar situ yang sebenarnya tak diperlukan, tapi yang mau tak mau harus kude-ngarkan juga."

"Berita apa yang kaudapat tentang Irene Adler?" tanyaku.

"Oh, banyak lelaki tergila-gila padanya. Kecan-

berkulit gelap, berhidung bengkok, dan berkumis, meloncat turun. **Ternyata dia Mr. Godfrey Norton**. Dia nampaknya sedang terburu-buru. Dia menyuruh kusir untuk menunggunya, dan melewati begitu saja pelayan wanita yang membukakan pintu. Ini menunjukkan bahwa dia sudah biasa berkunjung ke situ.

"Dia berada di dalam selama kira-kira setengah jam, dan dari jendela di ruang duduk, sekilas aku bisa melihatnya mondar-mandir sambil berbicara dan melambaikan tangan. Aku tak melihat Miss Adler. Kemudian dia keluar dari vila itu, wajahnya kelihatan lebih kacau dari sebelumnya. Begitu dia berada di dalam kereta, dia mengeluarkan jam emas dari sakunya dan memandangnya dengan saksama. **Cepat berangkat**, teriakannya. **Ke Toko Gross and Hankey di Regent Street**, lalu ke Gereja St. Monica di Edgware Street. **Kubayar kau setengah guinea kalau bisa menemukannya dalam dua puluh menit!**"

"Mereka lalu berangkat, dan aku sedang menimbang-nimbang apakah aku perlu mengikutinya, ketika sebuah kereta yang indah dengan kusirnya berpakaian jas yang cuma setengah dikancingkan sehingga masih awut-awutan, masuk ke jalur jalan di halaman vila itu. Kereta itu belum berhenti sepenuhnya ketika Miss Adler terburu-buru keluar dari vila dan segera naik ke dalamnya. Aku sempat melihat wajahnya, walau hanya sekilas. Dia sungguh-sungguh cantik luar biasa. Tak ada pria yang tak akan berjuang mati-matian untuk mendapatkannya.

"Ke Gereja St. Monica, John!" teriakannya. "Kubayar satu koin emas kalau kau bisa menemukannya dalam dua puluh menit!"

"Ini tak boleh dilewatkan, Watson. Aku ragu-ragu

apakah aku akan mengundanya. Tiba-tiba ada nempel saja di bagian belakang keretanya. Tiba-tiba ada kereta lewat. Kusir kereta itu mempertimbangkan sejenak, tapi aku langsung naik sebelum dia menolak. "Ke Gereja St. Monica," kataku, "dan akan kubayar satu koin emas kalau bisa sampai di sana dalam dua-puluh menit." Waktu itu jam dua belas kurang dua puluh lima, dan aku tahu apa sebenarnya yang akan terjadi.

"Kereta yang kutumpangi melaju dengan cepat. Rasanya aku belum pernah mengendarai kereta secepat itu, tapi kereta-kereta yang mendahului sudah sampai duluan. Kubayar ongkos kereta dan segera masuk ke dalam gereja. Tak ada orang lain kecuali kedua orang yang kukuti tadi dan seorang pendeta yang mengenakan jubah. Mereka nampaknya sedang berbantah-bantah. Mereka berdiri bergerombol di depan altar. Aku berjalan pelan-pelan di antara deretan kursi-kursi seperti layaknya seorang pengunjung gereja biasa. Tiba-tiba, ketiga orang di depan altar itu menengok ke arahku, dan Godfrey Norton lalu berlari mendekatiku.

"Ya Tuhan, terima kasih!" teriaknya. "Anda juga boleh. Mari! Mari!"

"Ada apa ini?" tanyaku. "Mari, Tuan, silakan, hanya tiga menit, daripada tak sah jadinya."

"Dia menarikku ke depan altar, dan sebelum aku menyadarinya, aku telah begitu saja mengucapkan kata-kata yang dibisikkan padaku, menjadi saksi kedua orang yang tak kukenal itu dan menolong terlaksananya pernikahan mereka. Semuanya berlangsung dalam sekejap mata, dan kedua mempelai lalu menyalamiku sambil mengucapkan terima kasih, disaksikan sang pendeta yang

"Tidak, kalau dengan alasan yang kuat.

"Oh, alasannya kuat sekali!"

"Maka aku siap menolongmu."

"Aku sudah tahu bahwa kau bisa diandalkan."

"Tapi apa sebetulnya maumu?"

"Nanti kujelaskan setelah Mrs. Turner membawa masuk makananku. Nah," katanya sambil menengok makanan sederhana yang dihidangkan induk semangnya, "kita bicarakan sambil aku makan, karena waktunya sangat terbatas. Sudah hampir jam lima sekarang. Dalam dua jam, kita harus sudah berada di sana. Miss Irene, atau lebih tepatnya Madame Irene, akan kembali jam tujuh. Kita akan ke Briony Lodge untuk menemuinya."

"Lalu?"

"Percayakan saja padaku. Sudah kuatur jalan peristiwanya. Hanya ada satu hal yang harus kutekankan. Kau jangan sekali-kali ikut campur apa pun yang terjadi. Mengerti?"

"Aku netral saja, begitu?"

"Jangan bertindak apa-apa. Akan ada sedikit keributan, tapi jangan nimbung, ya. Sesudahnya aku akan dibawa masuk. Empat atau lima menit kemudian, jendela ruang duduk akan terbuka. Kau harus menunggu di dekat jendela itu."

"Ya."

"Kau harus mengawasiku, karena aku akan terlihat olehmu."

"Ya."

"Kalau kuangkat tanganku—begini—kau lempar-

berseri-seri wajahnya. Keadaan itu betul-betul tak terbayangkan seumur hidupku, dan aku tadi tertawa karena membayangkan hal itu lagi. Nampaknya surat nikah mereka agak kurang-beres, sehingga pendeta itu menolak meneguhkan pernikahan mereka tanpa hadirnya seorang saksi, dan kedatanganku menguntungkan pengantin pria karena dia tak usah repot-repot lari ke jalan untuk menemot seorang saksi. Pengantin wanitanya memberiku satu koin emas dan itu kugantung di rantai jamku, sebagai kenangan atas peristiwa itu."

"Benar-benar kejadian tak terduga," kataku, "lalu bagaimana selanjutnya?"

"Yah, kurasa rencana-rencanaku terancam gagal. Kelihatannya kedua mempelai mau pergi, jadi aku harus secepatnya bertindak. Ketika mereka hendak berpisah di pintu gereja kudengar mempelai wanita mengatakan, "Aku akan pergi ke Park pada jam lima seperti biasanya." Mereka lalu berpisah, masing-masing ke tempat tinggalnya sendiri, dan aku pun pulang untuk mempersiapkan beberapa rencana."

"Apa itu?"

"Daging sapi dingin dan segelas bir," jawabnya sambil membunyikan bel. "Aku terlalu sibuk sampai lupa makan, dan malam nanti aku mungkin akan lebih sibuk lagi. Ngomong-ngomong, Dokter, aku butuh bantuannya."

"Dengan senang hati."

"Kau tak keberatan melanggar hukum?"

"Tidak sama sekali."

"Juga tak takut ditangkap?"

kan sebuah benda ke dalam ruangan itu. Lalu, pada saat yang bersamaan, berteriaklah ada kebakaran. Mengerti maksudku?"

"Jelas sekali."

"Tak akan terlalu membahayakan," katanya sambil mengeluarkan sebuah gulungan berbentuk rokok dari sakunya. "Cuma ceket uap yang biasa digunakan tukang leding. Kedua ujungnya ditutupi sesuatu supaya bisa menyala sendiri. Itu saja tugasmu. Begitu teriakkan kebakaranmu menggema, banyak orang akan bereaksi. Lalu kau santai saja meninggalkan tempat itu, dan aku akan menemuimu di ujung jalan sepuluh menit kemudian. Jelas?"

"Aku tak boleh ikut campur, harus mendekati jendela, mengawasimu, dan bila diberi isyarat, melemparkan benda ini dan berteriak, lalu menunggumu di ujung jalan."

"Persis."

"Beres, kalau begitu."

"Bagus! Kupikir mungkin sudah waktunya aku mempersiapkan diri untuk peranku yang baru."

Dia menghilang ke kamarnya, lalu muncul lagi beberapa menit kemudian dalam rupa seorang pendeta sederhana yang ramah. Topi hitamnya yang lebar, celananya yang longgar, dasinya yang putih, senyumnya yang simpatik, dan cara menatapnya yang penuh rasa ingin tahu, benar-benar hanya bisa ditandingi oleh Mr. John Hare. Holmes tidak sekadar berganti kostum. Ekspresi wajahnya, gayanya, dan juga jiwanya selalu disesuaikan dengan peran yang sedang dilakonkannya. Dunia

panggung benar-benar telah kehilangan aktornya yang berbakat, demikian pula dunia ilmu telah kehilangan seorang pemikir yang tajam ketika dia berganti profesi menjadi spesialis kriminal.

Pukul enam lewat seperempat kami meninggalkan Baker Street, dan masih menunggu lama sepuluh menit ketika kami tiba di Serpentine Avenue. Hari mulai gelap, dan lampu-lampu baru mulai dinyalakan ketika kami mulai mondar-mandir di depan Briony Lodge, sambil menunggu penghuninya pulang. Rumah itu persis seperti yang digambarkan Sherlock Holmes, tapi lokasinya tak begitu pribadi seperti yang kubayangkan sebelumnya. Sebaliknya, suasananya cukup ramai untuk ukuran jalan sekecil itu. Ada sekelompok orang dengan pakaian kumal sedang merokok dan tertawa-tawa di sudut jalan, seorang tukang asah gunting sedang mendorong gerobaknya, dua pria penjaga rumah sedang bercanda dengan seorang gadis perawat, dan beberapa pemuda yang berpakaian bagus mondar-mandir dengan rokok tersulut di mulut mereka.

"Sebetulnya," komentar Holmes sementara kami mondar-mandir di depan rumah itu, "pernikahan mereka agak meringankan kasus ini. Foto itu kini malah menjadi pedang bermata dua. Miss Adler pasti tak ingin foto itu terlihat oleh Godfrey Norton, seperti juga klien kita yang tak mau benda itu jatuh ke tangan calon permaisurinya. Pertanyaannya sekarang—di manakah kita akan menemukan foto itu?"

"Dimana, ya?"

"Tak mungkin dibawa-bawa. Ukurannya kabinet. Terlalu besar kalau mau disembunyikan di dalam gaunnya. Dia tahu Raja bisa menyuruh orang untuk

mencegat dan menggeledahnya. Hal itu pernah dilakukan dua kali. Jadi tak mungkin dia membawanya kalau dia sedang bepergian."

"Jadi, di mana?"

"Disimpan di bank atau di pengacaranya. Mungkin saja. Tapi menurutku tidak. Wanita biasanya tak ingin rahasianya diketahui siapa pun. Untuk apa dia menitipkan itu ke orang lain? Dia tak tahu pengaruh politis apa yang bisa menimpa orang itu, dan dia merasa lebih yakin kalau menyimpannya sendiri. Di samping itu, ingat bahwa dia telah memutuskan untuk memanfaatkan foto itu dalam beberapa hari ini. Pasti ada di rumahnya sendiri."

"Tapi rumahnya sudah pernah digeledah dua kali."

"Pun? Mereka tak becus menggeledah."

"Lalu bagaimana caramu menggeledah?"

"Aku tak akan menggeledah."

"Lalu, apa?"

"Akan kuatur supaya dia sendiri yang menunjukkan tempatnya padaku."

"Pasti dia akan menolak permintaannya."

"Dia tak akan bisa menolak. Nah, sudah kudengar suara roda keretanya. Lakukan perintahku sampai yang sekecil-kecilnya."

Ketika dia berbicara, muncul cahaya kereta di ujung jalan. Kereta mungil yang indah itu bergemereng-ing menuju pintu Briony Lodge. Begitu berhenti, salah satu pria berpakaian kumal itu, berlari ke depan untuk membukakan pintu kereta agar memperoleh persen, tapi disikot oleh temannya yang juga bermaksud begitu. Me-

reka lalu ribut bertengkar, diramaikan pula dengan nimbungnya dua penjaga dan tukang asah gunting. Mereka mulai saling memukul, dan wanita penumpang kereta itu terjepit di antara orang-orang yang saling meninju dan memukulkan tongkat itu. Holmes lalu menyerbu ke tengah-tengah kerumunan itu untuk melindungi wanita itu, tapi ketika dia baru saja sampai di dekatnya, dia berteriak dan jatuh ke tanah, dengan muka berlumuran darah. Gerombolan yang sedang berkelahi itu segera bubar lalu kabur, sementara beberapa orang berpakaian bagus yang tadi hanya menonton saja, segera maju untuk menolong wanita itu dan Holmes. Irene Adler, aku akan tetap memanggilnya begitu, telah berlari menuju tangga, lalu sambil berdiri di atas sana, dengan figurinya yang elok bermandi cahaya ruang depan, dia menengok kembali ke jalan.

"Apakah parah lukanya?" tanyanya.

"Dia mati," teriak beberapa orang.

"Tidak, tidak, dia masih hidup," teriak suara lain.

"Tapi dia akan mati sebelum sempat dibawa ke rumah sakit."

"Dia amat pemberani," kata seorang wanita. "Mereka pasti akan merampas dompet dan arloji wanita itu kalau tak ada orang ini. Mereka itu tadi komplotan, ganas lagi. Ah, lihat dia masih bernapas"

"Sebaiknya dia tak dibiarkan terbaring di jalanan. Boleh dibawa masuk Nyonya?"

"Tentu saja. Bawalah masuk ke ruang duduk. Ada sofa empuk di sana. Silakan lewat sini!"

Dengan hati-hati, dia dibawa masuk ke Briony

Lodge, dan dibaringkan di ruang duduk Sementara itu, aku mengawasi semua dari pos jagaku di dekat jendela. Lampu ruangan itu menyala, dan kerai jendelanya terbuka, sehingga aku bisa melihat Holmes yang sedang terbaring di sofa. Aku tak tahu apakah dia menyesali peran yang dilakonkannya saat itu, tapi melihat wanita yang sedang kami buru itu dan juga kebaikan hatinya dalam menghadapi orang yang terluka itu, aku jadi merasa malu dan bersalah.

Tapi akan merupakan pengkhianatan terhadap Holmes bila aku membatalkan peran yang telah dipercayakannya kepadaku. Kukeraskan hatiku dan kukularkan roket uap itu dari baik jasku. Toh, pikirku, kami tak bermaksud melukainya. Kami hanya ingin mencegahnya agar tidak melukai orang lain.

Holmes kini telah duduk, dan kulihat dia bergeser seolah-olah kehabisan udara segar. Seorang pembantu segera berlari membuka jendela. Pada saat itu jugalah kulihat Holmes mengangkat tangannya, lalu setelah memahami kodenya, kulemparkan roket uap itu ke dalam ruangan sambil berteriak "Kebakaran". Begitu teriakan itu terlontar dari mulutku, semua orang di sekitar situ—baik yang berpakaian bagus maupun yang kumal, kusir-kusir kereta, dan pelayan-pelayan wanita—ikut-ikutan pula meneriakkan "Kebakaran." Asap tebal bergulung memasuki ruangan itu, dan keluar lagi dari jendela. Sekilas kulihat orang-orang berlarian di ruangan itu, dan kemudian kudengar suara Holmes dari dalam yang meyakinkan mereka bahwa tidak ada kebakaran. Aku menyelip di antara kerumunan yang masih ramai berteriak untuk menuju ujung jalan, dan sepuluh menit kemudian legalah

hatiku karena temanku telah **menggamit** lenganku untuk meninggalkan tempat yang gaduh itu. **Dia berjalan dengan cepat tanpa berkata apa-apa** selama beberapa menit, sampai kami membelok ke sebuah jalan sepi yang menuju ke Edgware Road.

"**Kau telah melaksanakan tugasmu dengan baik,** Dokter," komentarnya. "Baik sekali."

"Jadi kau sudah dapatkan foto itu!"

"Aku tahu tempatnya."

"Bagaimana kau bisa tahu?"

"Dia yang menunjukkannya, seperti pernah kubijang padamu dulu."

"Aku masih tak mengerti."

"Aku tak bermaksud menjadikannya misteri," katanya sambil tertawa. "Sederhana sekali, kok. Kau tentunya tahu bahwa semua orang yang di jalanan tadi telah berkomploit denganku khusus untuk adegan malam ini."

"Aku sudah menduga."

"Lalu, ketika perkelahian mulai, kuusapkan sedikit cat basah warna merah di telapak tanganku. Lalu aku lari ke depan, terjatuh, mengoleskan tanganku ke wajah, dan jadilah aku tontonan yang menimbulkan kasihan orang banyak. Itu tipuan kuno."

"Itu pun sudah kupahami."

"Lalu mereka membawaku masuk. Dia mau tak mau harus menerima kehadiranku. Bagaimana mungkin dia menolak? Dan aku pun dibawa ke ruang duduknya ruangan yang sudah kuincar. Foto itu mestinya disimpan di dalam ruangan itu atau di kamar tidurnya, dan aku harus

memastikan mana yang benar. Mereka membaringkanku di sofa, lalu aku butuh udara segar sehingga mereka mau tak mau membuka jendela, dan kau lalu berperan."

"Apakah itu menolongmu?"

"Itulah yang menentukan. Kalau seorang wanita menduga ada kebakaran di rumahnya, dia akan secara langsung berlari menuju barang-barang yang amat berharga baginya. Dorongan semacam itu kuat sekali, dan hal ini sudah berkali-kali kumanfaatkan. Pada kasus Skandal Substitusi Darlington, hal itu juga telah menolongku, lalu juga pada kasus Castle Arnsworth. **Seorang ibu akan langsung memeluk anaknya—wanita yang belum menikah akan langsung menyelamatkan kotak perhiasannya.** Jelas bagiku bahwa bagi wanita yang kita incar ini, foto yang kita sedang kejar itulah yang merupakan barangnya yang paling berharga. Dia pasti akan segera lari ke arah tempat penyimpanannya. Teriakan kebakaran telah kau lakukan dengan sangat baik. Asap dan teriakan-teriakan yang menyusul kemudian cukup membuat orang panik. Dia pun bereaksi dengan baik. Foto itu terletak di ceruk di belakang pintu sorong, tepat di atas tarikan bel sebelah kanan. Dia segera lari ke sana, dan sekilas aku melihat foto itu ketika dia hendak mengelulkannya. Ketika aku berteriak bahwa sebenarnya tak ada kebakaran, dia mengembalikan foto itu, menoleh ke arah roket uap itu, lalu lari meninggalkan ruangan dan menghilang. Aku bangun, dan rupanya cukup beralasan bagiku untuk melarikan diri dari tempat itu. Waktu itu aku sudah bermaksud untuk langsung mengambil foto itu, tapi kusir keretanya keburu masuk dan memandangku dengan tajam. Jadi, lebih baik menunggu. Terlalu terburu-buru bisa merusak

"Lalu?" tanyaku.

"Tugas kita praktis sudah selesai. Besok kita akan kembali ke sana bersama Sang Raja, kalau kau berminat ikut serta. Kita akan diantar masuk ke ruang duduk untuk menunggu wanita itu. Tapi kemungkinannya ialah bahwa ketika wanita itu muncul, kita akan sudah kabur bersama foto itu. Yang Mulia akan puas sekali karena dia sendirilah yang akan mengambil foto itu."

"Kapan kau mau ke sana?"

"Besok jam delapan pagi. Dia pasti belum bangun sehingga kita bisa leluasa beroperasi. Di samping itu, kita harus cepat karena pernikahannya bisa membawa perubahan dalam hidup dan kebiasaannya. **Aku harus mencelepon Raja sekarang juga.**"

Kami tiba di Baker Street, dan berhenti di pintu. Dia sedang mencari-cari kunci di sakunya ketika seseorang yang lewat menegur, "**Selamat malam, Mister Sherlock Holmes.**"

Waktu itu ada beberapa orang di jalanan, tapi rasanya salam itu berasal dari seorang pemuda ramping berjas panjang yang langsung bergegas menghilang.

"Rasanya aku mengenal suaranya," kata Holmes sambil menatap ke jalanan yang remang-remang. "Kini, aku penasaran. Siapa gerangan dia?"

Malam itu aku menginap di Baker Street dan kami sedang asyik makan roti panggang dan minum kopi **ketika Sang Raja Bohemia berlari masuk ke kamar kami.**

"**Anda telah mendapatkan foto itu?**" teriaknya sambil memegang kedua pundak Sherlock Holmes, de-

ngan pandangan penuh harap.

"Belum."

"**Tapi ada harapan, bukan?**"

"**Ya, ada harapan.**"

"Kalau begitu, mari. Saya tak sabar untuk segera berangkat."

"Kita perlu kendaraan."

"Baik, kereta saya sudah menunggu."

"Kalau begitu, mari berangkat."

Kami turun dan segera menuju ke Briony Lodge. "Irene Adler telah menikah," komentar Holmes.

"Menikah! Kapan?"

"Kemarin."

"Tapi, dengan siapa?"

"Dengan seorang pengacara Inggris bernama Norton."

"Tapi, Miss Adler tak mencintainya, kan?"

"Saya harap dia mencintainya."

"Kenapa?"

"Karena dengan demikian Yang Mulia tak akan diganggunya lagi. Kalau dia mencintai suaminya, berarti dia tak mencintai Yang Mulia. Kalau dia tak mencintai Yang Mulia, dia tak punya alasan untuk merusak rencana Yang Mulia."

"Benar. Tapi...! Yah! Kalau saja dia sederajat dengan saya! Betapa hebatnya dia kalau menjadi seorang ratu!" Dia tiba-tiba terdiam sampai kami-tiba di daerah Serpentine Avenue. Pintu Briony Lodge terbuka, dan se-

orang wanita setengah baya berdiri di tangga. Dia memandang kami dengan tajam begitu kami turun dari kereta.

"Mr. Sherlock Holmes, bukan?" katanya.

"Sayalah Mr. Holmes," jawab temanku sambil memandang wanita itu dengan heran. Tentu saja! Majikan saya mengatakan Anda mungkin akan kemari. Dia sudah berangkat ke Eropa bersama suaminya naik kereta api dari Stasiun Charing Cross jam 5.15 pagi tadi."

"Apa!" Sherlock Holmes berteriak, mukanya memucat karena terkejut dan kecewa. "Maksudmu dia telah meninggalkan Inggris?"

"Dan takkan kembali lagi."

"Dan surat-surat itu?" tanya Sang Raja dengan parau. "Tamatlah semuanya."

"Kita lihat dulu." Dia melangkah masuk melewati pelayan wanita itu, dan berlari menuju ruang duduk, diikuti oleh Sang Raja dan diriku sendiri. Perabot di situ berserakan, rak-raknya berantakan semua, laci-lacinya terbuka, seolah-olah penghuninya telah mengobrak-abrik semuanya dengan tergesa-gesa sebelum dia meninggalkan ruangan ini. Holmes berlari ke penarik bel, membuka sebuah pintu sorong kecil, dan terjatuhlah ke hadapannya sebuah foto dan sepucuk surat. Foto itu adalah foto Irene Adler dalam gaun malam, dan suratnya ditujukan kepada "Yth. Mr. Sherlock Holmes. Harap disaraskan kalau yang bersangkutan datang." Temanku membuka surat itu, dan kami bertiga serentak membacanya bersama. Tertinggal tadi malam, dan berbunyi demikian:

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nenangkan diri saya sendiri, dan menjadikannya senjata untuk melindungi diri saya dari tindakan-tindakan yang mungkin dilakukannya untuk merugikan diri saya di masa yang akan datang. Saya tinggalkan sebuah foto untuknya kalau dia berkenan memilikinya; dan sekian saja, Mr. Holmes.

Hormat saya,

Irene Norton, d/h Adler

"Wanita hebat!" teriak Sang Raja Bohemia, ketika kami bertiga selesai membaca surat istimewa ini. "Betul kan kata saya, betapa cekatan dan tegasnya dia itu? Bukankah dia bisa menjadi ratu yang mengagumkan? Sayangnya, dia tak sederajat dengan saya."

"Dari apa yang saya lihat tentang wanita ini, dia nampaknya memang tak sama derajatnya dengan Yang Mulia," kata Holmes dengan dingin. "Maaf, karena hanya beginilah yang bisa saya perbuat untuk Yang Mulia."

"Sebaliknya, sir," teriak Sang Raja. "Anda telah sangat berhasil. Saya tahu kata-katanya bisa dipercaya. Foto itu kini tak jadi masalah lagi, anggap saja telah hangus dibakar."

"Syukurlah kalau begitu."

"Saya sangat berterang budi pada Anda. Silakan katakan apa yang Anda inginkan dari saya sebagai tanda terima kasih. Cincin ini..." Dia mencopot cincin bermotif ular dan berbatu jामrud dari salah satu jarinya dan menaruhnya di telapak tangannya.

"Yang Mulia, saya menginginkan sesuatu yang bagi saya, nilainya lebih dari itu."

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Mr. Sherlock Holmes yang terhormat,

Anda pintar sekali, Anda telah menipu saya mentah-mentah. Sampai teriakan kebakaran waktu itu, saya tak curiga apa-apa. Tapi kemudian, ketika saya sadar bahwa saya telah membuka rahasia, saya mulai berpikir. Saya telah diperingatkan beberapa bulan yang lalu, bahwa kalau Raja sampai menugaskan seorang agen, pasti Andalah pilihannya. Dan alamat Anda telah diberikan pada saya. Tapi, saya toh masih tertipu. Anda berhasil mengetahui tempat rahasia saya. Sesudah saya mulai curiga pun, rasanya saya tetap tak percaya bahwa sang pendeta tua yang baik hati itu ternyata berniat jahat. Tapi Anda tahu, saya sendiri pun seorang aktris yang terlatih. Menyamar sebagai pria telah sering saya lakukan. Saya menyukainya karena saya bisa lebih bebas bergerak. Saya minta John, kusir saya, untuk mengawasi Anda, sementara saya segera lari ke atas, ganti mengenakan pakaian jalan-jalan—begitulah saya menyebutnya—dan bergegas turun kembali tepat pada saat Anda meninggalkan tempat tinggal saya.

Kemudian, saya mengikuti Anda sampai ke rumah Anda dan memastikan diri bahwa memang saya telah menjadi incaran Mr. Sherlock Holmes yang termasyhur itu. Yah, secara agak sembrono, saya mengucapkan selamat malam, lalu saya segera menuju ke tempat suami saya.

Kami berdua sepakat untuk segera melarikan diri karena dikejar oleh lawan yang begitu hebat, jadi Anda akan temukan tempat rahasia itu kosong kalau Anda datang kemari keesokan harinya. Mengenai foto itu, klien Anda boleh berhenti risau. Saya hanya mencintai dan dicintai seorang pria yang lebih segala-galanya dibanding dia. Silakan Raja melakukan apa saja tanpa halangan sedikit pun dari seseorang yang pernah dikhianatinya. Foto itu tetap akan saya simpan untuk me-

Skandal di Bohemia

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"Katakan saja."

"Foto ini!"

Sang Raja menatapnya dengan penuh keheranan.

"Foto Irene!" teriaknya. "Silakan, kalau memang itu yang Anda minta."

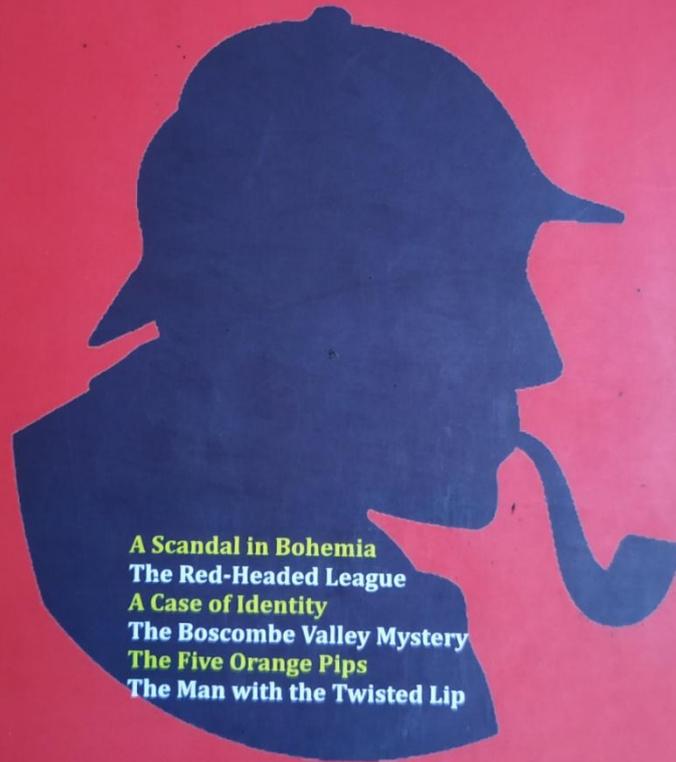
"Terima kasih, Yang Mulia. Dengan demikian selesailah kasus ini. Dengan penuh rasa hormat, saya mohon diri."

Dia membungkuk, dan berbalik tanpa menyambut uluran tangan Sang Raja yang ingin menyalaminya. Kami lalu meninggalkan kamar itu. Demikianlah kisah skandal yang pernah mengancam Kerajaan Bohemia, dan bagaimana rencana Mr. Sherlock Holmes yang saksama telah digagalkan oleh kecerdikan seorang wanita. Dia dulu suka meremehkan otak wanita, tapi kini tidak lagi. Dan kalau dia berbicara tentang Irene Adler, atau kalau dia menatap fotonya, dia selalu menyebutnya sebagai wanita istimewa.

Skandal di Bohemia

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The Adventures of SHERLOCK HOLMES



A Scandal in Bohemia
The Red-Headed League
A Case of Identity
The Boscombe Valley Mystery
The Five Orange Pips
The Man with the Twisted Lip

Sir Arthur Conan Doyle

The Adventures of Sherlock Holmes

#1

A Scandal in Bohemia
The Red-Headed League
A Case of Identity
The Boscombe Valley Mystery
The Five Orange Pips
The Man with the Twisted Lip

SIR ARTHUR CONAN DOYLE

Re-
Publish



1

TO SHERLOCK HOLMES she is always the woman. I have seldom heard him mention her under any other name. In his eyes she eclipses and predominates the whole of her sex. It was not that he felt any emotion akin to love for Irene Adler. All emotions, and that one particularly, were abhorrent to his cold, precise but admirably balanced mind. He was, I take it, the most perfect reasoning and observing machine that the world has seen, but as a lover he would have placed himself in a false position. He never spoke of the softer passions, save with a gibe and a sneer. They were admirable things for the observer—excellent for drawing the veil from men's motives and actions. But for the trained reasoner to admit such intrusions into his own delicate and finely adjusted temperament was to introduce a distracting factor which might throw a doubt upon all his mental results. Grit in a sensitive instrument, or a crack in one of his own high-power lenses, would not be more disturbing than a strong emotion in a nature such as his. And yet there was but one woman to him, and that woman was the late Irene Adler, of dubious and questionable memory.

I had seen little of Holmes lately. My marriage had drifted us away from each other. My own complete happiness, and the home-centred interests which rise up around the man who first finds himself master of his own establishment, were sufficient to absorb all my attention, while Holmes, who loathed every form of society with his whole Bohemian soul, remained in our lodgings in Baker Street, buried among his old books, and alternating from week to week between cocaine and ambition, the drowsiness of the drug, and the fierce energy of his own

keen nature. He was still, as ever, deeply attracted by the study of crime, and occupied his immense faculties and extraordinary powers of observation in following out those clues, and clearing up those mysteries which had been abandoned as hopeless by the official police. From time to time I heard some vague account of his doings: of his summons to Odessa in the case of the Trepoff murder, of his clearing up of the singular tragedy of the Atkinson brothers at Trincomalee, and finally of the mission which he had accomplished so delicately and successfully for the reigning family of Holland. Beyond these signs of his activity, however, which I merely shared with all the readers of the daily press, I knew little of my former friend and companion.

One night—it was on the twentieth of March, 1888—I was returning from a journey to a patient (for I had now returned to civil practice), when my way led me through Baker Street. As I passed the well-remembered door, which must always be associated in my mind with my wooing, and with the dark incidents of the Study in Scarlet, I was seized with a keen desire to see Holmes again, and to know how he was employing his extraordinary powers. His rooms were brilliantly lit, and, even as I looked up, I saw his tall, spare figure pass twice in a dark silhouette against the blind. He was pacing the room swiftly, eagerly, with his head sunk upon his chest and his hands clasped behind him. To me, who knew his every mood and habit, his attitude and manner told their own story. He was at work again. He had risen out of his drug-created dreams and was hot upon the scent of some new problem. I rang the bell and was shown up to the chamber which had formerly been in part my own.

His manner was not effusive. It seldom was; but he was glad, I think, to see me. With hardly a word spoken, but with a kindly eye, he waved me to an armchair, threw across his case of cigars, and indicated a spirit case and a gasogene in the corner. Then he stood before the fire and looked me over in his singular introspective fashion.

"Wedlock suits you," he remarked. "I think, Watson, that you have put on seven and a half pounds since I saw you."

"Seven!" I answered.

"Indeed, I should have thought a little more. Just a trifle more, I fancy, Watson. And in practice again, I observe. You did not tell me that you intended to go into harness."

"Then, how do you know?"

"I see it, I deduce it. How do I know that you have been getting yourself very wet lately, and that you have a most clumsy and careless servant girl?"

"My dear Holmes," said I, "this is too much. You would certainly have been burned, had you lived a few centuries ago. It is true that I had a country walk on Thursday and came home in a dreadful mess, but as I have changed my clothes I can't imagine how you deduce it. As to Mary Jane, she is incorrigible, and my wife has given her notice, but there, again, I fail to see how you work it out."

He chuckled to himself and rubbed his long, nervous hands together.

"It is simplicity itself," said he; "my eyes tell me that on the inside of your left shoe, just where the firelight strikes it, the leather is scored by six almost parallel cuts. Obviously they have been caused by someone who has very carelessly scraped round the edges of the sole in order to remove crusted mud from it. Hence, you see, my double deduction that you had been out in vile weather, and that you had a particularly malignant boot-slitting specimen of the London slavey. As to your practice, if a gentleman walks into my rooms smelling of iodoform, with a black mark of nitrate of silver upon his right forefinger, and a bulge on the right side of his top-hat to show where he has secreted his stethoscope, I must be dull, indeed, if I do not pronounce him to be an active member of the medical profession."

I could not help laughing at the ease with which he explained his process of deduction. "When I hear you give your reasons," I remarked, "the thing always appears to me to be so ridiculously simple that I could easily do it myself, though at each successive instance of your reasoning I am baffled until you explain your process. And yet I believe that my eyes are as good as yours."

"Quite so," he answered, lighting a cigarette, and throwing

himself down into an armchair. "You see, but you do not observe. The distinction is clear. For example, you have frequently seen the steps which lead up from the hall to this room."

"Frequently."

"How often?"

"Well, some hundreds of times."

"Then how many are there?"

"How many? I don't know."

"Quite so! You have not observed. And yet you have seen. That is just my point. Now, I know that there are seventeen steps, because I have both seen and observed. By-the-way, since you are interested in these little problems, and since you are good enough to chronicle one or two of my trifling experiences, you may be interested in this." He threw over a sheet of thick, pink-tinted note-paper which had been lying open upon the table. "It came by the last post," said he. "Read it aloud."

The note was undated, and without either signature or address.

"There will call upon you to-night, at a quarter to eight o'clock," it said, "a gentleman who desires to consult you upon a matter of the very deepest moment. Your recent services to one of the royal houses of Europe have shown that you are one who may safely be trusted with matters which are of an importance which can hardly be exaggerated. This account of you we have from all quarters received. Be in your chamber then at that hour, and do not take it amiss if your visitor wear a mask."

"This is indeed a mystery," I remarked. "What do you imagine that it means?"

"I have no data yet. It is a capital mistake to theorize before one has data. Insensibly one begins to twist facts to suit theories, instead of theories to suit facts. But the note itself. What do you deduce from it?"

I carefully examined the writing, and the paper upon which it was written.

"The man who wrote it was presumably well to do," I

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remarked, endeavouring to imitate my companion's processes. "Such paper could not be bought under half a crown a packet. It is peculiarly strong and stiff."

"Peculiar—that is the very word," said Holmes. "It is not an English paper at all. Hold it up to the light."

I did so, and saw a large "E" with a small "g," a "P," and a large "C" with a small "t" woven into the texture of the paper.

"What do you make of that?" asked Holmes.

"The name of the maker, no doubt; or his monogram, rather."

"Not at all. The 'G' with the small 't' stands for 'Gesellschaft,' which is the German for 'Company.' It is a customary contraction like our 'Co.' 'P,' of course, stands for 'Papier.' Now for the 'Eg.' Let us glance at our Continental Gazetteer." He took down a heavy brown volume from his shelves. "Eglo, Eglonitz—here we are, Egria. It is in a German-speaking country—in Bohemia, not far from Carlsbad. Remarkable as being the scene of the death of Wallenstein, and for its numerous glass-factories and paper-mills." Ha, ha, my boy, what do you make of that?" His eyes sparkled, and he sent up a great blue triumphant cloud from his cigarette.

"The paper was made in Bohemia," I said.

"Precisely. And the man who wrote the note is a German. Do you note the peculiar construction of the sentence—'This account of you we have from all quarters received.' A Frenchman or Russian could not have written that. It is the German who is so uncourteous to his verbs. It only remains, therefore, to discover what is wanted by this German who writes upon Bohemian paper and prefers wearing a mask to showing his face. And here he comes, if I am not mistaken, to resolve all our doubts."

As he spoke there was the sharp sound of horses' hoofs and grating wheels against the curb, followed by a sharp pull at the bell. Holmes whistled.

"A pair, by the sound," said he. "Yes," he continued, glancing out of the window. "A nice little brougham and a pair of beauties. A hundred and fifty guineas apiece. There's money in this case, Watson, if there is nothing else."

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"I think that I had better go, Holmes."

"Not a bit, Doctor. Stay where you are. I am lost without my goggles. And this promises to be interesting. It would be a pity to miss it."

"But your client—"

"Never mind him. I may want your help, and so may he. Here he comes. Sit down in that armchair, Doctor, and give us your best attention."

A slow and heavy step, which had been heard upon the stairs and in the passage, paused immediately outside the door. Then there was a loud and authoritative tap.

"Come in!" said Holmes.

A man entered who could hardly have been less than six feet six inches in height, with the chest and limbs of a Hercules. His dress was rich with a richness which would, in England, be looked upon as akin to bad taste. Heavy bands of astrakhan were slashed across the sleeves and fronts of his double-breasted coat, while the deep blue cloak which was thrown over his shoulders was lined with flame-coloured silk and secured at the neck with a brooch which consisted of a single flaming beryl. Boots which extended halfway up his calves, and which were trimmed at the tops with rich brown fur, completed the impression of barbaric opulence which was suggested by his whole appearance. He carried a broad-brimmed hat in his hand, while he wore across the upper part of his face, extending down past the cheekbones, a black wizard mask, which he had apparently adjusted that very moment, for his hand was still raised to it as he entered. From the lower part of the face he appeared to be a man of strong character, with a thick, hanging lip, and a long, straight chin suggestive of resolution pushed to the length of obstinacy.

"You had my note?" he asked with a deep harsh voice and a strongly marked German accent. "I told you that I would call." He looked from one to the other of us, as if uncertain which to address.

"Pray take a seat," said Holmes. "This is my friend and colleague, Dr. Watson, who is occasionally good enough to help

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me in my cases. Whom have I the honour to address?"

"You may address me as the Count Von Kramm, a Bohemian nobleman. I understand that this gentleman, your friend, is a man of honour and discretion, whom I may trust with a matter of the most extreme importance. If not, I should much prefer to communicate with you alone."

I rose to go, but Holmes caught me by the wrist and pushed me back into my chair. "It is both, or none," said he. "You may say before this gentleman anything which you may say to me."

The Count shrugged his broad shoulders. "Then I must begin," said he, "by binding you both to absolute secrecy for two years; at the end of that time the matter will be of no importance. At present it is not too much to say that it is of such weight it may have an influence upon European history."

"I promise," said Holmes.

"And I."

"You will excuse this mask," continued our strange visitor. "The august person who employs me wishes his agent to be unknown to you, and I may confess at once that the title by which I have just called myself is not exactly my own."

"I was aware of it," said Holmes dryly.

"The circumstances are of great delicacy, and every precaution has to be taken to quench what might grow to be an immense scandal and seriously compromise one of the reigning families of Europe. To speak plainly, the matter implicates the great House of Ormstein, hereditary kings of Bohemia."

"I was also aware of that," murmured Holmes, settling himself down in his armchair and closing his eyes.

Our visitor glanced with some apparent surprise at the languid, lounging figure of the man who had had no doubt depicted to him as the most incisive reasoner and most energetic agent in Europe. Holmes slowly reopened his eyes and looked impatiently at his gigantic client.

"If your Majesty would condescend to state your case," he remarked, "I should be better able to advise you."

The man sprang from his chair and paced up and down the room in uncontrollable agitation. Then, with a gesture of

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desperation, he tore the mask from his face and hurled it upon the ground. "You are right," he cried; "I am the King. Why should I attempt to conceal it?"

"Why, indeed?" murmured Holmes. "Your Majesty had not spoken before I was aware that I was addressing Wilhelm Gottreich Sigismund von Ormstein, Grand Duke of Cassel-Felstein, and hereditary King of Bohemia."

"But you can understand," said our strange visitor, sitting down once more and passing his hand over his high white forehead, "you can understand that I am not accustomed to doing such business in my own person. Yet the matter was so delicate that I could not confide it to an agent without putting myself in his power. I have come incognito from Prague for the purpose of consulting you."

"Then pray consult," said Holmes, shutting his eyes once more.

"The facts are briefly these: Some five years ago, during a lengthy visit to Warsaw, I made the acquaintance of the well-known adventuress Irene Adler. The name is no doubt familiar to you."

"Kindly look her up in my index, Doctor," murmured Holmes without opening his eyes. For many years he had adopted a system of docketing all paragraphs concerning men and things, so that it was difficult to name a subject or a person on which he could not at once furnish information. In this case I found her biography sandwiched in between that of a Hebrew rabbi and that of a staff-commander who had written a monograph upon the deep-sea fishes.

"Let me see!" said Holmes. "Hum! Born in New Jersey in the year 1858. Contralto—hum! La Scala, hum! Prima donna Imperial Opera of Warsaw—yes! Retired from operatic stage—ha! Living in London—quite so! Your Majesty, as I understand, became entangled with this young person, wrote her some compromising letters, and is now desirous of getting those letters back."

"Precisely so. But how—"

"Was there a secret marriage?"

"But how?"

"I am about to be married."

"So I have heard."

"To Clotilde Lothman von Saxe-Meningen, second daughter of the King of Scandinavia. You may know the strict principles of her family. She is herself the very soul of delicacy. A shadow of a doubt as to my conduct would bring the matter to an end."

"And Irene Adler?"

"Threatens to send them the photograph. And she will do it. I know that she will do it. You do not know her, but she has a soul of steel. She has the face of the most beautiful of women, and the mind of the most resolute of men. Rather than I should marry another woman, there are no lengths to which she would not go—none."

"You are sure that she has not sent it yet?"

"I am sure."

"And why?"

"Because she has said that she would send it on the day when the betrothal was publicly proclaimed. That will be next Monday."

"Oh, then we have three days yet," said Holmes with a yawn. "That is very fortunate, as I have one or two matters of importance to look into just at present. Your Majesty will, of course, stay in London for the present?"

"Certainly. You will find me at the Langham under the name of the Count Von Kramm."

"Then I shall drop you a line to let you know how we progress."

"Pray do so. I shall be all anxiety."

"Then, as to money?"

"You have carte blanche."

"Absolutely?"

"I tell you that I would give one of the provinces of my kingdom to have that photograph."

"And for present expenses?"

The King took a heavy chamois leather bag from under his cloak and laid it on the table.

"None."

"No legal papers or certificates?"

"None."

"Then I fail to follow your Majesty. If this young person should produce her letters for blackmailing or other purposes, how is she to prove their authenticity?"

"There is the writing."

"Pooh, pooh! Forgery."

"My private note-paper."

"Stolen."

"My own seal."

"Imitated."

"My photograph."

"Bought."

"We were both in the photograph."

"Oh, dear! That is very bad! Your Majesty has indeed committed an indiscretion."

"I was mad—insane."

"You have compromised yourself seriously."

"I was only Crown Prince then. I was young. I am but thirty now."

"It must be recovered."

"We have tried and failed."

"Your Majesty must pay. It must be bought."

"She will not sell."

"Stolen, then."

"Five attempts have been made. Twice burglars in my party ransacked her house. Once we diverted her luggage when she travelled. Twice she has been waylaid. There has been no result."

"No sign of it?"

"Absolutely none."

Holmes laughed. "It is quite a pretty little problem," said he. "But a very serious one to me," returned the King reproachfully.

"Very, indeed. And what does she propose to do with the photograph?"

"To ruin me."

"There are three hundred pounds in gold and seven hundred in notes," he said.

Holmes scribbled a receipt upon a sheet of his note-book and handed it to him.

"And Mademoiselle's address?" he asked.

"Is Briony Lodge, Serpentine Avenue, St. John's Wood."

Holmes took a note of it. "One other question," said he. "Was the photograph a cabinet?"

"It was."

"Then, good-night, your Majesty, and I trust that we shall soon have some good news for you. And good-night, Watson," he added, as the wheels of the royal brougham rolled down the street. "If you will be good enough to call to-morrow afternoon at three o'clock I should like to chat this little matter over with you."

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AT THREE O'CLOCK precisely I was at Baker Street, but Holmes had not yet returned. The landlady informed me that he had left the house shortly after eight o'clock in the morning. I sat down beside the fire, however, with the intention of awaiting him, however long he might be. I was already deeply interested in his inquiry, for, though it was surrounded by none of the grim and strange features which were associated with the two crimes which I have already recorded, still, the nature of the case and the exalted station of his client gave it a character of its own. Indeed, apart from the nature of the investigation which my friend had on hand, there was something in his masterly grasp of a situation, and his keen, incisive reasoning, which made it a pleasure to me to study his system of work, and to follow the quick, subtle methods by which he disentangled the most inextricable mysteries. So accustomed was I to his invariable success that the very possibility of his failing had ceased to enter into my head.

It was close upon four before the door opened, and a drunken-looking groom, ill-kempt and side-whiskered, with an inflamed face and disreputable clothes, walked into the room. Accustomed as I was to my friend's amazing powers in the use of disguises, I had to look three times before I was certain that it was indeed he. With a nod he vanished into the bedroom, whence he emerged in five minutes tweed-suited and respectable, as of old. Putting his hands into his pockets, he stretched out his legs in front of the fire and laughed heartily for some minutes.

"Well, really!" he cried, and then he choked and laughed

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often twice. He is a Mr. Godfrey Norton, of the Inner Temple. See the advantages of a cabman as a confidant. They had driven him home a dozen times from Serpentine-mews, and knew all about him. When I had listened to all they had to tell, I began to walk up and down near Briony Lodge once more, and to think over my plan of campaign.

"This Godfrey Norton was evidently an important factor in the matter. He was a lawyer. That sounded ominous. What was the relation between them, and what the object of his repeated visits? Was she his client, his friend, or his mistress? If the former, she had probably transferred the photograph to his keeping. If the latter, it was less likely. On the issue of this question depended whether I should continue my work at Briony Lodge, or turn my attention to the gentlemen's chambers in the Temple. It was a delicate point, and it widened the field of my inquiry. I fear that I bore you with these details, but I have to let you see my little difficulties, if you are to understand the situation."

"I am following you closely," I answered.

"I was still balancing the matter in my mind when a handsome cab drove up to Briony Lodge, and a gentleman sprang out. He was a remarkably handsome man, dark, aquiline, and moustached - evidently the man of whom I had heard. He appeared to be in a great hurry, shouted to the cabman to wait, and brushed past the maid who opened the door with the air of a man who was thoroughly at home.

"He was in the house about half an hour, and I could catch glimpses of him in the windows of the sitting-room, pacing up and down, talking excitedly, and waving his arms. Of her I could see nothing. Presently he emerged, looking even more flurried than before. As he stepped up to the cab, he pulled a gold watch from his pocket and looked at it earnestly. 'Drive like the devil,' he shouted, 'first to Gross & Hankey's in Regent Street, and then to the Church of St. Monica in the Edgware Road. Half a guinea if you do it in twenty minutes!'

"Away they went, and I was just wondering whether I should not do well to follow them when up the lane came a neat little landau, the coachman with his coat only half-buttoned, and his

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again until he was obliged to lie back, limp and helpless, in the chair.

"What is it?"

"It's quite too funny. I am sure you could never guess how I employed my morning, or what I ended by doing."

"I can't imagine. I suppose that you have been watching the habits, and perhaps the house, of Miss Irene Adler."

"Quite so; but the sequel was rather unusual. I will tell you, however. I left the house a little after eight o'clock this morning in the character of a groom out of work. There is a wonderful sympathy and freemasonry among horsey men. Be one of them, and you will know all that there is to know. I soon found Briony Lodge. It is a bijou villa, with a garden at the back, but built out in front right up to the road, two stories. Chubb lock to the door. Large sitting-room on the right side, well furnished, with long windows almost to the floor, and those preposterous English window-fasteners which a child could open. Behind there was nothing remarkable, save that the passage window could be reached from the top of the coach-house. I walked round it and examined it closely from every point of view, but without noting anything else of interest.

"I then lounged down the street and found, as I expected, that there was a mews in a lane which runs down by one wall of the garden. I lent the ostlers a hand in rubbing down their horses, and received in exchange twopenny, a glass of half and half, two fills of shag tobacco, and as much information as I could desire about Miss Adler, to say nothing of half a dozen other people in the neighbourhood in whom I was not in the least interested, but whose biographies I was compelled to listen to."

"And what of Irene Adler?" I asked.

"Oh, she has turned all the men's heads down in that part. She is the daintiest thing under a bonnet on this planet. So say the Serpentine-mews, to a man. She lives quietly, sings at concerts, drives out at five every day, and returns at seven sharp for dinner. Seldom goes out at other times, except when she sings. Has only one male visitor, but a good deal of him. He is dark, handsome, and dashing, never calls less than once a day, and

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tie under his ear, while all the tags of his harness were sticking out of the buckles. It hadn't pulled up before she shot out of the hall door and into it. I only caught a glimpse of her at the moment, but she was a lovely woman, with a face that a man might die for.

"The Church of St. Monica, John," she cried, 'and half a sovereign if you reach it in twenty minutes.'

"This was quite too good to lose, Watson. I was just balancing whether I should run for it, or whether I should perch behind her landau when a cab came through the street. The driver looked twice at such a shabby fare, but I jumped in before he could object. 'The Church of St. Monica,' said I, 'and half a sovereign if you reach it in twenty minutes.' It was twenty-five minutes to twelve, and of course it was clear enough what was in the wind.

"My cabby drove fast. I don't think I ever drove faster, but the others were there before us. The cab and the landau with their steaming horses were in front of the door when I arrived. I paid the man and hurried into the church. There was not a soul there save the two whom I had followed and a surpliced clergyman, who seemed to be expostulating with them. They were all three standing in a knot in front of the altar. I lounged up the side aisle like any other idler who has dropped into a church. Suddenly, to my surprise, the three at the altar faced round to me, and Godfrey Norton came running as hard as he could towards me.

"Thank God," he cried. "You'll do. Come! Come!"

"What then?" I asked.

"Come, man, come, only three minutes, or it won't be legal."

"I was half-dragged up to the altar, and before I knew where I was I found myself mumbling responses which were whispered in my ear, and vouching for things of which I knew nothing, and generally assisting in the secure tying up of Irene Adler, spinster, to Godfrey Norton, bachelor. It was all done in an instant, and there was the gentleman thanking me on the one side and the lady on the other, while the clergyman beamed on me in front. It was the most preposterous position in which I

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ever found myself in my life, and it was the thought of it that started me laughing just now. It seems that there had been some informality about their license, that the clergyman absolutely refused to marry them without a witness of some sort, and that my lucky appearance saved the bridegroom from having to sally out into the streets in search of a best man. The bride gave me a sovereign, and I mean to wear it on my watch-chain in memory of the occasion."

"This is a very unexpected turn of affairs," said I; "and what then?"

"Well, I found my plans very seriously menaced. It looked as if the pair might take an immediate departure, and so necessitate very prompt and energetic measures on my part. At the church door, however, they separated, he driving back to the Temple, and she to her own house. I shall drive out in the park at five as usual," she said as she left him. I heard no more. They drove away in different directions, and I went off to make my own arrangements."

"Which are?"

"Some cold beef and a glass of beer," he answered, ringing the bell. "I have been too busy to think of food, and I am likely to be busier still this evening. By the way, Doctor, I shall want your co-operation."

"I shall be delighted."

"You don't mind breaking the law?"

"Not in the least."

"Nor running a chance of arrest?"

"Not in a good cause."

"Oh, the cause is excellent!"

"Then I am your man."

"I was sure that I might rely on you."

"But what is it you wish?"

"When Mrs. Turner has brought in the tray I will make it clear to you. Now," he said as he turned hungrily on the simple fare that our landlady had provided, "I must discuss it while I eat, for I have not much time. It is nearly five now. In two hours we must be on the scene of action. Miss Irene, or Madame

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of peering and benevolent curiosity were such as Mr. John Hare alone could have equalled. It was not merely that Holmes changed his costume. His expression, his manner, his very soul seemed to vary with every fresh part that he assumed. The stage lost a fine actor, even as science lost an acute reasoner, when he became a specialist in crime.

It was a quarter past six when we left Baker Street, and I still wanted ten minutes to the hour when we found ourselves in Serpentine Avenue. It was already dusk, and the lamps were just being lighted as we paced up and down in front of Briony Lodge, waiting for the coming of its occupant. The house was just such as I had pictured it from Sherlock Holmes' succinct description, but the locality appeared to be less private than I expected. On the contrary, for a small street in a quiet neighbourhood, it was remarkably animated. There was a group of shabbily dressed men smoking and laughing in a corner, a scissors-grinder with his wheel, two guardsmen who were flirting with a nurse-girl, and several well-dressed young men who were lounging up and down with cigars in their mouths.

"You see," remarked Holmes, as we paced to and fro in front of the house, "this marriage rather simplifies matters. The photograph becomes a double-edged weapon now. The chances are that she would be as averse to its being seen by Mr. Godfrey Norton, as our client is to its coming to the eyes of his princess. Now the question is—Where are we to find the photograph?"

"Where, indeed?"

"It is most unlikely that she carries it about with her. It is cabinet size. Too large for easy concealment about a woman's dress. She knows that the King is capable of having her waylaid and searched. Two attempts of the sort have already been made. We may take it, then, that she does not carry it about with her."

"Where, then?"

"Her banker or her lawyer. There is that double possibility. But I am inclined to think neither. Women are naturally secretive, and they like to do their own secreting. Why should she hand it over to anyone else? She could trust her own guardianship, but she could not tell what indirect or political influence might be

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rather, returns from her drive at seven. We must be at Briony Lodge to meet her."

"And what then?"

"You must leave that to me. I have already arranged what is to occur. There is only one point on which I must insist. You must not interfere, come what may. You understand?"

"I am to be neutral?"

"To do nothing whatever. There will probably be some small unpleasantness. Do not join in it. It will end in my being conveyed into the house. Four or five minutes afterwards the sitting-room window will open. You are to station yourself close to that open window."

"Yes."

"You are to watch me, for I will be visible to you."

"Yes."

"And when I raise my hand—so—you will throw into the room what I give you to throw, and will, at the same time, raise the cry of fire. You quite follow me?"

"Entirely."

"It is nothing very formidable," he said, taking a long cigar-shaped roll from his pocket. "It is an ordinary plumber's smoke-rocket, fitted with a cap at either end to make it self-lighting. Your task is confined to that. When you raise your cry of fire, it will be taken up by quite a number of people. You may then walk to the end of the street, and I will rejoin you in ten minutes. I hope that I have made myself clear?"

"I am to remain neutral, to get near the window, to watch you, and at the signal to throw in this object, then to raise the cry of fire, and to wait you at the corner of the street."

"Precisely."

"Then you may entirely rely on me."

"That is excellent. I think, perhaps, it is almost time that I prepare for the new role I have to play."

He disappeared into his bedroom and returned in a few minutes in the character of an amiable and simple-minded Nonconformist clergyman. His broad black hat, his baggy trousers, his white tie, his sympathetic smile, and general look

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brought to bear upon a business man. Besides, remember that she had resolved to use it within a few days. It must be where she can lay her hands upon it. It must be in her own house."

"But it has twice been burgled."

"Pshaw! They did not know how to look."

"But how will you look?"

"I will not look."

"What then?"

"I will get her to show me."

"But she will refuse."

"She will not be able to. But I hear the rumble of wheels. It is her carriage. Now carry out my orders to the letter."

As he spoke the gleam of the side-lights of a carriage came round the curve of the avenue. It was a smart little landau which rattled up to the door of Briony Lodge. As it pulled up, one of the loafing men at the corner dashed forward to open the door in the hope of earning a copper, but was elbowed away by another loafer, who had rushed up with the same intention. A fierce quarrel broke out, which was increased by the two guardsmen, who took sides with one of the loungers, and by the scissors-grinder, who was equally hot upon the other side. A blow was struck, and in an instant the lady, who had stepped from her carriage, was the centre of a little knot of flushed and struggling men, who struck savagely at each other with their fists and sticks. Holmes dashed into the crowd to protect the lady, but just as he reached her he gave a cry and dropped to the ground, with the blood running freely down his face. At his fall the guardsmen took to their heels in one direction and the loungers in the other, while a number of better-dressed people, who had watched the scuffle without taking part in it, crowded in to help the lady and to attend to the injured man. Irene Adler, as I will still call her, had hurried up the steps; but she stood at the top with her superb figure outlined against the lights of the hall, looking back into the street.

"Is the poor gentleman much hurt?" she asked.

"He is dead," cried several voices.

"No, no, there's life in him!" shouted another. "But he'll be

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gone before you can get him to hospital."

"He's a brave fellow," said a woman. "They would have had the lady's purse and watch if it hadn't been for him. They were a gang, and a rough one, too. Ah, he's breathing now."

"He can't lie in the street. May we bring him in, marm?"

"Surely. Bring him into the sitting-room. There is a comfortable sofa. This way, please!"

Slowly and solemnly he was borne into Briony Lodge and laid out in the principal room, while I still observed the proceedings from my post by the window. The lamps had been lit, but the blinds had not been drawn, so that I could see Holmes as he lay upon the couch. I do not know whether he was seized with compunction at that moment for the part he was playing, but I know that I never felt more heartily ashamed of myself in my life than when I saw the beautiful creature against whom he was conspiring, or the grace and kindness with which she waited upon the injured man. And yet it would be the blackest treachery to Holmes to draw back now from the part which he had entrusted to me. I hardened my heart, and took the smoke-rocket from under my ulster. ~~After all, I thought, we are not injuring her. We are but preventing her from injuring another.~~

Holmes had sat up upon the couch, and I saw him motion like a man who is in need of air. A maid rushed across and threw open the window. At the same instant I saw him raise his hand and at the signal ~~I tossed my rocket into the room with a cry of "Fire!"~~ The word was no sooner out of my mouth than the whole crowd of spectators, well dressed and ill-gentlemen, ostlers, and servant-maids—joined in a general shriek of "Fire!" Thick clouds of smoke curled through the room and out at the open window. I caught a glimpse of rushing figures, and a moment later the voice of Holmes from within assuring them that it was a false alarm. Slipping through the shouting crowd, I made my way to the corner of the street, and in ten minutes was rejoiced to find my friend's arm in mine, and to get away from the scene of uproar. ~~He walked swiftly and in silence for some few minutes until we had turned down one of the quiet streets which lead towards the Edgeware Road.~~

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instant, and I caught a glimpse of it as she half-drew it out. When I cried out that it was a false alarm, she replaced it, glanced at the rocket, rushed from the room, and I have not seen her since. I rose, and, making my excuses, escaped from the house. I hesitated whether to attempt to secure the photograph at once, but the coachman had come in, and as he was watching me narrowly it seemed safer to wait. A little over-precipitance may ruin all."

"And now?" I asked.

"Our quest is practically finished. I shall call with the King to-morrow, and with you, if you care to come with us. We will be shown into the sitting-room to wait for the lady, but it is probable that when she comes she may find neither us nor the photograph. It might be a satisfaction to his Majesty to regain it with his own hands."

"And when will you call?"

"At eight in the morning. She will not be up, so that we shall have a clear field. Besides, we must be prompt, for this marriage may mean a complete change in her life and habits. ~~I must wire to the King without delay.~~"

We had reached Baker Street and had stopped at the door. He was searching his pockets for the key when someone passing said:

"Good-night, Mister Sherlock Holmes."

There were several people on the pavement at the time, but the greeting appeared to come from a slim youth in an ulster who had hurried by.

"I've heard that voice before," said Holmes, staring down the dimly lit street. "Now, I wonder who the deuce that could have been."

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"You did it very nicely, Doctor," he remarked. "Nothing could have been better. It is all right."

"You have the photograph?"

"I know where it is."

"And how did you find out?"

"She showed me, as I told you she would."

"I am still in the dark."

"I do not wish to make a mystery," said he, laughing. "The matter was perfectly simple. You, of course, saw that everyone in the street was an accomplice. They were all engaged for the evening."

"I guessed as much."

"Then, when the row broke out, I had a little moist red pait in the palm of my hand. I rushed forward, fell down, clapped my hand to my face, and became a piteous spectacle. It is an old trick."

"That also I could fathom."

"Then they carried me in. She was bound to have me in. What else could she do? And into her sitting-room, which was the very room which I suspected. It lay between that and her bedroom, and I was determined to see which. They laid me on a couch, I motioned for air, they were compelled to open the window, and you had your chance."

"How did that help you?"

"It was all-important. When a woman thinks that her house is on fire, her instinct is at once to rush to the thing which she values most. It is a perfectly overpowering impulse, and I have more than once taken advantage of it. In the case of the Darlington substitution scandal it was of use to me, and also in the Arnsworth Castle business. ~~A married woman grabs at her baby, an unmarried one reaches for her jewel-box.~~ Now it was clear to me that our lady of to-day had nothing in the house more precious to her than what we are in quest of. She would rush to secure it. The alarm of fire was admirably done. The smoke and shouting were enough to shake nerves of steel. She responded beautifully. The photograph is in a recess behind a sliding panel just above the right bell-pull. She was there in an

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I SLEPT AT BAKER STREET that night, and we were engaged upon our toast and coffee in the morning ~~when the King of Bohemia rushed into the room.~~

"You have really got it!" he cried, grasping Sherlock Holmes by either shoulder and looking eagerly into his face.

"Not yet."

"But you have hopes?"

"I have hopes."

"Then, come. I am all impatience to be gone."

"We must have a cab."

"No, my brougham is waiting."

"Then that will simplify matters." We descended and started off once more for Briony Lodge.

"Irene Adler is married," remarked Holmes.

"Married! When?"

"Yesterday."

"But to whom?"

"To an English lawyer named Norton."

"But she could not love him."

"I am in hopes that she does."

"And why in hopes?"

"Because it would spare your Majesty all fear of future annoyance. If the lady loves her husband, she does not love your Majesty. If she does not love your Majesty, there is no reason why she should interfere with your Majesty's plan."

"It is true. And yet—Well! I wish she had been of my own station! What a queen she would have made!" He relapsed into a moody silence, which was not broken until we drew up in

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Serpentine Avenue.

The door of Briony Lodge was open, and an elderly woman stood upon the steps. She watched us with a sardonic eye as we stepped from the brougham.

"Mr. Sherlock Holmes, I believe?" said she.

"I am Mr. Holmes," answered my companion, looking at her with a questioning and rather startled gaze.

"Indeed! My mistress told me that you were likely to call. She left this morning with her husband by the 5.15 train from Charing Cross for the Continent."

"What!" Sherlock Holmes staggered back, white with chagrin and surprise. "Do you mean that she has left England?"

"Never to return."

"And the papers?" asked the King hoarsely. "All is lost."

"We shall see." He pushed past the servant and rushed into the drawing-room, followed by the King and myself. The furniture was scattered about in every direction, with dismantled shelves and open drawers, as if the lady had hurriedly ransacked them before her flight. Holmes rushed at the bell-pull, tore back a small sliding shutter, and, plunging in his hand, pulled out a photograph and a letter. The photograph was of Irene Adler herself in evening dress, the letter was superscribed to "Sherlock Holmes, Esq. To be left till called for." My friend tore it open and we all three read it together. It was dated at midnight of the preceding night and ran in this way:

My dear Mr. Sherlock Holmes:

You really did it very well. You took me in completely. Until after the alarm of fire, I had not a suspicion. But then, when I found how I had betrayed myself, I began to think. I had been warned against you months ago. I had been told that if the King employed an agent it would certainly be you. And your address had been given me. Yet, with all this, you made me reveal what you wanted to know. Even after I became suspicious, I found it hard to think evil of such a dear, kind old clergyman. But, you know, I have been trained as an actress myself. Male costume is nothing new to me. I often take advantage of the freedom which

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it gives. I sent John, the coachman, to watch you, ran up stairs, got into my walking-clothes, as I call them, and came down just as you departed.

Well, I followed you to your door, and so made sure that I was really an object of interest to the celebrated Mr. Sherlock Holmes. Then I, rather imprudently, wished you good-night, and started for the Temple to see my husband.

We both thought the best resource was flight, when pursued by so formidable an antagonist; so you will find the nest empty when you call to-morrow. As to the photograph, your client may rest in peace. I love and am loved by a better man than he. The King may do what he will without hindrance from one whom he has cruelly wronged. I keep it only to safeguard myself, and to preserve a weapon which will always secure me from any steps which he might take in the future. I leave a photograph which he might care to possess; and I remain, dear Mr. Sherlock Holmes,

*Very truly yours,
IRENE NORTON, NEE ADLER.*

"What a woman—oh, what a woman!" cried the King of Bohemia, when we had all three read this epistle. "Did I not tell you how quick and resolute she was? Would she not have made an admirable queen? Is it not a pity that she was not on my level?"

"From what I have seen of the lady she seems indeed to be on a very different level to your Majesty," said Holmes coldly. "I am sorry that I have not been able to bring your Majesty's business to a more successful conclusion."

"On the contrary, my dear sir," cried the King; "nothing could be more successful. I know that her word is inviolate. The photograph is now as safe as if it were in the fire."

"I am glad to hear your Majesty say so."

"I am immensely indebted to you. Pray tell me in what way I can reward you. This ring—" He slipped an emerald snake ring from his finger and held it out upon the palm of his hand.

"Your Majesty has something which I should value even more

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highly," said Holmes.

"You have but to name it."

"This photograph!"

The King stared at him in amazement.

"Irene's photograph!" he cried. "Certainly, if you wish it."

"I thank your Majesty. Then there is no more to be done in the matter. I have the honour to wish you a very good-morning."

He bowed, and, turning away without observing the hand which the King had stretched out to him, he set off in my company for his chambers.

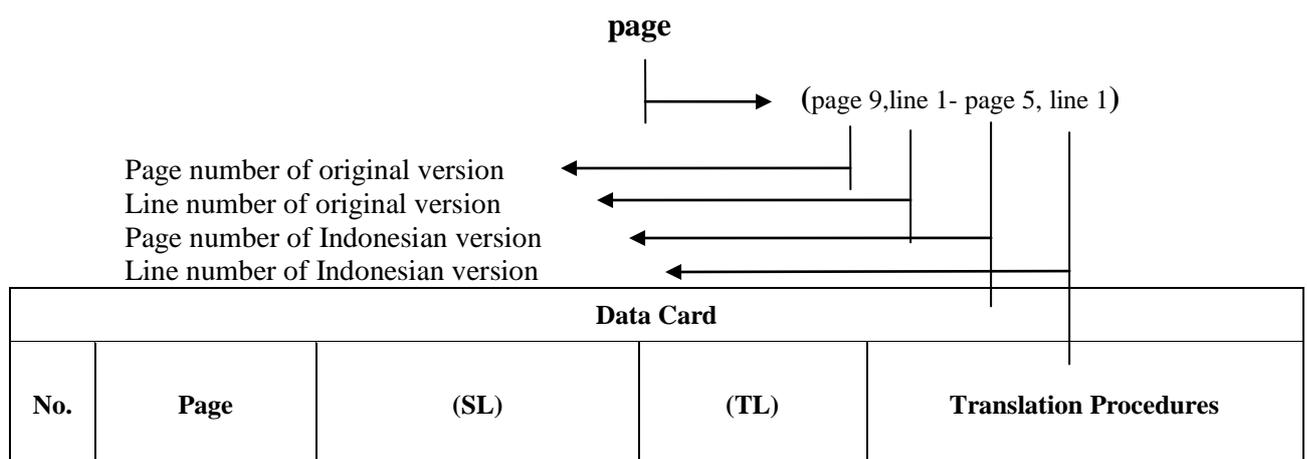
And that was how a great scandal threatened to affect the kingdom of Bohemia, and how the best plans of Mr. Sherlock Holmes were beaten by a woman's wit. He used to make merry over the cleverness of women, but I have not heard him do it of late. And when he speaks of Irene Adler, or when he refers to her photograph, it is always under the honourable title of *the* woman.

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Explanation of the codes :

No	= Number of data
SL	= Source Language
TL	= Target Language
Tp	= Transposition
Md	= Modulation
Adp	= Adaptation
Tr	= Transference
Rd	= Reduction
De	= Descriptive Equivalent
Na	= Naturalization
page	= Page number
line	= Line number

The coding of details represents information concerning the page of the data and the line in page of a data first as the code for source language and then for the target language. The data code can be seen below:



				Tp	Md	Adp	Tr	Rd	Ad	De	Na
1	page 9,line1-page 5,line 1	to sherlock holmes she is always <u>the woman</u> .	bagi sherlock holmes, dia adalah <u>wanita yang istimewa</u> .	X							
2	page 9,line 1-page 5,line 2	I have seldom heard him mention <u>her</u> under any other name.	Dia tak pernah menyebut <u>wanita itu</u> dengan istilah lain.	X							
3	page 9,line 1-page 5,line 2	<u>I</u> have seldom heard him mention her under any other name.	<u>Dia</u> tak pernah menyebut wanita itu dengan istilah lain.		X						
4	page 9,line 2-page,line 3	... <u>she eclipses and predominates</u> the whole of her sex.	... <u>wanita itulah yang paling hebat</u> di antara seluruh kaumnya.		X						
5	page 9,line 3-page 5,line 4	It was not that he felt any emotion akin to love for Irene Adler.	Ini tidak berarti bahwa Holmes mencintai Irene Adler					X			
6	page 9,line 8-page 5,line 10	he <u>would have placed himself in a false position</u> .	dia <u>selalu serba salah</u> .					X			
7	page 9,line 9-page 5,line 11	He never spoke of the softer passions,.	Dia tidak pernah menyinggung soal asmara,	X							
8	page 9,line 9-page 5,line 12	...save with a gibe and a sneer.	...tanpa nada mengejek dan sinis.		X						
9	page 9,line 10-page 5,line 13	They were admirable things for the observer.	Asmara hanya baik untuk diminati.	X							
10	page 9,line 11-page 5,line 13	...excellent for drawing the veil from men's motives and actions.	yang sering bisa menunjukkan motif dan tindakan seorang pria.	X							
11	9page, line 12-page 6, line 1	But for the trained reasoner...	Tapi bagi dirinya sendiri...		X						
12	page 9, line 12-page 6, line 2	...to admit such intrusions into his own delicate and finely adjusted temperament was to introduce a distracting factor...	...hal-hal begitu					X			
13	page 9, line 14-page 6, line 2	...which might throw a doubt upon all his mental results.	...malah akan mengacaukan seluruh					X			

		murder.	kasus pembunuhan Trepoff.										
28	page 10, line 8- page 6, line 29	...so delicately and successfully	...yang gemilang					X					
29	page 10, line 8- page 6, line 30	Holland	Belanda			X							
30	page 10, line 13- page 7, line 4	I was returning from a journey to a patient.	Aku sedang berjalan pulang dari rumah seorang pasien.	X									
31	page 10, line 14- page 7, line 5	my way led me through Baker Street.	aku lewat Baker Street.					X					
32	page 10, line 26- page 7, line 17	...his drug-created dreams.	...impian-impian yang disebabkan oleh obat biusnya.	X									
33	page 10, line 35- page 7, line 29	I think, watson, that you have put on seven and a half pounds since I saw you.	Kurasa, watson, beratmu naik tiga perempat kilo dibanding terakhir aku melihatmu.			X							
34	page 11, line 1- page 8, line 1	I should have thought a little more.	Seharusnya aku lebih teliti.					X					
35	11page,13line- page 8, line14	and my wife has given her notice.	Dan sudah ditegur oleh istriku.		X								
36	page11, line 17- page 8, line19	My eyes tell me that on the inside of your left shoe.	Mataku melihat bahwa di bagian dalam sepatumu yang sebelah kiri.	X									
37	page 11, line25- page 8, line 27	iodoform	yodoform										X
38	page12, line11- page 9, line20	I know that there are seventeen steps.	Aku tahu ada tujuh belas anak tangga.	X									
39	page 12, line15- page 9, line26	He threw over a sheet of thick...	Dilemparkannya secarik kertas surat tebal...		X								
40	page 12, line21- page10, line 2	"...At a quarter to eight o'clock," it said,"	...pada jam delapan kurang seperempat, bunyi surat itu.		X								
41	page 13, line 2- page 11, line 23	such paper could not be bought under half a crown a packet.	Kertas suratya dari jenis yang mahal.					X					
42	page 13, line 12- page 11, line 6	'Co.' 'P'	PT. P			X							
43	page 13, line 36-	A hundred and fifty	Seratus lima				X						

			galanya dibanding dia.										
92	page 33, line 17- page 38, line 6	“very truly yours”	“hormat saya”			X							
93	page 33, line 19- page 38, line 8	“What a woman—oh, what a woman!”.	“Wanita hebat!”			X							
94	page 33, line 28- page 38, line 17	On the contrary, my dear sir.	“Sebaliknya, sir,”					X					
95	page 34, line 3- page 39, line 2	“This photograph!”	“Foto ini!”	X									
96	page 34, line 7- page 39, line 7	I have the honor to wish you a very good-morning.	Dengan penuh rasa hormat,saya mohon diri.			X							
TOTAL				32	18	16	5	19	0	0	6		